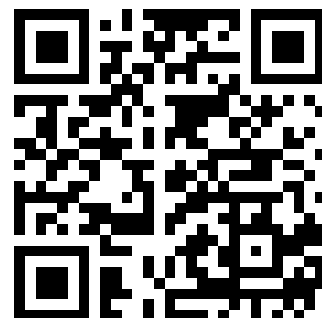

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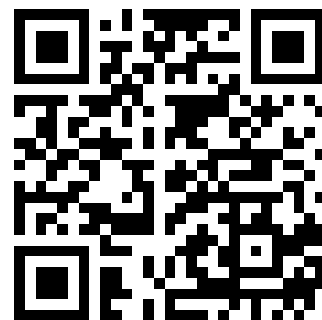
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*A WEEKLY REVIEW OF LITERATURE, SCIENCE,
AND ART.*

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LITERATURE.

The Letters of Lord Chesterfield to his Godson.
Edited, with a Memoir, by the Earl of Carnarvon. (Oxford: Clarendon Press.)

THESE letters, like their celebrated predecessors from the same writer to his natural son, were composed without any thought of subsequent publication, and are the frank and unrestrained expression of the writer's thoughts and feelings. Those written to the illegitimate Philip Stanhope were given to the world after his death by his widow, and they were published in spite of an attempt to restrain their appearance in print. These, composed for his godson and successor, the lawful Philip Stanhope, were cherished by the son of the recipient for years, and were then given to his son-in-law, Lord Carnarvon, with the hope that they would be published under the present editor's supervision. Affairs of state and other cares intervened to prevent the accomplishment of the task. The letters were placed on one side, and passed out of knowledge. Fortunately they were recovered without any injury to their condition; and they are now issued to the world with all the pomp of wide margins, thick paper, and choice illustrations. The volume does honour to all concerned in its production. Our only doubt is whether the letters would not have been more generally useful had they appeared in a volume of the same size and nature as Lord Stanhope's standard edition of the previous correspondence; but probably their second appearance will be after that fashion. The illustrations add character to the work. The frontispiece is engraved from Gainsborough's well-known painting of Lord Chesterfield (1769), in which he holds a volume of *Cicero de Senectute*—his favourite author, and the writer of the best Latin and the best sense, as he tells his godson. A second engraving, now produced for the first time, represents a companion picture of the young Philip Stanhope in the same year, resting his hand on a table where lie the classical works which Lord Chesterfield's fancy painted as supplying the quotations for his speeches in Parliament. Another depicts him now passed into middle-life in the farmyard at Bretby, and among the cattle that he bred. In the fourth are shown the two earls, Chesterfield and Scarborough, the latter being the high-minded peer who put an end to his existence; and the words "avulso deficit alter" in the corner express the grief with which the survivor lamented the loss of the "best man he ever knew and the dearest friend he ever had."

It is impossible not to feel some commiseration for the perpetual disappointment which clouded Lord Chesterfield's career, and equally

impossible to withhold our admiration from the energy with which, when one attempt ended in failure, he laid the foundations of another. Ambition to excel in politics marked all the working years of his life; but in the official world his name is only perpetuated through his splendid exile in Ireland. Even his marriage seems to have been intended to promote his advancement in office. His wife was the illegitimate daughter of the first George; but the marriage did not help him in his parliamentary career, and the death of her mother, rich as she was, brought no addition to his fortune. Chesterfield when under age was returned for an obscure borough in the West of England, and "from the day he was elected to the day that he spoke he thought nor dreamed of nothing but speaking." His illegitimate son was, no doubt with a view to future benefits, sent on the grand tour with the young patron of the same borough. On his return to Parliament, the old earl primed the youth with "infinite pains" for his maiden speech; but the performance was a failure, and its author could never be cajoled or coerced into making a second attempt. Some years later Chesterfield was driven to the mortification of arranging that the illegitimate Philip Stanhope should publicly acknowledge the failure of his hopes by withdrawing from St. Stephen's in return for a pecuniary consideration. In the case of the subject of the letters now first printed nothing but death spared him the distress of witnessing a second time the ruin of all his plans. The aim that he was driving at is apparent on every page. When the lawful Philip was a child less than ten years old he was enjoined to study the writings of Cicero as the best means of qualifying himself "to make a figure one day in Parliament." A year or two later the fond peer discourses to him on the necessity of learning the French language thoroughly if he wished to become, as he believed that the child did, a Secretary of State. Two years later follows the specific statement that the old man's object was to give his heir and successor "learning enough to distinguish himself in Parliament, and manners to shine in courts." The sincerity of these wishes is beyond a doubt, but the instruments for effecting their fulfilment were unhappily chosen. The youth's first preceptor was a dancing-master from France—a "needy Monsieur" Robert; and he was assisted by a tenth-rate versifier, one Cuthbert Shaw, whose excesses carried him to an early grave. These were succeeded in their turn by the notorious Dr. Dodd, a pretender to religion and to knowledge, with sufficient commercial instinct to see the advantage of the youth as an advertisement, and with impudence enough to write to Charles Yorke that he was about to move into Southampton Row, and desired his kind offices to obtain "two or three more young noblemen or gentlemen," who might be brought up with young Stanhope, and on the same system of education. A less happy selection of tutors for a promising youth could not have been made. Truth to tell, Lord Chesterfield, although he had spent a long life in the fashionable world, was no judge of character in ordinary life. When he went to Ireland, he took a young fop as his secretary, and gave as a reason that he meant to do all the

business himself. His natural abilities were sufficient for the task, without any assistance from a subordinate; but, excellent as they were, they would have proved inadequate had Warburton not declined the post of principal chaplain which was offered him. Even Chesterfield's suavity would not have been able to keep the peace with that turbulent priest stirring up the seething mass of ecclesiastical intrigue in Ireland.

As his years sped away, the habits of the young men of the day became more and more displeasing to the old peer. "Their manners are illiberal, and their ignorance is notorious. They are sportsmen, they are jockeys, they know nor love nothing but dogs and horses, racing and hunting." To Chesterfield all this was distasteful. He stood almost alone in his class as an opponent of field sports. He boasted to his godson that he had never in his life "killed his own meat," adjured him to refrain from killing any game himself, and stigmatised country sports generally as "the effects of the ignorance and idleness of country esquires." His godson was to be framed in a very different mould. He was to pass his days as the best-bred gentleman in England. Possessed of abundant powers of wit, he was to keep them always in reserve. "A wise man," runs one of the most trenchant sayings in the letters, "will live at least as much within his wit as within his income." He was to know the chief languages in Europe, "for a man that knows all languages is of all countries, as a man who knows history is of all times." In the perfect character learning was always found combined with true politeness, and with Lord Chesterfield the end of education consisted of good manners in society. Occasionally he strikes a deeper note, and nowhere more clearly than in the letter on "duty to God and duty to man," which Lord Carnarvon has reproduced in facsimile. In this he sums up the rules of life—adoration and thanksgiving to the Creator, and doing unto man what he would wish that man should do unto him, without any *arrière pensée*; in this he inculcates virtue for virtue's sake, and without any regard to the effect which it might have on the good opinion of his contemporaries. His discretion was not always so sound. A quotation from Dryden that life is "all a cheat" does not strike as a happy selection of a passage for a child of six to learn by heart, and to remember as long as he lived. It was hardly judicious to tell a boy of ten that "the most entertaining and the most instructive company" was a volume of Voltaire. The reference to the possibility of the youth's father marrying for a third time is not couched in the best taste. Nor was it discreet to keep on worrying the youth with the monotonous application of the words *Hoc age*, and to be always throwing at his head the praises of his sister's application and attention. To tell him in every letter that his sister, with less years and less aids to learning, is more advanced in knowledge than he is would not be productive of good feeling from brother to sister, and would discourage the child in his studies.

These letters show what Lord Chesterfield wished his godson to be and what he himself was. From the first, ambition fired his movements.

"I laboured hard," says the wearied politician in his declining days, "to outstrip my contemporaries in learning. I was mortified if in our little plays they seemed more dextrous than I was; nay, I was uneasy if they danced, walked, or sang more genteelly than myself."

In the last of these objects he gained, by the common consent of mankind, the front place; in learning many of his companions left him far behind in the race. The chief Latin authors, especially Cicero, Horace, and Martial, he read and quoted continually; but his misquotations are numerous, and some of them seem to show that he never could have mastered the rudiments of Latin versification. The French language was his special study, partly as the medium of diplomacy and partly as the language of society; and half of the letters are composed in French, yet not with a perfect command of idiom. The pains with which he studied the success of his rivals is frankly confessed, and the necessity of imitating their industry is hourly repeated to his godson. He asked Bolingbroke how he "could always speak with so much extempore eloquence even in private conversation, without it's smelling of the lamp," and received the reply that St. John had studied diction from the age of twelve or thirteen. Chatham, he himself knew, had practised the art of speaking every day for the past thirty years. Charles Yorke is commended to the young Stanhope for his great figure in parliament, which he deserved by the great pains he had taken to gain success. What the youth should avoid in society was exemplified in the person of Addison, "the most timid and awkward man in good company I ever saw; and no wonder, for he had been wholly cloystered up in the cells of Oxford till he was five-and-twenty years old." Chesterfield's ideal was "a cool intrepid assurance with great seeming modesty," and the first of these qualities had by practice become part of his being. Application, persistent application, was the theme of his letters, whether his examples came from politics, society, or the stage. Garrick was at first a very mediocre actor, but talent and study had raised him to perfection. "Observe Garrick," he cries, "and you will find that throughout his part he never has a look, nor a motion, but what is strictly relative and necessary to it."

What then was the fate of the youth to whom this garrulous old man gossiped on ambition and prattled on philosophy? He lived and died without distinction in the senate, and without shining in courts; a sober, steady, sensible Englishman, finding his pleasures in rural life and in the sports which Chesterfield loathed.

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As mere stories the poems are excellent, though the strength of the writer does not lie in the invention of incident. They are love stories almost without exception, and depict the love passion as it has never been depicted in late years except in Mr. Blackmore's masterpiece. It is the simple side of love, its happy, joyous innocent thrill, not its depths of pain, not its guilty struggles, that they describe. Nothing more delicious, more delicate, more charming, than the best love passages in these three books do I know or can I conceive of. They are flowers as fresh as the dewdrop, and they lose none of their beauty for me by reason of the thistles of rustic speech that grow beside them. It would be impossible to weed them of these thistles, for flowers and thistles grow together. Some of the stories come closer than others to this sunny side of the love passion, and those that come closest to it are the best. Nevertheless they are often tragical in their termination, or end in a tender melancholy. Some of them are very strong in mere incident, though power of that kind is not their great quality. "Betsy Lee," "Christmas Rose," "The

Doctor," and "The Manx Witch," have all got passages that are almost as startling and powerful as the sand-storm in *The Maid of Sker*. But no one would say that power is half so potent a factor in the art of Mr. Blackmore as charm; and whatever the rugged power of Mr. Brown's verse, its charm through its rough vehicle is the quality that stands first.

As "poems of province" these books have hardly their equal anywhere. The Manxman lives here as he lives in the flesh. It is the living man that is here depicted: his speech, his habits, his occupations, his beliefs, his superstitions, his gait, and the very tones of his voice. The island described is Mann and no other place in the wide world. Not Mann as it is after it has gone through the mind of a romancer—an idealised, rarified, glorified, transfigured Mann, a sort of island of Prospero, a good deal bewitched—but the everyday, work-a-day, Isle of Mann. I can scent its very air in these pages, as of mingled brine and gorse-blossom and fresh peat; and I can see its stark-green hills that are dotted over with the gold of the cushag, and its glens that are pink and white with the fuchsia. Then the ways of life of the people, their manners and customs, their folk-talk and tales, their proverbs and saws and old ballads and Christmas "carvals," they are all here. The "melya," and "Oiel Verree," and the "Hunting of the Wren," and the May-night fires, and the last cut of corn, and the honours paid to St. Stephen and St. Bridget—not one of them is forgotten. The religion of the Manxman, too, is painted like a picture, that amusing mixture of puritanism and its opposite, that grim white-face sanctity that is never altogether free of a big boisterous laugh somewhere behind it. One trait the reader of these books may miss—a hint of the Manxman's patriotism. But he would also look for it in vain if he studied the Manxman in the flesh. Patriotism as an active trait, meaning thereby not only a love of country, but a passion to serve it, to protect its rights, to maintain its ancient laws and customs, can hardly be said to exist in the Manxman. More is the pity; and too soon all that makes the dear old island interesting to study, curious and amusing, and very sweet and touching—its childlike faith, its superstition, its poetry of common speech, its Norse laws and constitution—will be gone for ever. But when that evil time comes and Manxmen have made their ways of life as much as possible like those of Englishmen, there will still remain one record of absolute truth and fulness to tell how Manxmen lived when Mann had some right to call itself "the little nation"—these three books by a Manxman of genius.

It would be easy to say much of the dialect of the poems, and open thereby a large question, but I have neither space nor inclination to discuss the function of *patois* in poetry. To me it is quite incredible that any reader with power to master dialect should doubt its right to exist there. Such vividness as it gives, brightening humour, softening pathos, sharpening wit, can never fail of recognition; and I do not think that any writer of rustic verse has used this powerful instrument with more dexterity, more ease, more power, and even more grace than Mr. Brown. Here are three considerable volumes written almost through-

out in irregular couplets of Manx dialect, and yet I do not know of any similar body of verse in a uniform measure in which the rhyme itself oppresses you so little. You read on from page to page (once you get the trick of the movement and an idea of the dramatic method) without the very faintest oppression of rhyme, such as comes like a bodily affliction in many a poem of real quality after the first dozen pages have been passed. And yet I should say that the difficulties of free movement in dialect verse are greater in the degree of ten to one than in the verse of pure language. This dialect of Mr. Brown's is not pure Manx; but that is not a fault, the chief narrator being a sailor who has picked up words in all corners of the earth. The Manx part of it is such as no other man whatever can write. It is the exact echo of the actual speech, not the word merely, but the tone. I can hear it as distinctly in these pages as if it was still falling every day on my bodily ear. The shrill tones, which, perhaps, come of the effort to speak above the shrill winds that whistle over the mountains, the deep tones that may be born of the deep swell of the seas, they are here as full and true as it is possible to give them. The dialect is dying out in Manx before the inroads of the "tripper." It is spoken nowhere now as it is written here, except in the heart of the island; and even there it will soon be lost and forgotten.

There is a better quality in this verse as a vehicle than its fidelity, and that is its amazing felicity. It is full of simile; and the simile is sometimes as sweet and graceful as in the poetry that is not called rustic; but more often it is rude and rugged in the last degree, and therein lies its real quality. Everyone who knows anything of the rustic knows how startling and fit and true and complete are the rough figures in which he constantly speaks. More of these figures have never been gleaned by anyone than by Mr. Brown; and, if he has invented a few to add to them, he has done it with astonishing dramatic truth.

But the great quality of all possessed by the three books, of which (as I gather from the poem) *The Manx Witch* is to be the last, is character. The people who move through this series of dramas, for dramas they are, are as vivid and vital as any to be found in recent imaginative literature. The dear Parson Gale, the "Pazon" and "ould angel," the simple old doctor, the "dooineymolla," Tommy Big Eyes, Cain the farmer, "Christmas Rose," Betsy Lee, and, last and best, Tom Baynes—I hardly know a group of people so real to me. I seem to have known them all my life. I like some of them better than others, and the "ould angel" best of all. Manxmen are a queer hodge-podge, an amusing and even ludicrous combination of contrary qualities. They can be mean as well as generous, close as well as open, crafty as well as single-hearted, envious, cantankerous, and not above a touch of downright hypocrisy. But there is a type of old Manxman who would be hard to beat in sweetness and simplicity among all the peoples of the earth. He unites the best qualities of both the sexes—as soft and gentle as a dear old woman, and as firm of purpose as a strong man.

Garrulous, full of platitudes, easily moved to tears by a story of sorrow, and as easily taken in, but beloved, and trusted, and revered by all the little world about him. If he is a farmer he sits at the head of his table in the kitchen, with his sons and daughters and man-servants and maid-servants beside him, and save for ribald gossip and broad oaths no man of whatever condition abridges the flow of talk for his presence. If he is a parson he is the father of his parish, and lives like a patriarch among his people. This dear old soul, this "ould angel," can only be seen in the flesh in the Isle of Man; but if anyone wishes to see him in literature, let him come for an exact and beautiful portrait to the "Pazon" of the Rev. Tom Brown.

There is another Manx type, as racy, as simple, as single-hearted, as easily moved to laughter and tears, as garrulous, but a little touch more crafty, and a big touch more profane. Great he is at a yarn of the "ould island," a tale of sweetheating, or drinking, or going to the devil. A sort of oracular old salt, fond of advising and arbitrating, a keen swordsman, skilful at cut-and-thrust, not to be bullied, up to anything, down to anything, capable of as much tenderness as the baby of a girl, but a very bull-dog to anyone that shows his teeth. This is Tom Baynes—Tom, the spinner of these "fo'c's'le yarns," young Tom as he was in "Betsy Lee," old Tom as he is, though he will not allow it, in *The Manx Witch*. He is the best, the fullest, the largest, the truest of the many characters of these books. He is a real character really worked out. He is not a Manxman, but the Manxman, and his author's best gift to his country. "Old salt, old rip, old friend, Tom Baynes comes just."

HALL CAINE

TWO HUNTERS IN THE FAR WEST.

Cruisings in the Cascades: a Narrative of Travel, Exploration, Amateur Photography, Hunting, and Fishing. By G. O. Shields. (Sampson Low.)

Trooper and Redskin in the Far North-West. By John G. Donkin. (Sampson Low.)

BOTH of these books relate to Western America, and both are engrossed by memories of hunting trips. But while Mr. Donkin was occupied for three years in chasing thieves, Indians, rebels, and unruly folk with a propensity for running cattle over the Canadian border without paying the *ad valorem* 20 per cent. which the Dominion exacts on such importations, Mr. Shields's volume contains the reminiscences of trips undertaken for purposes sufficiently specified on its title-page.

Only, we must take exception to the claim which he puts forward as an "explorer." That he is not; for all of the country over which his sporting excursions extended is, geographically, well known, though, no doubt, to the ordinary reader much of it will be quite new. The districts described are for the most part on the Pacific side of the Rocky Mountains, in the Cascade Mountains—that remarkable range running the entire length of North-West America, from Puget Sound to Harrison River in British Columbia. Here he hunted bear and mountain goats, when

they could be got, antelope and elk (wapiti), and at a period when the plains were black with them, the now all but extinct buffalo. The habits and mode of circumventing these animals are sketched with spirit and accuracy, and occasionally with some literary power. As a rule, however, the papers in which the latter merit is most conspicuous are those which have already appeared in two of the American magazines.

The chapters which have not passed through the editorial fire are less concisely written and disfigured with a more than acceptable seasoning of Chicago slang. "And, come to think of it," the author remarks in his prefatory explanations regarding the motives which compelled his reappearance in print, "I guess I won't attempt, any way." And he is discreet in so acting, though the revision of his pages by a kindly eye might have saved them from many blunders, pieces of indifferent English, and not a few errors of taste. It is, for instance, absurd to affirm that the author met with incivility in British Columbia because he was an American. As this Canadian province is almost an outlying portion of the United States, the American who receives the cold shoulder there is likely to experience this unfriendliness more from aggressive swagger on his part personally than from any ill-will to what Mr. Shields terms "my Nation (with a big N)." It is also characteristic of the Western American to describe Victoria, a town barely thirty years old, as "quaint, old, ultra English," with "an air of age and independence." Mr. Shields, however, is fond of this mode of expressing his approval. Thus he talks of "the Grand Old North Pacific"—a line of railway which was opened only two or three years ago; of "old Mount Hood"; of "Portland, that old and far-famed metropolis of the North Pacific Coast"; of "Tacoma, that grand old pinnacle"; of "Old Mount Douglass," and so forth.

But "bad form" in the shape of rhodomontade and fine writing are not the only features in Mr. Shields's useful volume which might have been spared the reader. It contains many actual misstatements. We do not refer to the spelling of points named after the late Sir James Douglas with a double *s*, or even to his extraordinary characterisation of the Frazer River as "mysterious" (p. 59), the course of few streams in Western America being better known, or to the doubtful assertion that there are hundreds of firs in Puget Sound "over 300 feet high" (p. 39), only one which I knew to be accurately measured reaching that altitude. But when he informs us (p. 31) that the Indians know Mount Tacoma as "Rainier" it is necessary to protest. The facts are the exact opposite. "Tacoma" is the native name; "Rainier," like "Baker," being one of Vancouver's officers, after whom the peaks sighted by him in the Cascades were named. Again, his Chinook is seldom right. For example, *yalka hyak* does not mean "he can come." What the Indian must have said was *yalka chako hyak*. Nor is *ikta mika mamook* "at what." Once more, "Siwash" does not mean "a coast Indian," but any Indian, being simply a corruption of the French *sauvage*. Mr. Shields blunders still further when he repeats a long-exploded absurdity

in the shape of a legend that the Chinook jargon was the invention of an "employé of the Hudson's Bay Company" (p. 102). This, like the story of *alahouya* (how do you do?) being an Indianised form of "Clark, how are you?" is pure fiction, which by this time ought to be banished from the pages of any book at all affecting accuracy. As every well-informed philologist knows, it arose at Astoria, near the Columbia River mouth, and is based on the language of the Chinook Indians who congregated round the pioneer fort of the fur companies, the jargon gradually, as is the case with every other *Lingua Franca*, getting mixed with corrupted words from various Indian tongues brought by *voyageurs* and traders from the posts at which they had been stationed, and many from the English, French, and (though Gibbs denies this assertion) Hawaiian languages.

Beyond these, and a few similar misstatements which might be pointed out, Mr. Shields's *Cruisings* is to be commended as a lively sketch of a hunter's life in the West, though we feel bound to qualify this admission by adding that it contains little which has not been repeatedly told in a form quite as readable, apart from the fact that the author has a habit of quoting from other writers without giving any indication as to their personality. Some of the illustrations, mainly from his own photographs (those on pp. 18, 20, 22, 24, 25, 50, 88, &c., for example), are singularly good, while others (pp. 116, 127, 158, 160, 224) are quite the contrary. It would also have been well had Mr. Shields thought fit to have added an index to his tastefully got-up volume.

Mr. Donkin's book is less pretentious, though we venture to think destined for a longer lease of life than Mr. Shields's. As member of the Canadian North-West Mounted Police, the author saw three years of rough service in what Sir William Butler calls the "Great Lone Land"—the region north of the Canadian Pacific Railroad. His narrative of dismal marches when the cold was 46° below zero, and "blizzards" rendered life almost intolerable, and of merrier times, when the forest and prairie were gay with their brief season of sunshine, is told with some *verve*, and an amount of literary style not to be expected under the circumstances. Unfortunately, however, that portion of his volume which is most original is just that section which will be least read in this country. The author shared in the rough campaign against Riel and his rebels, and, for the first time, supplies a substantial account of that affair. But Louis Riel is dead, and his revolt now very ancient history. On the other hand, Mr. Donkin's description of the Saskatchewan country is, from circumstances over which he has little control, rather monotonous. For the land is not very varied. The Indians and their ways have also been more than once studied by greater ethnologists than he, so that it would be unfair to expect any revelations in the few pages devoted to them in their altered condition. Still, Mr. Donkin's chapters have the undeniable merit of describing the latest aspect of the ever progressive settlements of the North West, in a region unreachd by the "globe trotter," and of supplying wholesome antidotes to the falsehoods scattered broadcast by emigration

agents anxious to beguile colonists into these inhospitable latitudes.

The book is, moreover, very readable, and written with a skill which does the ex-corporal of police the highest credit. Perhaps, however, he would do well when the second edition is called for to avoid a proneness—not uncommon with young authors—for calling a spade an agricultural implement, and an old half-caste woman "an ancient half-breed of the feminine gender," and to eschew a cockney tendency to draft all his similes and standards of comparison from London. A trifle less parade of phrases which bear the smack of a dictionary of quotations might likewise improve his pages; while it goes without saying that there was no necessity for following in the footsteps of Col. Burnaby, Mr. Stanley, and some less notable travellers, by giving free advertisement to anybody's pills or anybody else's elixir of life. In common with Mr. Shields, Mr. Donkin thinks fit to placard his portrait opposite the title-page of his modest volume; and, like the former gentleman, he fails to remember how valuable an index is to those who may in the future search its pages—as they deserve to be searched—for some of the many interesting facts scattered through them.

ROBERT BROWN.

The Modern Chess Instructor. By W. Steinitz. Part I. (Putnam's)

THIS book thoroughly answers the expectations of the chess world, whose members have long looked forward to its appearance. Mr. Steinitz has for many years held the foremost place as a practical exponent of match play. Since the lamented death of Dr. Zukertort he stands alone as an original, painstaking analyst; and in this first part of his work we have the results of his long years of labour in that field.

This first part contains, besides introductory chapters, a detailed analysis of the Ruy Lopez, the double Ruy Lopez, the Scotch Gambit, the Two Knights' defence, and Petroff's and Philidor's defences to the Knights' game, such analysis being followed in each case by illustrative games actually played by leading masters. To show the thoroughness of the work, it is enough to state that forty-two variations of the Ruy Lopez are given, followed by twenty celebrated games in illustration of this opening; fifty-four variations of the Scotch Gambit, with twelve illustrative games; and no less copiousness of detail in the other openings given.

The majority of the variations are of course familiar to chess players, being taken from the leading authorities; but in every opening striking novelties are introduced, and in one or two cases, if Mr. Steinitz's innovations stand the test of match play, a real revolution will be effected. For instance, in the Ruy Lopez, he proposes as best for the defence P to Q 3 for the third move, followed in some cases by P to K B 4, which apparently does away with all the complications arising in every form of the ordinary old defences, which have made this opening specially a trap for the unwary.

In the Scotch Gambit there is not much novelty of treatment. Mr. Steinitz has appar-

ently abandoned his preference for the defence adopted by him in the correspondence match between London and Vienna, which he stuck to in his match with Blackburne, and has now adopted as best the defence specially recommended by Zukertort, and I believe first brought into vogue by that great player.

WHITE.	BLACK.
1. P K 4	1. P K 4
2. Kt K B 3	2. Kt Q B 3
3. P Q 4	3. P t P
4. Kt t P	4. B B 4!
5. B K 3	5. Q B 3
6. P Q B 3	6. K Kt K 2
7. Q Q 2	7. P Q 4!

Mr. Steinitz's demonstration that Black's seventh move may be made not only with safety, but with advantage, appears conclusive; and the variations given in columns 4, 5, and 6, are singularly elegant in support of this thesis. Columns 1 and 2, in fact, demolish Mr. Steinitz's former favourite counter attack, (4) Q R 5 (Black), in an equally effective way.

The novelties in the treatment of the Two Knights' game are equally striking. This defence, originally adopted to evade the possibility of the Evans attack, was met some forty years ago by the sacrifice of a piece, which was long considered sound, and the attack obtained thereby invincible. Mr. Steinitz was, I believe, the first to prove the unsoundness of this sacrifice, accepted as best in Staunton's Handbook; and in column 19 and the following, the proof to this effect is conclusive. In columns 3, 4, 5, and 6, Mr. Steinitz shows that by means of a preliminary move, (6) P Q 4, the sacrifice becomes perfectly sound, and that consequently the fifth move for Black, Kt t. P, is not reliable. It was the consciousness of the dangers resulting from that Morphy move that led players from the time of downwards to play (5) Q Kt R 4 (Black) at this stage; and the position resulting from the consequent variation has for many years been a problem to analysts and practical players as to the consequent result of the Two Knights' game.

The following are the moves in question:

WHITE.	BLACK.
1. P K 4	1. P K 4
2. Kt K B 3	2. Kt Q B 3
3. B Q B 4	3. Kt K B 3
4. Kt Kt 5	4. P Q 4
5. P t P	5. Kt Q R 4!
6. B Kt 5 ch	6. P Q B 3
7. P t P	7. P t P
8. B K 2!	8. P K R 3

At this point all previous writers have considered (9) Kt B 3 to be the only possible retreat for the Knight, which is followed by (9) P K 5, (10) Kt K 5, and Black has at the cost of a Pawn obtained a strong counter attack, which every player in practice must have found most puzzling to meet. Mr. Steinitz in this treatise has greatly strengthened this counter attack, and shown that the utmost White can hope is to obtain a drawn game, after being exposed to the most dangerous complications.

The remedy proposed by Mr. Steinitz is as simple as Columbus's egg, when once pointed out, and appears to be perfectly efficacious. He suggests the retreat of the Kt to K R 3, and shows in his col 1 that the consequent doubling of the K R P in this position can be encountered absolutely without disadvantage.

It is unnecessary to follow Mr. Steinitz

through all the openings contained in his first part. The student will find himself everywhere under the guidance of an instructor disinclined to stick in the old ruts, and always on the look out for originality. The book is distinctly provocative of thought in the student, and he should be specially careful when he imagines the master to have fallen into error. Mr. Steinitz does not explain everything, and on such occasions he will probably find that the error lies only in his own perception.

As the chief exponent of the modern school of chess, it was to be expected that Mr. Steinitz would lay down the principles of that school, as he does in his sixth and seventh introductory chapters. It has long been an axiom with leading practitioners that it is wrong to advance either R P to the third square unnecessarily, and these have been tauntingly called "country moves." The real objection to such moves is explained clearly in this book. They create weak squares, or, as Mr. Steinitz calls them, "holes," where an adverse piece may be posted with fatal effect. The keenest struggle between first-class practitioners is often to compel the adversary to create such weak squares, which are often productive of greater advantage than mere material superiority. The old masters were of course equally alive to the advantages resulting from posting a piece with security in the heart of the enemy's game, but Philidor's principles of play a century back certainly did not entertain the objection of modern theory to the creation of weak squares by the advance of Pawns.

In addition to the analysis of the openings mentioned Mr. Steinitz's book contains the whole twenty games of his latest match with Tchigorin, copiously annotated. The peculiarity of this match consisted in Steinitz, as first player, invariably playing the close game first brought into vogue by his great rival Zokertort, and Tchigorin, with one exception, always playing the Evans attack, defended throughout by Steinitz in a way that will find favour with no other practitioner. It suffices to say that the best result of this defence, as modified and improved by Steinitz after the close of the match, results in the complete block of Black's Queen's pieces, the loss of the Pawn won in the opening, the travels of the King who is unable to castle, with the prospect of a possible final advantage of Pawns on the Queen's side, for which no player but Mr. Steinitz would be willing to suffer to such an extent. Mr. Steinitz may be right in theory as to the validity of his new defence, but in practice he will have no followers.

Having written so much in just praise of this book, I must exert a critic's right to censure. The arrangement of the book sacrifices clearness to economy of space—especially in the case of the games; as the copious notes and diagrams occupy three times as many pages as the games themselves, the student has the great inconvenience, when playing over the former, of hunting for the notes from page to page. To the young player this constant shifting from place to place would render the correct playing of the moves most difficult, and make them often incomprehensible through resultant errors.

The correction of the press, so vital in chess works, is also not so accurate as it might be. I know well from experience the great difficulty of correcting the press in the printing of chess matter; but a work like this, that must be a standard authority, ought to be absolutely accurate, and unfortunately it cannot be said that this is the case. As an example, in a well-known variation of the Scotch Gambit, column 37, p. 72, the moves are printed as follows.

WHITE.	BLACK.
1. P K 4	1. P K 4
2. Kt K B 3	2. Kt Q B 3
3. P Q 4	3. P t P
4. B B 4	4. B B 4
5. Kt Kt 5	5. Kt R 3?
6. Q R 5	6. Q B 3

We need not go further. The learner will be led to imagine that Black's fifth move is an error; whereas it is the only possible move to avoid loss, and it is Black's sixth move that is the questionable one—the correct move being (6) Q K 2, as shown in column 36. The only object of column 37 is to show the learner how to take advantage of the weak move (6) Q B 3, but by the mark of interrogation being placed against the wrong move he is led quite astray.

On the whole, this is the most valuable chess work that has ever been offered to the public, while its price (six shillings) places it within reach of all. There is no player, whatever may be his strength, who will not reap advantage by placing himself in the hands of this most competent Chess Instructor.

JAMES INNES MINCHIN.

NEW NOVELS.

Arminell: a Social Romance. By the Author of "Mehalah." In 3 vols. (Methuen.)

Would You kill Him? By George Parsons Lathrop. In 3 vols. (Edinburgh: David Douglas.)

The Silver Whistle. By Naseby. In 2 vols. (W. H. Allen.)

Mrs. Bob. By John Strange Winter. In 2 vols. (White.)

Eleanor Lecknor. By B. Pullen-Barry. In 2 vols. (Remington.)

Mrs. Fenton. By W. E. Norris. (Longmans.)

Where the Lew falls in London. By Sarah Doudney. (Nisbet.)

The Wild Ruthvens. By Curtis Yorke. (Jarrold.)

The Spanish Poniard. By T. A. Pinkerton. (Sonnenschein.)

Sheila. By Annie S. Swan. (Oliphant, Anderson & Co.)

MR. BARING-GOULD, in his latest novel, deals with the question of class inequality. He treats of it from every possible point of view: from that of the aristocrat, convinced of his rights and his duties; from that of the young woman-aristocrat, saturated with a sense of the glaring want of justice in our social economy; from that of the mystic and the religious enthusiast; from that of the pauper and the oppressed; from that of the Radical politician; and from that of the young man of the lower middle class, who has received the education of a gentleman, but who yet, by

virtue of his birth and inherited drawbacks, feels himself shut out from circles that would have been congenial to him. But, thus full as it is, the book on the whole is disappointing. No one sets the right way to work to remedy the ills of his position. Arminell herself, Lord Lamerton's daughter, on whom the unsatisfactory state of society flashes in a burst, simply runs away to London with her brother's tutor, Giles Saltren, whom she believes to be an illegitimate son of her father, hoping thus to force his recognition. Arrived in London, she finds that the young man's mother has made up the story of his noble birth, and that he really is the bastard of a very undesirable pauper. Therefore, all full of high ideas and dreams as she was, she settles down to be cook, general servant, and nursemaid in the family of James Welsh, a Radical journalist, and is finally converted to the gospel of the humdrum. James Welsh, on the other hand, becomes convinced of the error of his levelling-down doctrines, and forthwith preaches the gospel of levelling-up. That is the ultimate idea of the book, but Mr. Baring Gould gives no practical hint as to how the general amelioration is to be brought about. Probably it was his intention to give none. But, while the book is disappointing because of the silly actions of some of its characters, there are many fine scenes and passages in it. The character-drawing is able and original. The sensitive, refined, and morbid tutor, his lying and bragging mother, his mystic half-mad father, the unfortunate Lord Lamerton, the brilliant and sharp-sighted James Welsh, all stand out from each other in distinct individuality. It must be added that Mr. Baring Gould's besetting sin of garrulousness, which was comparatively under control in *The Pennycomequicks*, here runs rampant. We have sermon after sermon, illustration after illustration, from the rich stores of the author's wide experience—albeit there is some charm of wisdom or humour in everything he writes.

The American wheat market, unpromising as such a source seems, furnishes a good deal of the subject-matter of *Would You kill Him?* One chapter is even called "A Symphony in Quotations"; and the various quotations of the fluctuating market are set as passages of music, and appropriately marked crescendo or scherzo. The chapter ends with a funeral march and a crash of trombones, portending ruin to the operators. The father of the girl to whom the hero, Roger Holclaw, is engaged, is ruined with the rest; and Ida, the girl, insists on giving her lover up, as her father, by causing him to venture money in the same speculation, has almost broken him too. Roger is anxious to marry her, but she persists in refusing to let him. Her young brother, Frank Vail, vows vengeance for ever against him for not forcing her. Roger goes away and prospers, and finally marries a charming girl, who has been dedicated by her parents to "the higher life." They might have been perfectly happy but for an insinuating female friend, Lily Britton by name, a personage whom everyone knows under various aliases; and who with the most transparent guilelessness and friendship generally succeeds in separating husbands and wives, and in leaving misery and mistrust behind her. Lily Britton

contrives to find out the fact of Roger's former engagement, breathes horrid suspicions into the young wife's ear, and gets into collusion with Frank Vail, whose thirst for vengeance is greater than ever. Helpless, exasperated, and desperate, Roger unwittingly commits the awful act which makes him legally, but hardly morally, deserving of the last penalty of the law. Perhaps the speculations on the wheat market have too much prominence in the first part of the story, but the second and third volumes are full of interest. The writing is throughout forcible and direct, and the more important scenes are depicted with great vividness.

As a variation from the heroine with whom every man falls in love we have in *The Silver Whistle* a hero who subjugates every female heart. One lady was once or twice on the point of proposing for him. To the reader Edgar Sydney is a little difficult to understand. A man who, after a promising career at college, takes to racing and sport, and yet is supposed to cherish within him the noblest devotion to the highest ideals, is rather an anomaly. Naseby's women characters are far more true to life, and are intensely interesting. The perpetual contrast between Bridget (the well-born, with her brilliance, impudence, scepticism, high culture, sarcasm, restlessness, and withal goodness of heart) and Moyrah (the peasant descendant of Irish kings and St. Louis of France, with her loveliness, sweetness, gentleness, and innate piety) is admirably conceived and carried out. In spite of some occasionally curious English the reader is carried on from page to page profoundly interested and charmed. The Irish element is a large one, and no writer delineates Irish character more faithfully or more lovingly than Naseby. The events crowd together so thick and fast that it is impossible to give an outline of the story. Quick as thought we fly from college to Elizabethan pageants, from moonlighters to charming Irish interiors, from racecourses to English politicians, from Harvest Bug meetings to French Communist dynamitards, from murder to another Elizabethan pageant, and so on in an endless stream.

John Strange Winter has her own answer to Shakspeare's riddle, "What's in a name?" She evidently thinks there is everything in it; and therefore Mrs. Bob, though rather a nobody in the story so named, is picked out to give it a title. The book is, as usual, a bright, chatty, gossiping, and essentially feminine account of the ways, wicked and otherwise, of smart dames and their various cavaliers. The familiar "Blankhampton" allusions are not wanting, and the ill-natured and gratuitous slaps at "John, by Divine Providence Lord Bishop of Blankhampton," have found their way in. The plot is simple. A girl is very rapidly wooed and won by a handsome and wealthy young Australian, who ostensibly draws his riches from some mysterious gold mine. In the end he turns out to be a member of a large gang of jewel robbers. The way in which his young wife reclaims him is weakly and hurriedly told, and you by no means feel that the affair is satisfactorily settled when you close the book.

Eleanor Lewknor is a religious novel, not in the sense that its people represent different

religious principles, and embody them in their lives, as in one or two familiar examples, but because they talk or argue about religion. In the beginning we have a very promising young sceptic and misogynist, who in the end is converted to a quasi-spiritualism, quasi-ritualism by a High Church curate, and to a renewed and hopeful faith in woman-kind by the heroine—a really interesting, earnest, and heroic young woman. But Eleanor Lewknor has another conquest to make, namely, that of herself. Her father married against her grandfather's wish, and was cut off from remembrance; and Eleanor, having lost both her parents, is alone in the world. The Lewknor pride has descended strongly to her, and she will not be friends with her grandfather, though he has long since repented of his cruelty, and sues humbly for her love. She herself holds very loose notions on religious matters; but the earnest curate also subjugates her, and the curtain descends, as the author evidently considers it ought to do, on a fairly orthodox and extremely happy couple, at peace with all the world, grandfathers included. The story is well and easily told, but the punctuation is abominably careless.

In *Mrs. Fenton* Mr. Norris has not given us his best work or his most interesting characters. The people are not so lifelike or so near to us as his people are wont to be. Still, the style is bright, easy, and fluent; and of the one woman who is the subject of the sketch you do get a fairly good hold. Moreover, Mr. Norris's vein of kindly satire is still open, as when the heroine, an Australian with free and natural ideas, tells her cousin how a great lady in society wondered "where the deuce her eyeglasses were," and how she was also careful to inform several gentlemen that she had eaten apricot tart at luncheon, and had a horrible pain in the stomach in consequence. The story, which is one of impersonation, is tragic in its way; but Mr. Norris flits so lightly and entertainingly over the surface of things that the deeper theme of the book is somewhat missed.

The few characters in *Where the Dew falls in London* are all drawn with Miss Doudney's insight and fidelity. A smart young man has come up to London from Hampshire, and is making his way well at Battersby's works. But he only loves the charming Olive Wingfield because she worships him, and he does not deign to notice an old friend, in a lower position at Battersby's, who got him in there. Olive also comes to London, to a situation at a florist's, and little by little discovers, though it is long before she will own it, that her idol is clay. The romance is enacted round about the old Chapel Royal, Savoy. Miss Doudney's perception of the beautiful and pathetic is as marked as her sound commonsense, and both qualities are evident in this story.

The same hand which wrote *Dudley* and *That Little Girl* is apparent in *The Wild Ruthvens*. This time Curtis Yorke tells the story of a family of boys and girls, who, starting from a positively unprecedented childhood of naughtiness and insubordination, finally arrive at that state of ideal delightfulness which usually falls upon the elect of the novel-writer. From thoughtlessness to

actual brutality the reader follows these wild young Ruthvens, all the time cheered only by the fact that they are all of them honest and truthful, and by the presence of a certain Dick, a cousin who has been crippled, and who boards with the Ruthvens. This Dick Trevanion is one of Curtis Yorke's too much idealised characters. He protests that he has a horrible temper, and is utterly unworthy of the love and respect they all give him, and yet plays good angel from first to last to himself and everybody else. A kindly innocent and religious spirit breathes through the story, but there is no goody-goodness in it.

It is hard to give fresh interest to the period of the Royalist wars, but this Mr. Pinkerton unmistakably does in *The Spanish Poniard*. He takes human nature to have been in the time of Charles I. pretty much what it is under Victoria. By treating it as such he has produced a powerful and interesting story, which is not concerned so much with the wars of King and Parliament as with the thoughts, lives, and ideas of men of that day. Ambrose Drybridge, the central character, has had a tragic history. He committed a horrible crime in a moment of frenzy, and is ever pursued by the vision of the Spanish poniard which he wrenched from the hand of his victim, and used for the dread deed. There are some pathetic complications, and the story ends half tragically. All through it the miserable remorse, hesitation, and longing to do right which torment the unhappy Ambrose are shown with painful clearness.

Sheila is a well-told and interesting story of the joys and sorrows of some young people who, as is usual in stories, bear upon their heads more troubles and trials than fall to the lot of young folk in real life. Sheila herself is the stepdaughter of the laird of Dalmore, to whom he leaves all his property. The coming of her mother had ousted the laird's sister, with her young son Fergus, who had always been looked on as the heir to Dalmore. But Providence and Miss Swan had their own plans in regard to the young couple, and how Fergus finally got Dalmore and Sheila into the bargain Miss Swan must be left to tell. Her Highlanders are drawn with an affectionate hand, and the whole story is charming.

GEORGE COTTERELL.

SOME BIOGRAPHICAL BOOKS.

Good Men and True. Biographies of Workers in the Fields of Beneficence and Benevolence. By Alex. H. Japp. (Fisher Unwin.) Dr. Japp writes of "good men and true" much in the way in which Mr. Smiles does of great inventors; and those who admire the one author will be no less satisfied with the other. His subjects answer to his title. Dr. Norman MacLeod, Canon Kingsley, Dean Stanley and his father, and Sir T. Salt alone would fill a delightful volume; and that Arnold Toynbee comes next to Edward Denison is a specially happy arrangement. The almost luxury of the Toynbee Hall rooms is indeed a contrast alike to Denison's dingy little Philpot-street lodgings and to Arnold Toynbee's Commercial-road rooms, "furnished in the barest manner possible." But our young reformers have got beyond denying themselves down to the level of the East-end poor. Their idea is to raise the poor by giving them a taste of a pleasanter and (if they can get it) a more excellent way. Dr. Japp brings out Conington's humour—a

quality which escaped some of his contemporaries as completely as his joining with more or less *éclat* in a Guy Fawkes "town and gown" row has escaped his biographers. For some of his notes on Canon Kingsley he goes to Mr. Kegan Paul, who got an "implied rebuke" for naming Heine at table. There is so much that is "warm"—doubtless with the highest purpose—in Kingsley's writings that we really think he had no business to call Heine "a wicked man." The great German might have retorted by calling the Anglican canon "a humbug." We are sorry Dr. Japp thought it necessary to repeat the closing extracts from Bishop Hannington's diary. Surely there is nothing more painful in the whole range of literature; and the sting of it is that no one can help asking: *cut bono?* Mr. Plimsoll is one of the best and truest men. Unhappily, Dr. Japp is quite right in saying that "his work is only half done."

Robert Brett (of Stoke Newington): his Life and Work. By T. W. Belcher, D.D. (Griffith, Farran & Co.) The name of Robert Brett is well known within a limited sphere, but outside it suggests nothing definite to the memories of his contemporaries. Mr. Brett was, in fact, a medical practitioner of no particular eminence who interested himself in providing for the spiritual wants of the suburb in which he lived, and was rather conspicuous as a member of the "High Church" party. When Dr. Belcher speaks of his friend as having "secured a foremost place among the great men of Church and State on many public occasions," he must be understood to mean that Mr. Brett was not a man whose shyness or diffidence would keep him in the background at a public meeting, or in any discussion upon Church matters. The title of "Lay Pope of Stoke Newington" and "Lay Bishop of London" were conferred upon him; and we only have to look at his portrait—prefixed to the present volume—in order to accept his biographer's statement that "he would have his way." That way would naturally be regarded as the best way by all those who shared in his religious opinions, and by many of them as the only right way. We must give him credit for possessing very strong convictions which he never concealed, and for exhibiting a thoroughly consistent example throughout his life of self-denial and practical philanthropy. He was untiring in his efforts to provide the north of London, and especially Stoke Newington, with adequate church accommodation; and to this good object he devoted the not inconsiderable profits which he derived from certain devotional books which he had written. He describes himself as

"a loyal and devoted son of the English Church, and a strenuous advocate of the revival of her doctrine and ritual"; and this description Dr. Belcher has rendered complete by adding

"that he would have made a very good ecclesiastic, and that, if elected to a bishopric on the lines of the early Church, he would have been a devotional leader and a powerful defender of the Church's rights."

Perhaps neither the Church nor the community suffered by his remaining a layman.

Reminiscences of a Literary and Clerical Life. By the Author of "Three-cornered Essays." (Ward & Downey.) Pressman as well as parson, the author of these two volumes has had an experience rather wide than profound, which he details in a very pleasant chatty way. He has something to say about Osborne Gordon, Conington (he or his printer writes Connington), Calverley, and several Northern lights; for, besides being at Oxford and Cambridge, he was also at Glasgow. John Morley, too; the Mozleys; Archer Gurney (at Paris); Dean Stanley; Earl Russell; George Müller;

Dr. Barnardo; Bazeley, "The Oxford Evangelist"; and many oddities as well as celebrities he either knew or met. He has a very high opinion of Mr. Spurgeon, whom, on one page, he describes as "distilling sweetness and light to 8000 people," and on the next, as "giving a lecture on candles at a bazaar, wearing a paper cap with a tallow dip greasily stuck through his hair, between it and the forehead." Of course he is right in condemning the want of elasticity which prevented our Church from utilising such a phenomenal man, as he is also right in hitting us hard about the chance medley way in which Church patronage is often bestowed. He can enjoy a joke; though, of his twin description of Mr. Spurgeon, the humour did not seem to strike him. His jokes are often better than this—about one Cole who left a legacy to a Cambridge church on condition that his name should be put up in the building. Why this could not be done on a list of benefactors does not appear; but, if the legacy was really saved by writing up "Cole Deum," the law was about on a par with the wit. Another story—about the secretary to a Liberian president who, when asked why African progress was so slow, replied: "Fac" is, sir, dem niggers is so uncivilised"—we think we have heard before, and certainly don't care to hear again. In fact (as the grocers say), all these "Reminiscences" are not new and selected fruit; still, they are good and tasty, and sure to be liked by not over critical readers. Here and there, too, there are things to make us think. Haggerstone being a parish in which our author has chiefly helped, he has seen much of the Rev. M. Rosenthal's work among the East End Jews. On Jewish converts he therefore speaks with authority. This, again, if trustworthy is important:

"A peer, a late cabinet minister, who knew a good deal about the East, spoke of a large American college in which Bulgarian students had been educated. These men had given fibre to the Bulgarian people. Russia was never more astonished than when she found herself confronted with a real nation in Bulgaria" (ii. 179).

My Mistress the Empress Eugenie. By M^{me}. Carette. (Dean.) This is the authorised translation of a record of court life at the Tuileries by the private reader of the ex-Empress of the French. Those who expect ill-natured or, at least, piquant gossip in the memoirs of a court will be disappointed on perusing these pages. M^{me}. Carette has an unflinching store of good-nature, and for her mistress her enthusiasm is unbounded. The tone of the book is very good, but its construction bad. There is no system or order in the narrative, and the stories follow each other at haphazard. The chapter on the Mexican War does not seem to have been written by the same pen, and is quite irrelevant to the general subject. In spite of these faults, M^{me}. Carette may be congratulated on having compiled a very readable book. She tells us of her meeting, at the house of a friend, a priest whose eyes shone "comme deux charbons d'enfer." Her friend was much shocked at her speaking thus of a Dominican, who taught "the word of God with a fervour which would convert the fallen angels." This priest was Father Hyacinthe. We have only space to quote what is, perhaps, the most interesting passage from the life of her mistress. On June 19, 1879, Lord Sydney informed the Duke of Bassano of the death of the Prince Imperial. At first the duke refused to break the news to the Empress, but at last consented, and went to her. The Empress was surprised to see him so early, and at once remarked:

"You have news from Zululand?"

"Yes, madame; but not good news."

"Louis is ill? Well, my dear duke, let us depart immediately to nurse him."

"There was a fight," said the duke.

"Is he wounded?"

"The duke simply bent his head."

"We can set out to-day, even. The ships leave port every day."

"The Empress then ordered all necessaries to be got ready without delay."

"Is the wound serious?" she asked, not daring to look at the duke, who was still standing at the entrance of the room. She then went up to him, and looked at him with great anxiety. Tears were rolling down the duke's cheeks; and the Empress burst into a great fit of sobbing, for she now understood all" (p. 91).

Let us hope that this warm-hearted friend, M^{me}. Carette, has brought some consolation to her mistress in her lonely hours.

Memoirs of Henry Richard. By Lewis Appleton. (Trübner.) This book is not so much a biography of the late Mr. Henry Richard, as a record of his views on the wars of the last forty years. It is impossible, in a brief notice, to discuss Mr. Richard's position even in one case—the American War of Secession. Mr. Ward Beecher publicly declared that "the firm invincible determination of the North, deep as the sea, firm as the mountains, but calm as the heavens above us, is to fight out this war through, at all hazards, and at every cost." Mr. Richard was shocked at language which opened up to him a "terrible vision of blood and vengeance." He did not sympathise with the North, because he believed the war was waged not for freedom, but for "Union and Empire." Like Mr. Gladstone, he believed that Jefferson Davis had "succeeded in making the Southern States of America a nation." If Mr. Richard erred in his Southern sympathies, he erred in good company. Many of Mr. Appleton's notes, notably those about the Transvaal War and the Danish War (a very thorny question), are not altogether satisfactory; but these Memoirs form a useful book of reference for the politician, whether he agree or not with the Apostle of Peace.

Reminiscences of a Boyhood. (Sampson Low.)

Its anonymous author has sub-entitled this book "A New Story by an Old Hand." We question whether the story he has to tell can be fairly entitled new, but it is pleasantly told. It is for few of us that "remembrance like a sovereign prince" doth "a stately gallery maintain of gay or tragic pictures." There is nothing stately in the writer's remembrances, and very little that is gay or tragic; but the tone of the book is excellent, and the "old hand" has not lost its cunning in the art of expression. The first twenty-four chapters, which deal with the author's childhood in Ireland, are the best. As the author comes of Milesian stock, his family naturally have their own particular banishes. When a death was to occur there were heard weepings and wailings near the house, until the very heart was thrilled, and they that watched in the chamber of sickness felt that all hope was over, and that the husband or wife, the father or the sister, was delivered over to death. The banishes can be distinguished from other ghosts by its being heard only, and never seen. The author's aunt, the heroine of the book, did, however, see her mother's wraith (p. 25). The fault of the writer is that he dwells too much on trifling incidents, which (as he himself puts it) "can have but little interest for any but the writer." Still, there is sufficient matter and reflection in these Reminiscences to make them pleasant reading for the old.

Self-Discipline: a Memoir of Percy Clabon Glover. By his Father, the Rev. Richard Glover. (Nisbet.) This is a class of book which is perplexing to the reviewer. It is impossible not to feel the deepest sympathy for a father deprived, by a cruel accident, of a

promising son, however much we may deprecate the overt multiplication of biographies—one of the characteristics of the present day. It is easy, too, to understand Mr. Glover's hope that the narrative of his son's pure and consistent life will be profitable to young men generally, though we fear they are the last set of people who will read the book. The subject of this memoir was born in 1856; and all through his life, from his earliest childhood, seems to have been everything that a father could desire, and to have given promise of a creditable, if not distinguished, career. He was on the point of taking orders in the year 1888, when he succumbed to an accident, the result of a scrimmage in a game of la-crosse. Mr. Glover, who is the author of several other works, makes some useful and sensible observations, and we would specially notice his remarks on the importance of good handwriting and careful composition. Doubtless it is the religious element in his son's character which he would wish to be most considered and dwelt upon, and which in his opinion justified him in giving this Memoir to the public. We trust, indeed we feel sure, that among the young men of the present day there are many who form as high an ideal of life and carry out that ideal as consistently as Percy Glover. The patience and resignation which the author shows in his own bereavement must be both a comfort and example to other mourners who may come across his book.

NOTES AND NEWS.

WE hear that Bishop Lightfoot had finished, before his lamented death, an abridgment of his classical work on the Apostolic Fathers, which is at present accessible only in several bulky volumes. The abridged edition will contain the Greek text, with a translation into English, and short introductions.

THE Dublin University Press has now ready for issue the long-expected history of the university by the Rev. Dr. John William Stubbs, senior fellow of Trinity. It covers the period from the foundation in 1591 to the end of the eighteenth century. In the appendix will be printed a number of original documents preserved among the college archives.

MR. TOZER's book, *The Islands of the Aegean*, which will shortly be published by the Clarendon Press, will contain accounts of two journeys in the Cyclades and Crete and in the Asiatic Greek islands, which appeared in the ACADEMY in 1875 and 1886, and have since been considerably amplified; and also a narrative of visits to the islands of the Thracian Sea—Lemnos, Thasos, and Samothrace—in 1889, which now appears for the first time.

BESIDES *The Language of the New Testament*, recently issued by Messrs. Hodder & Stoughton, we understand that the late W. H. Simcox left behind him a little book on the Revelation for the Cambridge "Bible for Schools" series, which his brother, Mr. G. A. Simcox, is now seeing through the press.

UNDER the title of *Shakespeare's True Life*, Messrs. Longmans will publish immediately a descriptive account of Stratford-on-Avon and its neighbourhood, written by Mr. James Walter, and illustrated with about 500 drawings from the pencil of Mr. Gerald E. Moira.

AMONG the volumes that have been arranged for in the series of "English Men of Action" are—*Captain Cook*, by Mr. Walter Besant; *Drake*, by Mr. Julian Corbet; *Oliver*, by Sir Charles Wilson; *Sir John Moore*, by Col. Maurice; *Marlborough*, by Sir William Butler; and *Havelock*, by Mr. Archibald Forbes.

THE next volume of "Great Writers" will be *George Eliot*, by Mr. Oscar Browning. We understand that Mr. William Sharp has undertaken to write on Browning for this series.

MR. ELKIN MATHEWS, of Vigo Street, will publish in the course of the present month an English edition, limited to 250 copies, of the Rev. Dr. H. van Dyke's little book entitled *The Poetry of Tennyson*. It is, in the main, a critical study, with a list of the laureate's quotations from the Bible.

MESSRS. T. AND T. CLARK, of Edinburgh, announce for early publication *The Servant of the Lord in Isaiah, Chapters xl.-lxvi*: reclaimed to Isaiah as the author, from examination of the argument, structure, and date, by John Forbes, Emeritus Prof. of Oriental Languages, Aberdeen.

UNDER the title of *Sermons preached in the East*, Dean Butcher is about to publish a volume of discourses with Mr. Elliot Stock.

"PROFESSOR" PEPPER has written a book entitled *The True History of the Ghost and all about Metempsychosis*, which will be published, with illustrations, by Messrs. Cassell & Co. during the course of next week.

DR. J. K. INGRAM'S *History of Political Economy*, which was reviewed in the ACADEMY of May 26, 1888, is just about to appear in a German version. The translator, who is believed to have done his work extremely well, is Herr E. Roschlau, of Berlin, and the publishing house will be that of H. Laupp at Tübingen.

MR. W. CLARK-RUSSELL has written for *Cassell's Saturday Journal* some sea stories under the title of "Three Sitings with a Sailor." The first of these, "The Sailor and the Ghost," will appear in No. 328, issued on January 8.

THE new monthly, *The Expository Times*, has now been acquired by Messrs. T. and T. Clark, of Edinburgh. The January number will include the first part of a translation of Rothe's Exposition of 1 John.

COMMENCING with the January issue, Dr. Parker will contribute monthly to the *Homiletic Review* a series of papers on "Current English Thought."

DR. ADOLF NEUBAUER, reader in Rabbinical literature at Oxford, and senior sub-librarian at the Bodleian, has been elected a foreign correspondent of the Académie des Inscriptions.

THE series of Sunday afternoon lectures at the South Place Institute, on "National Life and Thought among the Nations of the World," will be continued during the first four months of the present year. On Sunday next, Mr. M. Sevasly (editor of the *Havasdan*) will discourse upon "Armenia"; and Mr. J. G. Cotton Minchin, on the following Sunday, upon "Servia and Montenegro." The following are some of the future arrangements: "Gipsies," by Mr. F. H. Groome; "Roumania, Bosnia, and Herzegovina," by Mr. A. R. Fairfield; "Egypt," by Mr. J. C. McCoan; "Spain," by Mrs. Cunningham Graham; "The Jews in their Relation to Other Races," by the Rev. S. Singer; "Russia," by Mr. W. R. Morfill; "The Miniature States of Europe," by the Rev. John Verschoyle; "The Women of Turkey," by Miss Lucy Garnett; "Morocco," by Dr. Robert Brown. The lectures, which are entirely free, begin at 4 p.m., and are preceded by an organ recital and vocal solo.

A FRIEND of Mr. Browning has persuaded Lord Tennyson to allow the following letter to be made public:

"29 De Vere Gardens, W., Aug. 5, 1889.

"My dear Tennyson,—To-morrow is your

birthday—indeed a memorable one. Let me say I associate myself with the universal pride of our country in your glory, and in its hope that for many and many a year we may have your very self among us—secure that your poetry will be a wonder and delight to all those appointed to come after. And for my own part, let me further say, I have loved you dearly. May God bless you and yours!

"At no moment from first to last of my acquaintance with your works, or friendship with yourself, have I had any other feeling, expressed or kept silent, than this which an opportunity allows me to utter—that I am and ever shall be, my dear Tennyson, admiringly and affectionately yours,

"ROBERT BROWNING."

WE have received from the editor of the *Publishers' Circular* the usual analytic table of books published during 1889. The total number is 6067, made up of 4694 new books and 1373 new editions. This shows a considerable decrease when compared with 1888 (6591), which represents the high-water-mark for many years, but an almost equal increase when compared with 1887 (5686). There are no very notable variations in the several classes, except that novels and juvenile works appear to have prospered at the expense of theology and school books. But it seems probable that these relative alterations are at least partly due to changes of classification. If the literary output of 1889 be contrasted with that of 1883, some surprising results are revealed, which can hardly be explained by changes in the public demand. The totals for the two years are nearly the same—6145 for 1883, and 6067 for 1889; but juvenile books have fallen in the six years from 939 to 511, while novels have risen from 573 to 1404. Similarly, artistic and scientific works have fallen from 491 to 146, while miscellaneous have risen from 222 to 627. The advance in new editions of *belles lettres* from 48 to 183 probably represents a real change, being due to the numerous series of cheap reprints of standard books.

ORIGINAL VERSE.

A NEW YEAR'S GREETING
TO E. S.

"Love, we are in God's hand."
R. BROWNING.
("Andrea del Sarto.")

"Shall I find ought new
With the changing year?"
R. BROWNING.
("James Lee's Wife.")

WHAT shall I say to you, dear,
That you have not heard before,
In years that long are past, dear,
From those you lov'd of yore?

I can only pray God keep you
Throughout the coming year!
May his mercy and love ever shield you
Mid sorrow and trials here!

You have heard the words before, dear,
From other lips than mine,
Ere I had seen your face, dear,
Or clasped my hand in thine.

I know their sound brings back to you
The dead and distant years,
With all that was so dear to you—
The smiles, the joy, the tears.

"God bless and keep you safe, dear,"
Again you hear that prayer;
But, oh, the words call up, dear,
Far other days that were!

F. P.

OBITUARY.

BISHOP LIGHTFOOT.

It is an inexpressible debt which England owes to the great bishop—great in the truest sense, although as a man so unassuming—over whom the grave closed on the last Friday in the old year. This is not the place to speak of the administrative success with which he managed the affairs of his populous and important diocese, or of his wise and statesmanlike schemes for the spiritual and moral well-being of the communities under his charge. Neither is this the place to speak of the way in which the history of his ancient see caught and fired his imagination and made him the fit successor of Cuthbert and Aidan, of De Bury* and Tunstall, of Cosin and Butler. Nor yet may we at present enlarge upon the excellencies of his personal character, on the intense reality, simplicity, and sincerity of all that he said or did, on the transparent integrity of motive which made the whole world trust him, on his singular equity and moderation of mind, his calm, broad, unbiassed judgment. Of these things others will speak as they have already spoken elsewhere; but here it is right that something should be said of his contributions to literature, and of the influence which he has exercised upon the thought of his generation.

In the religious history of our time there have been two main currents, both of native origin. The one had its birth in Oxford. The other is commonly and rightly associated with Cambridge; though, if we would trace it to its fountain-head, it would seem that we ought to go back a step further and to a smaller centre—King Edward's School, Birmingham. A remarkable man there impressed his stamp upon a group of remarkable men. Prince Lee did not leave behind him any great literary work, but he left behind him workers who have reared an imperishable monument to his memory. Dr. Lightfoot, Dr. Westcott, and the present Archbishop of Canterbury were all his pupils and almost at the same time. Dr. Westcott being the senior and the archbishop the junior members of the group. Dr. Hatch, whose too early death has been so recently lamented, was also at Birmingham, with others who have won distinction in different walks of life; but they belong to the next generation in the school history, when its character, though still a strong one, was changing.

The three elder boys went up one after the other to Trinity College, Cambridge. Dr. Westcott was second classic in 1848, Dr. Lightfoot senior in 1851, Dr. Benson eighth in the first class in 1852. All three alike became Fellows of Trinity. Nor can we think of them otherwise than in connexion with their close friend and colleague, himself I believe a Rugby-man of Rugby's great days, Dr. Hort. The literary productions of the archbishop show how deeply he is imbued with theological culture; but he, even more than the others, has been absorbed in practical work, and it is the other three who stand out conspicuously as the founders and chief representatives of a distinct Cambridge school. The characteristics of this school lie upon the surface, and have been necessarily recognised. It is primarily Biblical, where the earlier Oxford movement was patristic and mediæval. It is exegetical and critical, where the Oxford movement has been historical and ecclesiastical. There can be no question that the Cambridge work has been first-rate in its kind. It rested upon a

foundation of sound and thorough scholarship of genuinely English manufacture. The advice which Dr. Westcott gave to Cambridge students some time ago, to read their Greek Testament with the Greek text, concordance, and grammar, but without commentaries, was characteristic of its method. But to this independent first-hand study there was superadded a wide erudition. Dr. Lightfoot, in particular, evidently made a point of knowing all that had been written upon the subjects which he took up. Yet his learning sat easily upon him. Seldom has there been a scholar who possessed such power of lucid exposition. No matter how intricate or complicated a subject, in his pages it was always set forth in regular and orderly development. It was impossible to mistake his own meaning. It once fell to me to remark on this wonderful lucidity of style, when the bishop, in referring to it, said that he believed it to be, in a great measure, due to the fact that he wrote with difficulty; the words would not come of themselves, and he was compelled to seek for the most appropriate. A marked feature in his commentaries, besides the elaborate introductions and dissertations, was the admirable paraphrase by which each section of the text was accompanied. This alone was a commentary in itself. Excellent as all the commentaries are (Galatians, first published in 1865; Philipians, first published in 1868; and Colossians, the first edition of which came out in 1875), I believe others would bear me out in saying that the latest was the best—the most thorough and the most searching. In his Cambridge days the bishop had lectured upon others of St. Paul's Epistles, and it is greatly to be hoped that his notes on these may still see the light.

It is right to recall here the important part which the bishop played in the revision of the Authorised Version. The work which he published on the subject in 1871, at the beginning of the deliberations of the committee, undoubtedly did much to determine the lines on which the revision proceeded. If the thorough-going principles which it represents have prevented the new version from obtaining complete popularity, they have also enhanced its value in the eyes of professed students.

A Biblical scholar cannot confine himself to the Bible. Bishop Lightfoot certainly did not. He was thoroughly at home especially in the early periods of Church history. He had at one time planned a history of early Christian literature. This was not destined to be accomplished; but fortunately the controversy, roused by the book called *Supernatural Religion*, rescued some considerable fragments of it. The essays which appeared in the *Contemporary Review* of 1874-1878 have recently been reprinted. The bishop was stung by the attack upon a dear friend, and his reply had a sharpness which was not usual with him, and which there were other things in his opponent's statement of his case to justify.

It was characteristic of this work, as of all the bishop wrote, that his whole handling of his subject was that of the senior classic. Here the English scholar has an advantage over his foreign contemporaries. At least in history, if not in Biblical exegesis, it would be safe to say that few of the continental scholars who have been over the same ground had gone through the same severe and many-sided philological training. A conspicuous instance of this was given in an important letter which Bishop Lightfoot wrote to the ACADEMY on September 21 of the past year. It has often before been maintained that the original of the Muratorian Fragment was written in Greek. Bishop Lightfoot not only contended for this, but he went on to maintain that the original was written in Greek verse; and he went on yet further to give a specimen of the kind of

verse—a feat in which I suspect that few of our foreign friends would have been able to follow him. To say that the case was completely made out would, I think, be saying too much; but it was at least a brilliant *tour de force*.

But the great monument of the bishop's labours in this field of study is to be seen in his editions, first of the two epistles ascribed to St. Clement of Rome (1869, with appendix in 1877) to be re-issued, as it is believed, in a revised and remodelled form; and secondly, of the writings connected with the names of SS. Ignatius and Polycarp. The first edition of this latter work appeared in 1885, when it was reviewed in the ACADEMY by Dr. Salmon. A second edition is just out, and will no doubt be noticed shortly. The work is allowed on all hands to be a classic of the highest order.

In one respect, the extraordinary clearness of the bishop's mind may have been almost prejudicial to his reputation. He had none of that appearance of profundity which is sometimes only another name for obscurity. He could not put down anything which he did not first understand entirely himself, and he therefore conveyed it with equal ease to the understandings of others. With him the crooked became straight, and the rough places plain. It would, however, probably be true to say that he was, in the first instance, scholar, historian, exegete, critic, rather than philosopher. His method was the English one of working from without inwards—of collecting first a number of facts, and arranging them in orderly groups with a view to generalisation; not the seizing of some great genetic idea, and tracking it through all its labyrinthine manifestations. Bishop Lightfoot's method was at the opposite pole, e.g., to Baur's. There could be no doubt which was the more sound, though it might be less illuminative and stimulating.

This brief survey will, I hope, be enough to justify the opinion which I expressed at starting. The place which Bishop Lightfoot's work occupies in the history of English thought shows at once its immense value. It would be difficult to imagine anything which should supplement more happily the tendencies of the Oxford movement. It added to that what it most required—a firm and solid grounding in the original documents of Christianity. It brought it back into contact with those great root-ideas which can never be deserted with impunity. It prevented it from dissolving in the mists of refined and devout, but not always strong and manly, sentiment. It supplied just the critical and rational element which it needed.

On the other hand, Bishop Lightfoot's work came at a moment when, after long lethargy, the country was beginning to be invaded by a host of foreign ideas, which in their own homes had acted as a destructive force upon received beliefs and opinions. It was much that they found us with a school of native theology and exegesis at all. It was still more that they found us with a theology and exegesis so sober and well-considered as that of Dr. Lightfoot and his colleagues. To them we owe it that the deluge has not come, and that our old landmarks have not been too ruthlessly swept away.

But the best feature of all in the work of the Cambridge divines is that, while so solid, positive, and constructive, it has not merely repelled the new ideas. The attitude of its exponents has not been one of mere antagonism and defiance. Cautious and conservative as they have been, they have yet kept an "open mind." They have not sought to preclude the assimilation of all that was sound and true in the imported doctrines. And if they have retarded the process of assimilation, so much

* De Bury, that is, as we have been in the habit of thinking of him, and as the bishop himself thought of him, not in the light in which he has appeared under the most recent criticism. There is no doubt a case on the adverse side, though it may not be conclusive.

the better: it is only the more likely to be healthy and permanent. If, as we look around us, we see the currents of English thought tending to mix and blend; if we see the various schools ready at once to learn from and to teach each other; if we see the religious life of our people drawing in to itself nourishment from all sides, and gaining alike in fulness, richness, and effectiveness—this is due in no small measure to those wise men who have had the directing of theological studies at Cambridge, and perhaps most of all to Bishop Lightfoot.

W. SANDAY.

DR. CHARLES MACKAY.

In the last few months of the year 1889 we have lost three of the most popular poets of the early Victorian epoch. Early in the autumn Eliza Cook passed away; Martin F. Tupper followed her; and now, last but not least, Dr. Charles Mackay has joined the majority. On Christmas Eve he died at Earl's Court, Kensington, after having been in failing health for a considerable time.

Charles Mackay was born at Perth in 1814. In his infancy he was brought to London, and he finished his education in Belgium. Perhaps it is to his observation of the events of the revolution which broke out there in 1830 that we owe his most stirring lyrics. His first volume of poems was issued in 1834, and they became his introduction to journalism. In the great days of Mr. John Black's editorship of the *Morning Chronicle*, Mackay obtained a place upon the staff of that paper, and he was connected with it for about nine years. During this period he published *The Hope of the World*, and other poems; and *A History of London* (1838). One of the books by which he was best known—*Memoirs of Extraordinary Popular Delusions*—appeared in 1841. In September, 1844, he became editor of the *Glasgow Argus*; but a schism in the Liberal party, to which he always belonged, led to his retirement from that paper at the general election in 1847. In the previous year, 1846, Glasgow University conferred upon him the degree of LL.D. Dr. Mackay then returned to London; and on the establishment of the *Daily News* by Charles Dickens he contributed a series of poems to that newspaper, called "Voices from the Crowd," which have often been reprinted. Indeed, it is upon some of these lyrics of the time that his fame will chiefly rest. "Clear the Way," "The Good Time coming," "Old Opinions," "Tubal Cain," "The Dream of the Reveller," "King Clog," "John Littlejohn"—if he had written no more than these, he would still have had a claim upon posterity. He was a contributor to the *Illustrated London News* for some years. In 1860 he established the *London Review*. In 1859 he published two volumes on *Life and Liberty in America*. He resided in New York from 1862 to 1865, acting as special correspondent for the *Times* during the Civil War. In 1871 he collected many of his contributions to *All the Year Round*, *Robin Good-fellow*, and other periodicals, with the title of "Under the Blue Sky." Bibliographers must refer to the British Museum Library Catalogue for a witness to his prolific authorship. His *A Thousand and One Gems of English Poetry* (1867) is known in every home. He was his own biographer in more than one volume. That which he considered the crowning work of his life, *The Gaelic Etymology of the English Language*, and other volumes on similar subjects, never found much favour with scholars. But it is by his lyrics that he will live on the lips and in the thoughts of men. Some of these, set to music by Henry Russell, attained extraordinary success, and their fame became commensurate with the use of the English

language. "Cheer, Boys, Cheer," embodied the great emigration movement, and must long remain the song of the Greater England.

Dr. Mackay's merits have more than once received public recognition. In 1862 he was put upon the Civil List, with a pension of £100 a year, "in consideration of his contributions to poetry and to general literature." On December 27, 1877, his friends presented him with the sum of £770, including £100 from the "Clan Mackay," at St. James's Hall. In 1888 he received a further testimonial, to support him in his declining health. For years he has been the chief bard-elect of the Highland clan of Mackays; and they sent a superb wreath of bulrushes, the emblem of the clan, woven with white flowers, for his funeral in Kensal Green Cemetery.

In private life Dr. Mackay was of a retiring disposition, and of a most genial nature. When he lived in his cottage at Boxhill, near Dorking, next door to Mr. George Meredith, the little parties that he gave were more like family gatherings of the olden time than the mere social meetings of friends. He never understood himself. His modesty minimised the work he had done. He thought his forte lay in his Gaelic studies; and he seemed never to realise how his lyrics had crystallised the aspirations of young England, nor to pride himself upon the enthusiasm with which they had inspired so many millions of his fellow countrymen. Yet he was born the poet of the people, and not a philologist.

H. T. W.

THE death is also announced of Mr. Robert Farran, some time senior partner in the well-known publishing firm of Griffith, Farran, Okeden, & Welsh. He was born in India in 1829, being the son of Major Charles Farran, of the 28th Madras Infantry. He received his early training at W. H. Allen's, at that time in Leadenhall Street; and he was afterwards for several years with Longmans, whom he left to join Mr. Griffith at the corner of St. Paul's Churchyard on the retirement of Mr. Grant in 1856. He retired from business about two years ago, owing to prolonged ill-health. Mr. Farran died on December 13 at Surbiton, where he had lived for many years, always taking an active part in local affairs.

[We are compelled to reserve till next week our notice of the late Sir Henry Yule.]

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BACHMANN, F. Die landeskundliche Literatur üb. die Grossherzogtümer Mecklenburg. Güstrow: Opitz. 8 M.
- BAUMANN, O. In Deutsch-Ostafrika während d. Aufstandes. Wien: Hübsel. 3 M. 60 Pf.
- BOUCHOT, H. La Franche-Comté. Paris: Plon. 60 fr.
- BRALMONT, L. Les régions fortifiées: leur application à la défense de plusieurs états européens. Bruxelles: Muquardt. 25 fr.
- FRET, Col. Côte occidentale d'Afrique: vues, scènes, croquis. Paris: Marpon. 10 fr.
- GUSTAFSSON, Wladimir. Souvenirs d'un prêtre romain devenu prêtre orthodoxe. Paris: Fischbacher. 10 fr.
- HESSEM, L. de. Ohnoserier. Paris: Quantin. 6 fr.
- MARMONTAN, P. Notice historique et critique sur les peintres Louis et François Watteau (de Lille). Paris: Plon. 20 fr.
- MOIRBAU, A. La journée d'un écolier au moyen âge. Paris: Quantin. 7 fr. 50 c.
- NIEWISCHANSKY, F. Alfred de Musset's Gedicht: Sur la paresse. Jena: Dabbs. 1 M. 50 Pf.
- PINET, G. Histoire de l'école polytechnique. Paris: Baudry. 25 fr.
- SAINT-JULIEN, La Seine à travers Paris. Paris: Launette. 20 fr.
- SCHMIDT-WARNEKE, Die Sociologie im Umrisse ihrer Grundprinzipien. 1. Thl. Braunschweig: Grunewald. 6 M. 50 Pf.
- SCHUCHHARDT, O. Schellmann's Ausgrabungen in Troja, Thyra, Mykeni, Orchomenos, Ithaka im Lichte der heutigen Wissenschaft. Leipzig: Brockhaus. 8 M.

- SIMON, Jules. Mémoires des autres. Paris: Testard. 8 fr. 50 c.
- SMOUCK HURGRONJE, C. Bilder aus Mekka. Leiden: Brill. 21 M. 25 Pf.

THEOLOGY, ETC.

- SCHAEFER, A. Die Bücher d. Neuen Testaments, erklärt. 1. Bd. Die Briefe Pauli an die Thessalonicher u. an die Galater. Münster: Aschendorff. 5 M. 50 Pf.
- WODIANER, R. C. Liber hereditatis Josuae. Wien: Lappe. 10 M.

HISTORY.

- ACTA et diplomata graeca medii aevi. Vol. VI. Acta et diplomata monasteriorum et ecclesiarum orientalis. Tom. III. Wien: Gerold's Sohn. 14 M.
- BOYER, H. V. Erinnerungen aus dem Leben d. General-Feldmarschalls. 2. Thl. Der Zeitraum von Ende 1809 bis zum Bündnisse v. Kalisch. Leipzig: Hirzel. 10 M.
- BRUCKER, P. P. L'Alsace et l'église au temps du pape Saint Léon IX. (Bruno d'Ensisheim) 1003-1064. Tome II. Strasbourg: Le Roux. 3 M. 60 Pf.
- GESCHICHTSQUELLEN der Prov. Sachsen. 22. Bd. Urkundenbuch der Stadt Erfurt. 1. Thl. Halle: Hendel. 12 M.
- GÜTTENBERG, J. Apollonius v. Tyana. Leipzig: Fock. 2 M.
- HÖPLER, O. R. v. Der Hohenzoller Johann, Markgraf v. Brandenburg. München: Franz. 2 M. 40 Pf.
- KÜTZSCHKE, K. R. Ruprecht v. der Pfalz u. das Konzil zu Pisa. Leipzig: Fock. 2 M.
- MERKLE, J. Katharina Paulowna, Königin v. Württemberg. Stuttgart: Kohlhammer. 1 M. 50 Pf.
- MONUMENTA Germaniae historica. Necrologia Germaniae. II. Dioecesis Salisburgensis. Pars I. Berlin: Weidmann. 9 M.
- Παροτρύν, Α. Γ. Πολιτοποικία καὶ ἀλωσις τῆς Κωνσταντινουπόλεως ἐν ἔτει 1453. T. 1. Athens: Book 8 fr. 50 c.
- PASTOR, L. Geschichte der Päpste seit dem Ausgang d. Mittelalters. 2. Bd. Geschichte der Päpste im Zeitalter der Renaissance bis zum Tode Sixtus' IV. Freiburg-L.-Br.: Herder. 10 M.
- STAATSGESCHICHTE der neuesten Zeit. 27. Bd. Deutsche Geschichte im 19. Jahrh. Von H. v. Treitschke. 4. Thl. Bis zum Tode König Friedrich Wilhelms III. Leipzig: Hirzel. 10 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN, palaeontologische. Neue Folge. 1. Bd. 2. Hft. Beiträge zur Kenntnis der fossilen Flora einiger Inseln d. südädischen u. indischen Ozeane. Von L. Orst. Jena: Fischer. 9 M.
- ABHANDLUNGEN zur Geschichte der Mathematik. 5. Hft. Leipzig: Teubner. 6 M.
- BARNUM, O. Das Problem der Materie in der griechischen Philosophie. Münster: Aschendorff. 12 M.
- GEIGEL, R. Die Frage nach der Schwingungsrichtung polarisierten Lichtes. Würzburg: Stachel. 2 M.
- HARTMAN, E. V. Ergänzungsband zur 1.-9. Aufl. der Philosophie d. Unbewussten. Leipzig: Friedrich. 8 M.
- HOFFMANN, F. Beiträge zur Kenntnis der Flora v. Central-Ost-Afrika. Jena: Dabbs. 1 M. 20 Pf.
- PLEBEK, Th. Die Vogelfauna d. Russischen Reichs. 2. Bd. 2. Lfg. Leubänger (Phylloscopus). Leipzig: Voss. 7 M. 50 Pf.
- SCHULZE, O. Ueb. die Entwicklung der Medullarplatte d. Froscheides. Würzburg: Stachel. 2 M.
- STEINMANN, G., u. L. DÜNNELMANN. Elemente der Paläontologie. 2. Hälfte. Leipzig: Engelmann. 15 M.

PHILOLOGY, ETC.

- BÜTTING, O. Brhadāraṇyakopaniṣad in d. Mādhyamika-Reconson. Hrg. u. übersetzt. Leipzig: Voss. 5 M.
- ECKHARDT, E. Das Präfix ge- in verbalen Zusammensetzungen bei Berthold v. Regensburg. Leipzig: Fock. 3 M.
- GAUDENZ, A. I suoni, le forme e le parole dell' odierno dialetto della città di Bologna. Turin: Loescher. 7 fr. 50 c.
- KNEKE, O. Untersuchungen üb. die mittellenglische Magdalenenlegende d. Ms. Laud 108, nebst Quellenuntersuchg. Berlin: Schöns. 2 M.

CORRESPONDENCE.

FRAGMENTS OF YORKSHIRE MYSTERIES.

Cambridge: Dec. 23, 1889.

It is my privilege to be permitted to bring to public notice an interesting discovery lately made by Dr. Calvert, of Shrewsbury, in the library of the school. He has happily recovered a part of three scenes in a set of old Yorkshire Mystery plays, hitherto entirely unknown, and of considerable antiquity. Indeed, I suspect that we have here the oldest existing MS. which gives us specimens of English Mystery plays. The MS. of the Chester plays dates only from 1591, and that of the Coventry plays from 1534. The Wakefield MS. is older, viz., of the fifteenth century, and that of the York Mystery plays is supposed to be about 1430-40.

The fragments in the Shrewsbury MS. are demonstrably older than the last of these, and belong, so far as I can judge, to the beginning of the fifteenth century.

The MS., marked "Mus. iii. 42," consisted originally of 43 leaves. The 3 fly-leaves at the beginning have nothing to do with it. There were 5 quires of 8 leaves and 1 quire of 3 leaves. Leaf 9 has been cut out, leaving 42 leaves. The signatures, all in a late hand, are quite wrongly marked, and may be disregarded. Leaf 1 is a palimpsest leaf; but the original writing can be traced, and the words are the same as on leaf 2, back.

The first 36 leaves are taken up with Latin anthems, &c., all carefully set to music, and written in a clear and regular hand, with rubrics. The contents are as follows:

1. "Centum quadraginta," &c. (Rev. xiv. 3, 4), followed by "Cedentem (for Sedentem) in superne maiestatis aroe," &c.; leaf 3.
2. *In die purificationis, ad preces*: "Hodie, Beata virgo," &c.; leaf 3, back.
3. *In die palmarum*: "En rex venit mansuetus," &c., with "Gloria laus"; leaf 4, back, and 5, back.
4. *In die palmarum*: "Passio domini"; leaf 7, back.
5. *In vigilia Pasche*: "Rex sanctorum angelorum"; leaf 14.
6. *In die Pasche, ad process*: "Salve, festa dies"; leaf 15, back.
7. *In die Pasche*: "Crucifixum in carne"; 17, back.
8. *In die Pasche, Ad vespas*: "Laudate, pueri"; 18.
9. *In translatione sancti Cedde*: "Salve, festa dies"; 23, back.
10. *In die Ascensionis*: "Salve, festa dies"; 25, back.
11. *In die Pentecost*: "Salve," &c.; 27.
12. *In ebdomada pentecost FERIA ija, ija, & iija cantabitur iste cantus ad process*: Sancti spiritus Assit nobis gracia; 49.
13. *In festo corporis cristi*: "Salve"; 32, back.
14. *In festo dedicationis ecclesie*: "Salve," 35, back.

I note that Langland clearly followed Anthems 3 and 4, which he quotes in *Piers Plowman*, B. xviii. 1-68. His *gloria laus* (in l. 8) refers to six elegiac lines, beginning—

"Gloria laus et honor tibi sit, rex criste redemptor,
Qui puerile decus promittit hosanna plium."

Cf. Hymns Ancient and Modern—"All glory, laus," &c.

But on leaf 38 the real interest begins with a rubric from Luke ii. 8, followed by *English verses*, in a smaller writing, but by the same hand. Of this portion Dr. Calvert made a transcript, which he sent to Dr. Clark, who, again, sent it on to me. In this it was duly noted that certain words, or pairs of words, occurred frequently in the margin, and the puzzle was to elucidate these. I could make nothing of them, beyond guessing that they belonged to imperfect lines. On this, Dr. Calvert kindly procured us permission to inspect the MS., whereupon the full significance of these "side-notes" at once appeared, and I was enabled to solve the whole problem.

The fact is that there are three distinct fragments. Each of these contains portions of a scene in a play. These portions all belong to one actor, and the "side-notes" give, in fact, his catchwords or cues.

This actor doubtless performed all three parts. He was the Third Shepherd in the play of "The Angels and Shepherds"; he was the Third Mary in the scene at the sepulchre; and he was one of the two disciples who went to Emmaus. Moreover, of these two, he was certainly Cleophas, as I shall show.

That he was the Third Shepherd appears

from the heading—"ijus pastor." That he was the Third Mary appears from the heading—"iija ma," i.e., "tertia maria," which was very puzzling to read; and that he was Cleophas appears from the fact that he had to sing in the chorus of the apostles at the end; and the words suit him better than they do St. Luke, who, according to tradition and the Coventry Mysteries, was Cleophas's companion.

The dialect is clearly Northern, and I fully believe it is Yorkshire, in particular. It is obviously allied to the York Mystery plays, with one stanza of which the Shrewsbury MS. agrees, though there is a wide general difference. Perhaps the fragments belong to the lost set of Beverley plays (see *York Mystery Plays*, ed. Miss T. L. Smith, p. xlv., &c.). The language is just that of the York plays, as exemplified in such characteristic words as these: *mun* "must"; *myennes me* "I remember"; *in hy* "in haste"; *nem* "to name"; *thar* "he need"; *frely fode* "noble creature"; *gaynest* "nearest"; *bedene* "at once"; *wil of red* "at a loss what to do"; *symyn* "together"; *withouten trayne*; *apert*; *mased* "astonished"; *couthes* "could"; and the like. We even find at for to with the infinitive, a strong mark of Northern dialect.

In the coincident stanza (*York Plays*, xv. 120-131) this MS. has an older reading. It corrects the line—"And it will herbar [harbour] fourty pese" to "That may herbar an hundreth pese," which reads better and preserves the alliteration. The whole is written seriously and poetically, with skilful alliteration, and clearly exhibits an old and valuable text. I hope to print the whole text in a future letter.

WALTER W. SKEAT.

THE SOURCES OF MALORY'S "LE MORTE DARTHUR."

38 Museum Street, London, W.C.: Dec. 23, 1889.

When I undertook two years ago to edit Caxton's impression of "Le Morte Darthur," it was my desire to produce a standard edition in token of gratitude to the English people for the hospitality I have always received in their wonderful national library. My studies have necessitated my working in several great libraries; but I feel that my results are chiefly due to the wealth of material and the admirable organisation of the British Museum. My work is now nearly completed. The second volume is, for the greater part, in the printer's hands, and will, I trust, be ready by the end of February 1890.

The result of my researches surpasses all my anticipations. I have been enabled to determine exactly Malory's position in the history of English literature. I can clearly show what were the versions of the sources he used, and how he altered and added to them to suit his purpose. There is no reason to suppose, as Leland is said to have done (though I cannot find any such passage in his works) that Malory was a Welshman; nor was he, as often asserted, a mere translator. He evidently endeavoured—and with no little measure of success—to weld into an harmonious whole the immense mass of French romance. After a comparison with the sources, his work gives the impression that he did not servilely copy his originals, but that he had read various versions, and that he impressed upon the whole the stamp of his own individuality. He certainly did as much as many of the French compilers, who only retold what they had heard or read in their own tongue, while Malory combined both English and foreign romances. Sir Walter Scott says of "La Morte Darthur," that "it is indisputably the best prose romance the English language can boast of"; I may add, also, that it is one of the most im-

portant and interesting, considering the great influence it has exercised not only on the formation of English prose style, but also on the subject-matter of English literature.

I venture to submit as fairly certain the following results respecting the sources of Malory's *refacimento* of the Arthurian romances.

For the first four books Malory follows the version of the "Suite de Merlin," represented by the unique MS. now in Mr. Alfred Huth's possession (published by G. Paris and J. Ulrich for the Société des Anciens Textes français). Chaps. ix. to xviii. of the first book are, however, intercalated. They describe Arthur's first war, his alliance with Ban and Bors, and the assistance he rendered to king Leodegan, as told in MS. Add. 10292 in the British Museum, and in the unique English version, printed from a Cambridge MS. by the Early English Text Society, and edited by H. B. Wheatley under the title of "Merlin." It has further to be remarked that the Huth MS. is not perfect, leaving off in the middle of the adventure of Marhaus, Gawayn, and Vwayne with the three damoyseles, so that we lack a positive source for the last few chapters of the fourth book.

The fifth book is not, as Gaston Paris supposes (*Huth Merlin*, Introd., p. lxxii.), taken from the "Merlin ordinaire," but is a prose rendering of the English metrical romance, "La Morte Arthure," represented by the Thornton MS. in the Lincoln Cathedral Library, edited by J. O. Halliwell (1847), G. G. Perry (1865), E. Brook (1871). Moritz Trautmann, in his treatise on the poet Huchown (*Anglia*, i., 1868, p. 143), was the first to point out that Malory used the work of this poet; but his characterisation of Malory as a "Zusammenstoppler" is unjustifiable. That Malory really used Huchown's work can be proved in many cases, where the alliteration of the metrical version has been retained in the prose. But he suppressed the conclusion of this work, for which he followed, as will be shown presently, another version.

The sixth book is throughout taken from the "Launcelot," as represented by about a dozen MSS. (more or less complete, and resembling one another). Of this there are several printed editions (in French) of the beginning of the sixteenth century, all to be found in the British Museum.

I cannot trace the seventh book in any of the numerous MSS. I have studied. This book, which describes the adventures of Gareth (probably the Gaheriet, or Guereches of other English and French romances), brother of Gawayn, called Beaumayns by Kay, has all the character of a folk-tale, differing greatly from the other books. I am inclined to believe that it does not belong to the Arthurian cycle at all, but was adopted by Malory from some lost French lay. This hypothesis is strengthened by the fact that in none of the versions that I have read is the slightest reference made to the exploits of Gareth on his way to the castle of the Lady Lyonesse; nor are the five brothers whom he overcame in this expedition mentioned.

The eighth, ninth, and tenth books follow the prose version of "Tristan," represented by MS. 103 of the Bibliothèque Nationale. This also was printed several times at the latter end of the fifteenth and the beginning of the sixteenth centuries, and copies are in the British Museum.* This version is generally attributed to Luces de Gast, and differs greatly from the so-called enlarged "Tristan" of Hélie de Boron, represented by MSS. Add. 5474, Royal 20 D ii. and Egerton 989. Chaps. xxi. to

* Gaston Paris, *Romania* xv. 1886, p. 481, note, says: "Les éditions n'ont pas été faites sur ce ms. même, mais sur un ms. très voisin, qui ne diffère du 103 que par de détails de style," &c.

xxviii. of the tenth book are, however, intercalated, and follow the version of a French MS. (Add. 25434) of the British Museum, which has never been printed (comp. Ward, *Catalogue of Romances*, pp. 371-72). This MS., as well as Harl. 1629, contains the "Prophecies of Merlin," said to have been translated out of Latin by "mestre richart dyrlande," at the command of the Emperor Frederick II., which entirely differ from Geoffrey's version. Mr. Ward's remark that ff. 67 and 68 of Harl. 25434 were, perhaps, the ones missing in Add. 25434 does not seem justified; the two hands are different, the lines in Harl. are a little shorter, and Add. has long *f* and Harl. *s*. There exists also an English metrical version, "Sir Tristrem," which has been edited by Sir Walter Scott, and again by E. Koelbing, from the famous Auchinleck MS. in the Advocates' Library, Edinburgh. Though this version is entirely different from the one Malory follows, I found a peculiar coincidence between the two. When Tristram comes for the first time to Ireland to have his wound healed, he declares, according to Malory, that he is called Tramtryst. This rather clumsy attempt to conceal his name is not in Malory's French source, where Tristram only says:

"Sire deist il le suys de leonoys pres de la cite dalbime, ie suys ung cheualier deshaitie et malade qui me suys mys en aduantage en ceste mer si suys cy arriue pour sauoir se ie pourroye trouuer guerison de maladie."

The metrical romance reads, v. 1187-88 (Koelbing's edition):

"Tristrem he gan down lain
And seyd, Tramtris he hj3t."

The same occurs in the Old-Norse version of Tristram (*Tristram's Saga ok Isondar*, Cod. A. M. 567 and Cod. A. M. chart. 543, Copenhagen, ed. by E. Koelbing, 1878), and in the "Tristram" of Gottfried of Strassburg (comp. Koelbing, introd., p. li.).

The eleventh and twelfth books are again drawn from the above-mentioned "Launcelot," save the last three chapters of book xii., relating the fight between Tristram and Palomydes and the subsequent christening of Palomydes, which are not to be met with in any of the two above-quoted versions of "Tristram." In MS. Add. 5474, on fol. 301, col. 2, an account is given of the christening of Palomydes, but it differs widely from Malory's version.

It is not quite clear what Malory means by saying at the end of book xii.: "Here ends the second book of syr Trystram that was drawn out of Frensahe, but here is no rehearsal of the thyrd book." The source that he follows for his whole account of Tristram consists only of two books, therefore he must either refer to the enlarged "Tristram" of Helie de Boron, or he knew another third part which we no longer possess. I believe that he meant the "Tristan" of Helie de Boron, for the following reason. In book xix., chap. xi. (21-23) and book xx., chap. vi. (15-20), Malory refers to Tristram's death, as being stabbed from behind by King Mark. This exactly corresponds to the "Tristram" of Helie de Boron (Add. 5474, fol. 290, verso):

"Ensi comme tristram aloit harpant devant la roine yseut engulse de menestrel & li rois march le fiert per derriere dun glaue."

Similar is the account given in the romance of "Meliadus." The king there dreams that Mark stabs his nephew, "iusques a la croix parmy le corps."

From the thirteenth to the seventeenth book Malory relates the Queste of the Holy Grail, as we find it in the "Launcelot," and as it has been edited by Dr. F. J. Furnivall for the Roxburgh Club (1864) from MSS. Royal, 14 E. iii. and Add. 10294 in the British Museum.

The eighteenth book is one of the most difficult to settle. Compared with "Launcelot," there are many feats peculiar to both; and compared with the English metrical romance, the same can be noticed. Malory alters here considerably the sequence of the incidents. The great tournament at Winchester, with the story of the mayden of Astolot, takes place previous to the incident of the queen's dinner and her accusation by Mador, contrary to Malory's account. It is not at all improbable that Malory knew a source which combined the peculiarities of the two versions, though I do not believe it. The twenty-fifth chapter of this book, in which true love is likened to summer, is evidently Malory's own composition, as also are the first few lines of the first chapter of book xx., and some other passages in books xx. and xxi.

As to the nineteenth book, I agree with M. Gaston Paris (*Romania*, xii, 1883, pp. 459-534) that Malory had another source besides the "Launcelot" from which he drew the first part of the episode of Meleagaunt and Gueneuer, though I could easily account otherwise for Queen Gueneuer's "mayeng," which persisted among all ranks in England as late as the latter part of the seventeenth century. The whole incident is omitted in the metrical version, Harl. 2252. I can nowhere trace the contents of the last four chapters of this book, describing the healing of Vrrre's wounds by Launcelot. This incident is either taken from the lost source which supplied the introductory chapters of his book, or it is adopted from some lost French lay, like book vii. In my opinion, the enumeration of the knight's handling Vrrre's wounds, which occupies almost the whole of chap. xxi., is Malory's own composition. He seems to have had a predilection for such catalogues of names, as can be seen from several other passages of his work.

Books xx. and xxi. are drawn from the metrical version of "La Morte d'Arthur," edited by Dr. F. J. Furnivall, from Harl. 2252, for Macmillan (1864), and from the "Launcelot." With regard to the latter, it was again the reproduction of the alliteration and the occasional repetition of a whole line, with inverted sequence of words, which guided me.

Such is the outline I hope to fill out with details in my treatise on the Sources of "La Morte d'Arthur." I publish it now in the hope of obtaining some information about the three passages I cannot trace.

H. OSKAR SOMMER.

A TWENTY YEARS' LOVER OF BROWNING IN 1856.

Hampstead: Dec. 29, 1889.

There must always be a special delight in the feeling that where greatness has shown itself, there has been insight to recognise it from the first.

Readers of the ACADEMY are too familiar with the history of the illustrious career which closed on December 12 to be unaware that at its very beginning there was not only recognition of the poet, but that high reverence which is due to the master and seer.

In one of the recent obituary articles it was said that Robert Browning was at once felt to be a king, even if he had but one subject. This seems to be clearly expressed in the following lines, written in 1856, of a "twenty years' love" for him. It gave Mr. Browning pleasure when, several years ago, I showed them to him. I owe the permission to print them to the kindness of Miss Viola Cramp, the daughter of the writer, who says to me:

"I had only this summer the testimony of [my father's] oldest friend to his appreciation of the first of Mr. Browning's things that were given to

the public, and of his emphatically saying that the world *must* listen to him some day."

EMILY H. HICKEY.

"Ah! and so you would not see Browning
With your friend, but stopped away!
Although it had been the crowning
Of twenty years! that day!
To hear him talk, and mark his smile,
Read the light in his eyes—your eyes large the
while!

"Why, what was the cause? a reverent fear;
Or a faithless dread of a dream undone?
It could hardly be *that*, for you hold him, I
hear,
As the first of Poets under the sun!
Just so; and that was the reason, I say,
Why I baffled my wishes and stopped away!

"Easy to rush to his presence, and stare!
The heart's wonder in my gaze—
As the multitude flock to the trumpet's blare
When, 'neath the banners' blaze,
In the hour's triumph, a hero rides
Through the peoples, surging on all sides.

"And that were well; my heart would leap
As he passed, in glory, along;
'Mid the wide hurraing, loud and deep;
But—to step from out the throng,
And idly check his barb's proud pace,
And singly greet him face to face,

"Were a different thing! great grace to me!
But to him? that's another case.
Homage to him would mere gratitude be;
But should I stand in my place?
Let my pride be still, and, leave in the throng
One voice more to hail as he rides along!

"And I have a little tower of my own;
Half ruined, lone, and rude,
From whose height I can watch as he mounts
his throne
In his own right, for others' good;
But I must watch this from my tower lone,
For what am I—to approach his throne!

"So, I think you may see ('tis not hard to read),
Why from Browning I stopped away;
In truth, the pleasure was not my meed;
Though the sun shines every day,
And I, with the world, its light have won,
I can get no nearer to the sun!

"Thus, I did not meet great Browning,
But stubbornly stopped away,
Though, certes, it had been the crowning
Of twenty years' love, that day!

WM. ARCH. CRAMP (1856).

THE BRITISH RECORD SOCIETY.

124 Chancery Lane, W.C.: Dec. 27, 1889.

Referring to Mr. Rye's letter in the ACADEMY of December 14, which unfortunately I overlooked until to-day, may I observe as follows?

(1) As regards the title, "British Record Society," it is sufficient to point out that the resolution for the foundation of the society contemplates not merely indexes and calendars, but also abstracts thereof, or *in special cases the full text*. Either of the suggested alternative titles, "Index Record Society" or "Record Index Society," would therefore be an inaccurate description of our aims. At the same time as our main object is to provide keys to the records in the shape of indexes and calendars, that principal function of the society will be clearly indicated by our retention of the title of "Index Library," which was adopted for the fasciculus of record calendars edited by me for the last two years. (2) As to the charge of publishing indexes, &c., by bits at a time, most persons, I think, prefer having them in that way at regular intervals, rather than waiting for complete volumes, which societies are too apt to issue at indeterminate periods. (3) Lexicographical indexes, I agree with Mr. Rye, are a necessity, if waste of time is to be avoided; but the want of such is not a

charge which can be laid to the "Index Library." The first volume we completed, "Northampton Wills," contains a full lexicographical index; the second, "Royalist Composition Papers," was arranged in lexicographical order; the third, "Chancery Proceedings," is merely the first portion of the calendar for those records for Charles I.'s reign; and a lexicographical index is not feasible until we have printed the whole. "Berkshire Wills," now in the press, is arranged lexicographically, which order will also be followed when we print Mr. Hall's calendar of "Sussex Wills." A lexicographical index to the nearly completed "Signet Bills," is in course of preparation; and I doubt not that the council will take care to add such an index to "Lichfield Wills" as soon as the calendar thereof is wholly in type.

W. P. W. PHILLIMORE,
Hon. Sec. British Record Society.

THE "ORTUS VOCABULORUM" OF WYNKYN DE WORDE.

149 Tufnell Park Road, N.: Dec. 27, 1889.

May I be allowed to add a few words to my letter of last week? If there be an error in Dibdin's description of the *Ortus* of 1516, it is at least not due to him, for it appears in the same form in both Herbert and Panzer.

The true explanation perhaps is that these writers, or their authorities, quoted solely from the title, being either in ignorance of, or neglecting to use, the colophon to the volume.

R. G. C. PROCTOR.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 5, 4 p.m. South Place Institute: "Armenia," by Mr. M. Sevasly.
MONDAY, Jan. 6, 5 p.m. London Institution: "Egyptian and Assyrian Marbles in the British Museum," by Mr. Louis Fagan.
8 p.m. Royal Academy: "Painting," I., by Mr. J. E. Hodgson.
8 p.m. Aristotelian: "Practical Certainty the Highest Certainty," by Mr. R. E. Mitcheson.
TUESDAY, Jan. 7, 8 p.m. Royal Institution: "Electricity" (adapted to a Juvenile Auditory), V., by Prof. A. W. Rücker.
WEDNESDAY, Jan. 8, 8 p.m. Geological: "Some British Jurassic Fish-remains referable to the Genera *Euryacanthus* and *Hypacanthus*," by Mr. A. Smith Woodward; "The Peblidian Volcanic Series of St. David's," by Prof. C. Lloyd Morgan; "The Variscite Rocks of Mont Genève," by Messrs. Grenville A. J. Cole and J. W. Gregory.
8 p.m. Microscopical: "The Variations of the Female Reproductive Organs, especially the Vestibule, in different Species of *Uropoda*," by Mr. A. D. Michael.
8 p.m. Cymmrodorion: "James Howell and the Familiar Letters," by Mr. Joseph Jacobs.
8 p.m. Elizabethan: "Shaksperian Tragedy," by the Rev. H. C. Beeching.
THURSDAY, Jan. 9, 8 p.m. Royal Institution: "Electricity" (adapted to a Juvenile Auditory), VI., by Prof. A. W. Rücker.
6 p.m. London Institution: "Birth and Growth of Worlds," by Prof. A. H. Green.
8 p.m. Royal Academy: "Painting," II., by Mr. J. E. Hodgson.
8 p.m. Mathematical: "The Deformation of an Elastic Shell," by Prof. H. Lamb; "The Relation between the Logical Theory of Classes and the Geometrical Theory of Points," by Mr. A. B. Kempe.
FRIDAY, Jan. 10, 7.30 p.m. Civil Engineers: "The Irrigation Works on the Cauvery Delta," by Mr. A. Chatterton.
8 p.m. New Shakspeare: a Paper by Mr. R. G. Moulton.

SCIENCE.

History of Phoenicia. By G. Rawlinson. (Longmans.)

THE *History of Phoenicia* is the valedictory bequest to the public of the late Camden Professor of Ancient History at Oxford. It worthily closes a career of useful and scholarly work which embodies the true ideal of a professor's duty in the midst of a gainsaying

generation. In days when recent legislation has endeavoured to transform the professor into an overpaid college lecturer without pupils, it is good that there should still be a few among us who hold fast to the older and better conception of what a professor ought to be.

But there are signs in the book before us that Canon Rawlinson has lost somewhat of the youthful energy that once characterised him. There is still the same clear and flowing style, still the wealth of classical quotations and the excellent and numerous illustrations to which his former works have accustomed us. But we miss that extensive acquaintance with the modern literature of his subject which the student of ancient history is now in the habit of demanding. The Germans are conspicuous by their absence from his pages. Even the classical work of Movers is not only not quoted in his notes, but is not even mentioned in the list of authorities at the end of the volume. Excellent as the book is, especially in its geographical and more purely historical portions, this disregard of modern research is a distinct loss. He who would thoroughly master all that is known of one of the most interesting nations of antiquity must read the volume by the side of Pietschmann's *Geschichte der Phönizier*, which is now appearing in Oncken's "Allgemeine Geschichte." The two books supplement and complete one another, and illustrate admirably the respective excellencies and defects of English and German scholars.

The question of the origin of the Phoenicians affords a good example of the loss occasioned by a neglect of recent researches into Phoenician history. Canon Rawlinson adopts the time-honoured view, in which, I must add, I agree with him—according to which the Phoenicians originally migrated from the islands and coasts of the Persian Gulf. In quoting the testimony of Troilus Pompeius on this head, he identifies "the Assyrian Lake," where the Phoenicians are said to have settled before they reached the Mediterranean, with the Sea of Nedjif, near Babylon. But Gutschmid has shown that the true reading of the passage is not *Assyrium stagnum*, but *Syrium stagnum*, "The Syrian Lake"; and, since the cause of the departure of the emigrants from their original home is stated to have been an earthquake, the story has been brought into connexion with the destruction of Sodom and Gomorrah, and the Syrian Lake identified with the Dead Sea. Canon Rawlinson might, at least, have referred to this opinion, and, in any case, have given the reading which is that of the MS. The opinion has been supported by such eminent authorities that it needs to be refuted before the other view can be allowed to retain possession of the field. Personally I do not think that a refutation would be difficult, but I also think that it ought to have been attempted.

I did not intend, however, to exercise the immemorial privilege of the reviewer, of finding fault. The *History of Phoenicia* is by far the best account of the old Phoenician cities, their commerce and their art, which has ever been put into the hands of the English reader. It is a book heartily to be recommended to the student of the past. We have chapters

on the geography and climate of Phoenicia, on its towns and colonies, on the characteristics of the people, on their architecture and art, their trade and their costume. There are also chapters on their religion and their writing, which are, however, not quite up to the level of the rest. It may be noted that Canon Rawlinson regards the Phoenician alphabet as originating in hieroglyphs invented by the Phoenicians themselves—a view which has found but few supporters among modern enquirers. The argument from the fact that the letters have Phoenician names has as little force as the argument that the letter A was derived from an English picture of an archer, because children were once taught that "A was an archer, who shot at a frog." It is curious that Canon Rawlinson never refers to Canon Isaac Taylor's exhaustive investigation of the whole question.

It is possible that the spade of the excavator may, before long, clear up the difficulties which now surround the subject. The newly found inscriptions of central and northern Arabia tend to refer the use of the Phoenician alphabet to a much earlier date than had hitherto been suspected, and Mr. Petrie's recent discoveries in Egypt are full of promise for the future. The student of ancient oriental history has been so accustomed of late years to archaeological surprises that nothing now seems to him impossible.

A. H. SAYCE.

CORRESPONDENCE.

THE INSCRIPTIONS FROM NAUKRATIS.

Königsberg, Prussia: Dec. 17, 1889.

Only to-day have I seen the letter of Mr. E. S. Roberts in the ACADEMY of September 14, which appeared during our university vacation, and while I was away from home.

Mr. Roberts, after briefly enumerating the points on which I—as well as Dr. A. Kirchhoff—could not agree with Mr. Ernest Gardner, proceeds to compare some of my later conclusions with those of Mr. Gardner, and to allege that I have now adopted his views.

I am sorry that Mr. Roberts should have thought it necessary to give the question this personal turn. I can only repeat what I said in my first letter to the ACADEMY (July 9, 1887): "It matters very little who is right in such questions; but it matters very much indeed that the truth should be made out and acknowledged as such." Acting on this principle, I laid before the public, in my second paper in the *Rhein. Mus.* (1889, p. 461 *seq.*), the results of my later consideration of the matter. I did not care at all whether these agreed with my former opinions, or with those of anybody else. I was glad, indeed, that they coincided in part with some of Mr. Gardner's hypotheses, though I quite overlooked the fact that Mr. Gardner had already put the question, incidentally, whether the three-stroke Sigma was derived from Tsade. I have, however, always been of opinion that, while mere hypotheses may sometimes be of use in scientific matters, the really important thing is to establish hypotheses as truths by means of systematic reasoning. Nay more, I think it is itself a "misrepresentation," as Mr. Roberts styles it, to compare results with one another, rather than the processes by which the results were reached.

And so I leave it to those who are experienced in such questions to decide upon the independent value of my views. I hope ere long to have an opportunity of returning to the subject in another place.

G. HIRSCHFELD.

SCIENCE NOTES.

MESSRS. LONGMANS will publish immediately a fifth edition, considerably enlarged, of Sir John Lubbock's *Origin of Civilisation*.

DR. G. M. DAWSON, of the Geological Survey of Canada, has published some notes on the remarkable ore deposit which has attracted attention of late years at the Treadwell gold mine in Alaska. The ore-mass is not an ordinary vein, or lode; but a granitic intrusion, much crushed and altered. Among the secondary minerals, iron-pyrites is found; and microscopic examination of this mineral, by Mr. F. D. Adams, shows that the gold occurs, partly at least, in a free state mechanically enclosed in the pyrites. Such an association has been suspected in many gold reefs; but the proof is rarely so clear as in this case.

PHILOLOGY NOTES.

THE State Council of Kashmir has, on the proposal of the British Resident, Col. P. Nisbet, sanctioned the publication of a systematic catalogue of the Maharaja's collection of Sanskrit MSS. at Jammu, under the editorship of Dr. Aurel Stein, Principal of the Oriental College, Lahore. This collection, although of recent date—having been mainly formed by the late Maharaja Ranbir Singh—is one of the largest in Northern India. It contains over 4000 works, and among them a very considerable number of ancient Sanskrit MSS., purchased for the late Maharaja at Benares and elsewhere in India. The library is preserved in the Raghunath Temple at Jammu, and has not been previously explored by a European scholar. It is mainly due to the interest shown in the matter by Raja Amar Singh, the president of the Kashmir Council of Regency, and by the Resident, that the preparation of a scientific catalogue has now become practicable.

DR. STEIN has been engaged, since a visit to Kashmir in 1888, in researches relating to the Rajatarangini of Kalhana, the Royal Chronicle of Kashmir, with a view to a new edition of this work. During a more recent sojourn in the "Happy Valley," Dr. Stein was fortunate enough to secure the *Codex Archetypus* of all extant Kashmir MSS. of the Rajatarangini, written in the seventeenth century, for the purpose of his edition, and to devote some time to the identification of ancient localities mentioned in the work. A visit to the shrine of Vijayavara, the modern Bijabror, was rewarded by the discovery of two Sanskrit inscriptions in Śāradā characters. One, dated in the reign of King Rājadeva, goes back to the early part of the thirteenth century.

MEETINGS OF SOCIETIES.

ELIZABETHAN SOCIETY.—(Wednesday, Dec. 11.)

F. ROGERS, Esq., vice-president, in the chair.—Miss Grace Latham read a paper entitled "Some Laws in Dramatic Art." Miss Latham remarked that the drama, so far as it represents life, thought, and feeling through the human form, is linked with painting and sculpture; but that it differs from them, as—(1) Its material is the living human being, with whom the subjects it illustrates must be connected. (2) The living material necessitates motion, also progression—the effects obtained being transitory; hence the development of character, plot, &c. (3) The transitory nature of dramatic art obliges it to be produced at fixed times, before many spectators. A picture or statue can wait for beholders, can be seen at any moment. A play must succeed or fail at once, so far as each audience is concerned. The limited time a body of people can be held together causes the abridgment especially characteristic of dramatic art. A crowd is always restless; hence the attention of an audience must be caught, kept, and directed by means of contrast, climax, and

continuity of action, &c. (4) Dramatic art deals with the exceptional moments of life. Plays being usually produced in large buildings, their situations, passions, and characters require to be strongly emphasised to be at all effective; and unless they will bear this treatment they are unfit for dramatic representation. (5) Both eye and ear are appealed to. Opportunity must be provided by the playwright for action and grouping, which may tell their story to the eye, as well as words capable of being said with characteristic intonations. (6) The works of the dramatist, like those of the musician, exist through the co-operation of skilled interpreters, who can use opportunity, work out climax and contrast, and represent character. Without them the writings of a Shakespeare become but poems or tales, unless the student himself possesses dramatic knowledge to create in his mind a vivid picture of their representation, and become his own interpreter.—An interesting discussion followed, in which Mr. F. Rogers, Mr. W. H. Cowham, Mr. F. Payne, Mr. B. Dyer, Mr. J. E. Baker, and other members took part.

MANCHESTER GOETHE SOCIETY.—(Wednesday, December 11.)

DR. A. W. WARD, president, in the chair.—Mr. Preisinger read a paper by Prof. O. H. Herford, of Aberystwyth, on "Goethe's *Hermann und Dorothea*." This work, the result of a single though not continuous effort (begun August, 1796, finished March, 1797) was, if not the richest, yet certainly the ripest fruit of Goethe's activity during his great Weimar period. In spite of its perfect finish and its homogeneity, it reflects, though in a manner often subtle and refined, the intellectual, moral, and social strivings of the time and of Goethe himself. The French Revolution, the Italian journey, Goethe's friendship with Schiller, Wolf, Voss, and W. von Humboldt, have all their part in it. Schiller's was perhaps the most important of these influences, as it restored Goethe, as he gratefully owns, to poetry, which he had as good as abandoned. Wolf's theory of the rhapsodic origin of the Homeric poems encouraged Goethe to vie, on a different ground, with the father of poetry; and Voss's *Gisela*, a crude though suggestive effort to apply Greek art to German life, was the immediate inspiration, though not the model, of *Hermann und Dorothea*. Goethe took his subject from an unpretending anecdote in the prolix work of G. G. Götting (1734 and 1737) on the emigration of a Salzburg Protestant community to Prussia and Hanover. This simple story of the wooing of an emigrant maiden by a citizen's son of Altmühl Goethe used, in his own words, for "detaching the purely human element in the life of a small town from its excrescences and at the same time reflecting in a little mirror the great movements of the theatre of the world." The two communities introduced, although of one race, are separated by the broad distinctions of a wandering and a stationary community, which are typified in the two central figures: Dorothea, the self-dependent, heroic maiden; and Hermann, the awkward, home-bred, yet strong and tender youth. The revolutionary upheaval which brings these lovers together is introduced as a needful element in a purely literary conception, the development of idyllic beauty out of distraction and disorder. The reasons for Goethe's success in giving the air of Homer to undisguisedly modern materials are the essential unity of his figures, the broad human basis on which the differences of characters are founded, the absence of any such contrast between refinement and rusticity—as, e.g., in Longfellow's and Clough's epic idyls. The distinction between Goethe's work and all Arcadianism whatsoever is that Arcadia is an imaginary seclusion of elegant and sentimental souls from the stir and stress of life, while *Hermann und Dorothea* is life itself, disengaged, not from its stir and stress, but from the excrescences which overlie and disguise the inner movement of human hearts. *Hermann und Dorothea* was, at the time of its appearance, received with warm applause by the leading German critics, A. W. Schlegel and W. von Humboldt. On the romantic it had little influence, but abroad its classical perfection won for it a place second only to *Faust* among Goethe's works.—In the discussion which

followed, Dr. Ward criticised Goethe's treatment of his metre, and claimed for Greek idyllic poetry its share among the influences upon Goethe's work.—Mr. Schelling drew attention to an opera by Mr. Gustav Rösler, founded on the subject of *Hermann und Dorothea*.—Dr. Ward read a short paper on "Count William of Schaumburg-Lippe," whom Goethe, in *Dichtung und Wahrheit*, places among those German sovereigns of the eighteenth century who drew into their service distinguished men of intellectual ability to adorn and benefit the society of their states. The count (born 1724), who received his first education in England, was a genuinely kind, lovable man, an independent thinker, a recklessly brave and enthusiastic soldier. He served in Austria and in Portugal, where he came under the influence of that true representative of eighteenth-century reform—the Marquis of Pombal. He published a work on defensive warfare, in order to show how peace could be preserved by readiness for war, and preceded Scharnhorst and Stein in their endeavours to create a national army. The literary names chiefly associated with Count William are Thomas Abbt, the friend of Nicolai, and the author of a brilliant essay on death for our native land, whom an early fate cut off from a promising career as a historian; and Herder, who from 1771 to 1776 was chief officiating clergyman at Bückeburg, the capital of the count's principality. Unfortunately, there was little sympathy, and consequently no harmonious intellectual intercourse between the count and Herder, whose temper lacked the sweet reasonableness with which his great friend Goethe accommodated himself to the narrow sphere of a small state. Count William died in 1776, a few months after Herder's removal to Weimar.

GYMNODORION SOCIETY.—(Wednesday, December 18.)

J. ANDREW CORBETT, Esq., in the chair.—Mr. Frederic Seeböhm read a paper on "The Celtic Open-field System." Mr. Seeböhm observed that German writers on the "Mark" and "Village Community" have left Celtic ground almost unexplored, and have perhaps been too ready to indulge patriotic feelings by assigning a Teutonic origin to a system which they have closely examined only in German districts. On the other hand, even the two recent volumes of the late lamented French scholar M. de Coulanges, though containing chapters of remarkable thoroughness and value on the rural economy of Gaul under the Merovingian kings, and notwithstanding their wonderful lucidity in interpretation of the texts, still leave us quite in the dark as to the origin of the Gallic open-field system. In a letter written to Mr. Seeböhm just two years ago, M. de Coulanges expressed his surprise that no trace, or hardly any trace, was to be found in the ancient documents of French history of the open-field system, adding that he was almost willing to concede that possibly it might have had a German origin, seeing that it resembled so closely the system described in the *Germania* of Tacitus. Mr. Seeböhm contended, on the contrary, that there are facts which prove beyond reasonable doubt that the open-field system has from ancient times been thoroughly at home in North-West France, and that it was by no means borrowed from a Frankish or other Teutonic source. A visit to Brittany last autumn had enabled him to carry out a personal investigation on the spot. The chief marks of the open-field system he thus shortly described: (1) An open-field township, except near the homesteads, had no permanent hedges. (2) Both meadow and arable lands were open to the common pasture of the flocks and herds of the township except while the grass and corn crops were growing. After the crops were removed the common right of pasture was resumed. (3) And yet, though subject to these common rights, the land for the purposes of the crops was in the private ownership of individual holders. (4) For the purpose of the crops and the private ownership the meadow and the arable of a township were divided into many hundreds and often thousands of narrow strips, or acres, divided by turf balks or ploughed up into high-backed lands laid out so as generally each to embrace a day's ploughing. And the land of each holder was not contiguous, but consisted of a bundle of strips, often

as many as from thirty to sixty scattered about on the whole open field. An examination of this system as it existed in early Britain and Ireland led Mr. Seebohm to the belief that it was a Celtic system independent of the Teutonic system, though very possibly having in prehistoric times a common origin in the old Aryan home, or in survivals from the husbandry of still more ancient races on the ground before the coming of the Aryan tribes. A close examination of the husbandry of Brittany, with an inspection of Chartularies and other documents at San Gwenolet, Plouharnel, Carnac, Redon and elsewhere, together with a philological comparison of agricultural terms, had led Mr. Seebohm to the conclusion that the connexion between the systems of Brittany, Cornwall, and Wales is a very striking one; and that in Western France, at any rate, it was a Celtic system, and could not have been an importation into Gaul by the Goths or Franks.—In the discussion that followed Mr. Corbett commented on the fact that no survival of the system was now to be found in Wales, and Mr. G. L. Gomme was disposed to ascribe the system to Roman rather than to any earlier influences.

FINE ART.

The Church Plate of the County of Dorset.
By J. E. Nightingale. (Salisbury.)

A few years ago such a monograph as this could hardly have been produced. Some local antiquary might have contributed a few lines and a rough woodcut, representing one of the more remarkable pieces of church plate in the county, to some local antiquarian publication; and there the information would have lain as much buried as ever. It is only by means of co-operation that the treasures, even of one sort, preserved in a small county, can be described; and such co-operation can only be accomplished when initiated by an authority which commands general respect. The increased attention paid to the preservation of monuments of the past is beginning to produce patent results, and the monograph under consideration is one of them.

The Bishop of Salisbury desired

"to obtain authentic returns of the church plate belonging to every parish in the diocese for the purpose of their being preserved in the diocesan registry. To carry out this design a printed form of return was issued to every incumbent, through the rural deans, stating what special information was required. These were ultimately collected together, and form the basis of the matter now printed."

Other bishops please copy! Needless to say, the returns sent in were full of inaccuracies; but they served as a guide, and greatly abbreviated the work of cataloguing.

The history of Church plate in Dorset resembles the history of that of other counties. Henry VIII. confiscated the great mass of it. Much of what remained was sold for parish expenses. In 1552 Edward VI. appointed a commission to examine the church property and to take away all superfluous plate, leaving only to each church "one, two, or more chalices or cuppes according to the multitude of people." The account of the church goods in Dorsetshire, drawn up by these commissioners, is fortunately preserved in the Record Office; and Mr. Nightingale has printed that part of it which refers to the plate. Six parishes are recorded as possessing three chalices each, fifty-five have two chalices, 204 have one chalice. The "worst" was always the one left for future use. Thus, in the year 1552 there were still 265 mediæval chalices in the possession of the churches of

the county. Of these only three exist at the present day.

The great and final destruction was wrought in Queen Elizabeth's time. In the year 1567 orders were issued requiring the disuse of "massing chalices" and the substitution of "decent communion cups." The chalice was, therefore, everywhere replaced by a cup with a paten cover of very ordinary form, so many examples of which are still found all over England. No less than 104 of such Elizabethan cups remain in Dorsetshire alone, seventy-four of them being hall-marked between 1562 and 1591. Others were clearly of local manufacture, and, though not hall-marked, have one of two (town or maker's) marks, which certainly belonged to someone working in the county. About seventy parishes possess communion plate of the seventeenth century. In the eighteenth century several parishes acquired large additions of single pieces or of sets; while in the present century some fifty parishes are known to have exchanged their old plate for new.

The above brief abstract of Mr. Nightingale's conclusions will serve to show the excellent quality of his work. The bulk of his book is occupied with detailed accounts of the plate in every church, and there are sixteen full-page illustrations of the more remarkable specimens.

W. M. CONWAY.

NOTES ON ART AND ARCHAEOLOGY.

THE usual winter exhibition of "Old Masters" at Burlington House will open next week; the private view is fixed for to-day. It is understood that the special features this year will be collections of the work of Rembrandt and Velasquez, and also a collection of the water-colour drawings of the sculptor Stephens, best known for his Wellington monument in St. Paul's.

THE *Hobby Horse*, for the future, will be issued to none but annual subscribers; only the exact number subscribed for will be printed, and single copies will no longer be procurable. The January number will contain some studies by Sir Frederick Leighton; an essay upon contemporary art, by Mr. G. F. Watts; a poem by Mr. J. Addington Symonds; a notice of Mr. Pater's new volume; and some renderings of Propertius into English prose, by Mr. Selwyn Image, which have been revised by Mr. Postgate.

THE *Reliquary* for January will contain "Some Inventories of Church Goods," including relics in Coventry Cathedral, goods of St. Katherine's Hospital, St. Martin's Le Grand Church, Langley Abbey, Norfolk, Howden, Yorkshire, Lowthorpe, Yorkshire, Southwell Church, Notts; also illustrated articles on "The Devil's Arrows," near Boroughbridge, by Mr. A. H. D. Leadman; and on "The Nine Ninnyhammers," by Mr. J. T. Micklethwaite.

At the last general meeting of the Society of Medallists, it was decided to offer prizes of £25 and £5 respectively for medals or models of medals in metal or plaster. Objects in competition should be sent to the secretary, Mr. H. A. Grueber, British Museum, by April 1.

MESSRS. JOHNSTONE, NORMAN & Co., of New Bond Street, have now on view a large stained-glass window, executed by Mr. John La Farge, of New York, whose work on a smaller scale attracted attention at the recent exhibition of American decorative art.

MR. HENRY PFUNGST has just presented to the Nottingham Castle Museum a fine water-colour drawing by Hamilton.

THE amount already received by the Society for the Preservation of the Monuments of Ancient Egypt is a little more than £400. Subscriptions should be sent to Mr. E. J. Poynter, 28, Albert Gate, S.W.

THE STAGE.

Dramatic Works. By T. W. Robertson. With Memoir by his Son. (Sampson Low.)

THE "principal dramatic works" is the full entry on the title-page; for to print the whole of them would have been unadvisable, T. W. Robertson having been a most prolific writer, some of whose efforts did not pretend to permanent value. No less than fifteen plays, however—including a posthumous farce, and one or two larger plays of dubious success—are included in the two portly volumes which are now before us; and the reader is unquestionably enabled—and it is for the first time—to judge, in the quietude of the study, what is the real rank of a writer who, after years of failure, became for a few years very popular, and who, after these few years of great popularity, fell not indeed into disrepute, but into comparative neglect. We need not be concerned with any very elaborate enquiry into the sources of Robertson's fascination for what was at least an important moment in the history of our stage, but we may declare with a certain amount of confidence that the truth in the matter of Robertson's merits lies between the two extremes. He was not the lasting and the dazzling genius which some of his friends esteemed him to be. He was not, on the other hand, the purely ephemeral writer that it has of late, in more quarters than one, been the fashion to represent him. Nor is there anything surprising in the position he took up. When one knows, along with his work, something of his circumstances, the connexion between the two is both interesting and easy to trace. Of his life and of his circumstances, the work—poor at first, then finer, then a little wearied and ordinary—was the very natural result.

The genuineness of Robertson's inspiration, such as it was, and his entire unconventionality were the causes of his first successes, in so far as these were to be attributed to literary qualities at all, or to those powers of observation of life which it was the business of his literature to embody. But of course his quite exceptional knowledge of stage requirements—a familiarity with the theatre which was wholly advantageous, inasmuch as he contrived to keep his independence of vision in spite of it—was of immense assistance to him (as the same has been to Mr. Pinero) in assuring him of what was possible and what was effective. A wider and more varied observation of life would have permitted him to be as true in depicting one phase of society as in depicting another. As it was, while his *Krux* is a portrait, and, in another social stratum, his *Tom Stylus* is a portrait, there is a certain indefiniteness—for once, perhaps, the taint of conventionality—in his sketches of "the great world." Extraordinary personal sympathy with the soldier—the poor man himself, in the depths of his poverty,

was once on the very point of enlisting—kept him right in all those episodes in which the military are concerned. It is a great mistake to declare that T. W. Robertson's pieces are not of the kind that one can read. They can be read and be found interesting; read and found, at the very least, entertaining. But though this is so, and though they, or the best of them, will likewise hold their own yet awhile, we do not feel sure that it can be said of Robertson that he brought into his literature a new view, or a strikingly individual view of life. What he did was to bring on to the stage a view of life that had not obtained hitherto in that region. And when he made the effort to leave what we may fairly call high comedy, or the higher kind of *genre*, for the more essentially dramatic, the more stirring, the more profound, it is probable that what told against him was a certain inability on his part to reach the violent or to reach the intense. I do not know that throughout his work there is a trace of the capacity for any great passion. Mr. John Oxenford, when he was praising "Caste," in the *Times*, could well and truly lay stress on the "epigrammatic tendency that pointed the entire fable"; on a "predilection for domestic pathos," which almost implies an indisposition for tragedy; and on a "freedom from convention in the delineation of characters." Furthermore, it is but just to remember—and Robertson's son dwells on it so much that we are caused to remember it permanently—that the success of Robertson's pieces was not dependent on their performance by any particular company. A certain method and a certain scale of theatre did undoubtedly associate themselves with the success. At the Haymarket there was not the enthusiasm that there had been at the Prince of Wales's. But "Society" had triumphed at Liverpool, under the direction of Henderson, before ever it triumphed in Tottenham Street; and Miss Sophie Larkin was the only player who appeared in the two places.

The details of his father's life, which Mr. Robertson the younger gives us, are very interesting. They tell us of his honourable origin and of his life of struggle. The sometime manager of "the Lincoln circuit" had much reason to be proud of his family, the youngest of whom—it could be no other than Mrs. Kendal—is now admittedly the greatest of English actresses, and the eldest of whom was, at all events for a few years, the most prominent dramatist of his period. T. W. Robertson's conduct, all through life, was such as might have been looked for from the son of rightly respected parents. He was the soul of honour and of kindness. Like many Englishmen, he bore adversity with courage; and, unlike many Englishmen, his head was not turned by a wholly unlooked-for prosperity. When his father's pecuniary fortunes gave way, and "the Lincoln circuit" had to be broken up, Robertson was thrown, very young, entirely on his own resources. He acted a little, but never it seems with much success. He took to writing; and, as he had lacked the opportunity to master any particular subject, it was to the smaller imaginative work—*belles lettres* of the humbler kind—that he naturally drifted. Certain studies of theatrical types, which he made not at all in the first days of his writing, are, if I

remember accurately, noteworthy examples of real observation and of a happy fashion of recording it. But after the long-delayed success of his dramatic endeavours, Robertson was not likely to do much more to the social essay or the imaginative sketch. Play now followed play somewhat rapidly; and there can be no doubt that, in his later days, both Robertson's health and the quality of his work suffered by the superabundance of his labours. Herein he wanted, as it seems to me, wisdom. It is not unkind to suggest that he should have been content to reap his harvest not quite so rapidly. Robertson was twice married, and the son who is his biographer is the son of his first wife. She was an attractive and excellent young actress, who became known to Robertson when he was himself an actor, and who was his companion through all his days of difficulty. Her death and his first assured triumph were almost simultaneous. Three years or so afterwards, Robertson married again. With Bohemia, even of the better kind, he had then absolutely finished; and it seemed that thereafter he worked too hard and lived in a circle that was rather too restricted. He was liked—it may almost be said that he was loved—wherever he went. Much of the charming wholesome spirit of the man survives for us, fortunately, in his plays.

FREDERICK WEDMORE.

STAGE NOTES.

IN common with about a thousand other children—many of them bald-headed and not a few of them grey—we were privileged, on Saturday afternoon, to see the pantomime at Her Majesty's. The treat of Drury Lane—a very great treat, confessedly—has not yet been afforded to us, so that we do not profess to write as experts on the relative merits of the two shows. Comparisons are "odorous"; and whatever may be the triumph of Drury Lane, the show at Her Majesty's is distinctly a great one. "Richard Henry" has written the book—and not too long a book—very neatly; and Mr. Charles Harris's notions of spectacle are of an advanced kind. The absence of buffoonery, too, is much to be commended. While there is a proper harlequinade at the end of the business, the action of the piece itself, and the charm of its spectacle, suffers but little—and that, quite necessary—interruption. Miss Minnie Palmer plays Cinderella, and she is America's favourite representative of the very juvenile person—of what we may call the exaggerated *ingenue*. She has attractiveness of manner, and, especially in speaking, an extremely sympathetic voice—the best and least mannered of "elocution." Miss Robina, who plays far better than she did in "Faust" at the Gaiety, is a very sufficient Prince, though there are rumours to the effect that Miss Violet Cameron, who has been ill, may undertake the part during the latter portion of the run. Three or four good comic men are usefully occupied; and they include Mr. Shiel Barry, who was so wonderful, and so more than comic, in the "Cloches de Corneville," and Mr. Charles Coburn, the hero of the "two lovely eyes" song (we forget whether they were "black" or "blue"). But admirable as these different people's efforts are, it is the spectacle that is "convincing." What a manoeuvring of crowds!—what an arrangement and rearrangement of gay or gorgeous colour. The scenes, by Telbin and by Ryan especially, and Emden's Transformation, are not only elaborate, but of

distinguished beauty. The dances, in themselves, are not perhaps very remarkable—are not up, it may be, to the highest level reached by the modern followers of "the Sallé" and "the Camargo"—but they are at all events of the right kind. The short skirt is chiefly tabooed, and singular grace is secured by the dexterous manipulation of long gown and flowing or fan-like drapery. Truly admirable as may be many things that are done elsewhere, there is no question that the pantomime at Her Majesty's is really a sight to see.

LITTLE Miss Vera Beringer—who, by the bye, unlike most child actresses, grows space—is giving her farewell performances in "Fauntleroy," every afternoon, just now, at the Opera Comique. The cast remains a good one, Mr. Somerset and Miss Helen Leigh still playing admirably the old nobleman and the noisy would-be daughter-in-law, and Miss Elizabeth Robins, returning after her distinguished success at the Criterion, to the charming part of young Mrs. Errol, which she understands so well. As for the "little Lord," Miss Vera Beringer has him at her fingers' ends, so to speak, yet familiarity with the character has brought with it no neglect of the art. And, to show, we suppose, that she is not for ever to be identified exclusively with the rôle that made her famous, Vera Beringer gives a couple of skilful little recitations every afternoon, after the play.

MISS GERALDINE ULMAR AND MISS JESSIE BOND have both, we hear, been "out of the bill" at the Savoy, through temporary indisposition. And at the Shaftesbury, Miss Annie Hughes was for at least two nights unable to act; her place being supplied by Miss Eva Moore. At the Vaudeville, the dramatist, Mr. Buchanan, and the actor, Mr. Thomas Thorne, have both been laid aside. Even theatrical people are not made absolutely of steel, though they come nearer to it, we think, than any other section of humanity.

By the death of Mr. Frank Marshall—which occurred a few days since, at his house in Bloomsbury—we lose a genial member of society, who was at the same time a good Shaksperian critic. Until lately most of the work we believe, that was connected with the "Henry Irving Shakspeare," had been done by Mr. Marshall, who at an earlier period had seemed a dramatist of promise, and was even, to some extent, a dramatist of performance. He wrote "False Sham"—a play which had a certain character; and by his adaptation of the "Saratoga" of Mr. Bronson Howard (he called his version "Brighton"), he provided Mr. Charles Wyndham with one of those parts which did much to establish a light comedian's reputation for an actor who has since been more ambitious. Mr. Marshall leaves a widow, long known to the stage as Miss Ada Cavendish.

MUSIC.

RECENT MUSIC PUBLICATIONS.

WAGNER's *Ring of the Nibelungen*. By Gustav Kobbé. (New York: G. Schirmer.) This little work, which has reached a fifth edition, gives an analysis of the tetralogy with musical illustrations. It is written in a clear and interesting manner, and will prove of great service to those who have not time, or may not be competent, to examine the work for themselves. There is also a short introduction, with some historical and critical remarks. Mr. Kobbé points out one fault in the dramatic construction of the "Ring"—viz., the prolonging of scenes which are merely episodic. In this most critics would agree with him. But he goes so far as to speak of Wotan as a "bore,"

except in the noble scene with Brünnhilde in the finale of "The Valkyr."

The Organists' Quarterly Journal, Part 84 (Novello), contains a *Preludio e Fuga* by G. B. Polleri, which obtained a first prize at Padua in 1884. The writing is clever, but not laboured. Moreover, it is not difficult to play. An *Allegro Moderato*, by R. Ernest Bryson, is a vigorous and effective piece, intended as a concluding voluntary. A *Scherzo* by the Rev. A. H. Stevens is lively, and the *Trio* melodious; but the music has little individuality.

May Margaret, Choral Ballad, by Erskine Allon (op. 17) (London Music Publishing Co.), is, to our thinking, one of the composer's most successful efforts. The opening chorus is fresh and pleasing, and the music throughout is melodious and unaffected. The work is a short one, and may be recommended to choral societies. The words—by J. Payne—are reprinted by permission from *Songs of Life and Death*.

Suite for Pianoforte. By Edward German. (Ashdown.) There is plenty of clever writing in the various numbers; but if the composer means them to be played one after the other, the work is far too long. They are in various keys; and, with the exception of the *Bourrée*, all the pieces are modern in character. This *Bourrée* and *Elegy* No. 4 are the most pleasing. The *Tarantella*—or *Saltarella*, as it should have been called—is commonplace.

Trois Suites, Esquisses Posthumes, Six Préludes. By Stephen Heller. (Edwin Ashdown.) The name of this composer recalls the many characteristic *Études* and pieces which have been the delight both of teachers and pupils; and anything from his pen will be received with respect and affection. But these posthu-

mous works, though they contain many pleasing ideas and effective passages, show signs of failing powers. Indeed, they had not received the composer's finishing touches before his death, for on the title-page of the three sets we read: "Mises en ordre et achevées par H. Barbedette." Of the *Suites*, the second is the most attractive. Of the *Esquisses*, the *Barcarolle* shows most character; the *Fileuse* is a good study for the fingers. The *Préludes* have for us the greatest charm; and, in any case, they are excellent practice.

Pavane Espagnole, Zambra Granadina, Sevillanas, Barcarolle Catalane, Cotillon Waltz. Pianoforte Pieces. By J. Albeniz. (C. Ducol.) This composer, as is well known, has achieved no small success in the performance of his own compositions. They are light and graceful; and by certain nuances and change of time he knows how to impart a certain character and charm to them. If played in an ordinary manner they would produce but little effect. The first is not difficult. The second, also easy, is pleasing in its rhythms. *Sevillanas* has an attractive principal theme. The *Barcarolle* commences well, but the middle section is weak. We care least for the *Waltz*.

Six Songs. By Frances Allitsen. (Ascherberg.) No. 1—"Not Quite Alone"—has good feeling and some tasteful harmonies, but the accompaniment follows somewhat too faithfully the voice part. No. 2—to words by Lord Tennyson—is an expressive song, and the music pleases by its weird and unconventional character. No. 3 is less striking, and gives one the impression of having been composed at the pianoforte. Of the remaining numbers, the last—again to Tennyson's words—may be praised for its decisive rhythm and dramatic style.

J. S. SHEDLOCK.

MUSIC NOTES.

MR. DANNREUTHER will commence his twentieth series of concerts at Orme Square on January 16. The programme on that occasion will include a new pianoforte Trio in E. flat (Op. 35) by Dr. Stanford, and Bach's Suite in B minor for flute and strings. The second concert takes place on January 30. On February 13, a new pianoforte Trio in G by Dr. Parry will be performed; and on February 27 Sgambati's pianoforte Quintet will be given for the second time. The programmes also contain interesting pianoforte solos and songs.

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"Now.

Out of your whole life give but a moment:
All of your life that has gone before,
All to come after it,—so you ignore,
So you make perfect the present,—condense,
In a rapture of rage, for perfection's endowment,
Thought and feeling and soul and sense—

Merged in a moment which gives me at last
You around me for once, you beneath me, above me—

Me—sure that despite of time future, time past,—
This tick of our life-time's one moment you love me!

How long such suspension may linger? Ah,
Sweet—

The moment eternal—just that and no more—
When ecstasy's utmost we clutch at the core,
While cheeks burn, arms open, eyes shut and lips meet!"

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"Others may need new life in Heaven—
Man, Nature, Art—made new, assume!
Man with new mind old sense to leaven,
Nature—new light to clear old gloom,
Art that breaks bounds, gets soaring-room.

"I shall pray: 'Fugitive as preciou—
Minutes which passed—return, remain!
Let earth's old life once more enmesh us,
You with old pleasure, me—old pain,
So we but meet nor part again."

How hauntingly does that give voice to the instinctive, the universal feeling!—the lover's intensity of desire for the loved and lost one, for herself, the "little human woman full of sin"—for herself, unchanged, unglorified, as she was on earth, not as she may be in a vague heaven. To the lover in "Summum Bonum" all the delight of life has been granted; it lies in "the kiss of one girl," and that has been his. In the delicious little poem called "Humility," the lover is content in being "proudly less"—a thankful pensioner on the crumbs of love's feast, laid for another. In "White Witchcraft" love has outlived injury; in the first of the "Bad Dreams" it has survived even heart-break.

"Last night I saw you in my sleep:
And how your charm of face was changed!
I asked 'Some love, some faith you keep?'
You answered, 'Faith gone, love estranged.'

"Whereat I woke—a twofold bliss:
Waking was one, but next there came
This other: 'Though I felt, for this,
My heart break, I loved on the same.'"

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That Browning could ever become a popular poet, in the sense in which Lord Tennyson is popular, must be seen by everyone to be an impossibility. His poetry is obviously written for his own pleasure, without reference to the tastes of the bulk of readers. The very titles of his poems, the barest outline of their prevailing subjects, can but terrify or bewilder an easy-going public, which prefers to take its verse somnolently, at the season of the day when the newspaper is too substantial, too exciting. To appreciate Browning you must read with your eyes wide open. His poetry is rarely obscure, but it is often hard. It deals by preference with hard matter, with "men and the ideas of men," with life and thought. Other poets before him have written with equal independent aims; but had Milton, had Wordsworth, a larger and more admiring audience in his own day? If the audience of Milton and of Wordsworth has widened, it would be the merest paradox to speak of either Milton or Wordsworth as a popular poet. By this time, every one at least knows them by name, though it would be a little unkind to consider too curiously how large a proportion of the people who know them by name have read many consecutive lines of *Paradise Lost* or *The Excursion*. But to be so generally known by name is something, and it has not yet fallen to the

lot of Browning. "Browning is dead," said a friend of mine, a hunting man, to another hunting man, a friend of his. "Dear me, is he?" said the other doubtfully; "did he 'come out' your way?" By the time Browning has been dead as long as Wordsworth, I do not think anyone will be found to make these remarks. Death, not only from the Christian standpoint, is the necessary pathway to immortality. As it is, Browning's fame has been steadily increasing—at first slowly enough, latterly with even a certain rapidity. From the first he has had the exceptional admiration of those whose admiration is alone really significant, whose applause can alone be really grateful to a self-respecting writer. No poet of our day, no poet, perhaps, of any day, has been more secure in the admiring fellowship of his comrades in letters. And of all the poets of our day, it is he whose influence seems to be most vital at the moment, most pregnant for the future. For the time, he has also an actual sort of church of his own. The churches pass, with the passing away of the worshippers; but the spirit remains, and must remain if it has once been so vivid to men, if it has once been a refuge, a promise of strength, a gift of consolation. And there has been all this, over and above its supreme poetic quality, in the vast and various work—Shaksperian in breadth, Shaksperian in penetration—of the poet whose last words, the appropriate epilogue of a lifetime, were these:

"At the midnight, in the silence of the sleep-time,

When you set your fancies free,
Will they pass to where—by death, fools think,
imprisoned—

Low he lies who once so loved you, whom you
loved so,

—Pity me?

"Oh to love so, be so loved, yet so mistaken!

What had I on earth to do
With the slothful, with the mawkish, the un-
manly?

Like the aimless, helpless, hopeless, did I drivell
—Being—who?

"One who never turned his back but marched
breast forward,

Never doubted clouds would break,
Never dreamed, though right were worsted,
wrong would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.

"No, at noonday in the bustle of man's work-
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Great the unseen with a cheer!
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E. T. Bradley. (Bentley.)

MISS BRADLEY has no need to excuse herself for once more attempting to lay before the public the sad story of her heroine. Not only has she had access to new material of considerable interest, which has enabled her to collect at the end of her second volume the documentary evidence in a much more complete form than has hitherto been attainable, but her own treatment of the subject is,

biographically at least, eminently satisfactory. We have before us in Miss Bradley's pages no lay figure of the studio, but the actual, lively, impulsive, book-loving woman who once moved and suffered on the earth. Miss Bradley has made one who has hitherto been little more than a name to be a living presence.

That a writer who has thrown herself so completely into her subject should be altogether just to Arabella's persecutors is perhaps hardly to be expected, and James, of course, comes in for some rough language. Miss Bradley would probably consider it a sign of a cold heart to enquire whether she has ever attempted to understand his position. She talks much, and is justified in talking, about blighted affections and the sin of separating a wife from a husband; but she does not seem to realise that James would not have wished, and would have had no reason to wish, to part the loving couple, if only he could have been sure that they would not have had children. The talk about Arabella's possible conversion to Popery if she lived abroad was little more than talk. The real danger lay in the undoubted fact that Arabella's son by William Seymour, if such a being had ever come into existence, would have united two distinct titles to the throne—that of his father, as holding by the Parliamentary title under the will of Henry VIII., and that of his mother, who was the senior descendant of Henry VII. born on English soil. If such a personage had been at all popular between 1642 and 1649, the line of Arabella Stuart might have been on the throne at the present day. Any stick will do to beat James; but Miss Bradley's eyes ought to have been opened when she found that Prince Henry took the same line as his father.

Nor should Miss Bradley have omitted to inquire what were the circumstances of the time when the marriage took place. Lovers, of course, move in an orbit of their own, and regard not political times and seasons. Still it was unlucky that the marriage should have occurred in 1610, just as the strife between James and his first Parliament was beginning, and that her escape was effected in 1611, after that strife had ended in a total breach, when there had been talk in condemnation of James's Scottish favourites, and language used which must have made him think that some at least of his subjects might be glad to find a claimant of the throne who was on no familiar terms with Scotchmen.

The fact is that history is not Miss Bradley's strong point. A portentous blunder in a note to vol. i., p. 169, is, no doubt, owing to a misprint. But it is strange to find that a writer so familiar with the court life of Arabella's time had never heard of Andrew Melville, as appears by her description of him as a "Nonconformist minister, one Melville" (i. 254); and it may, at least, be well to note that Aremberg, the ambassador of the archdukes, was not an Austrian ambassador (i. 185), and that Raleigh had been imprisoned in the Tower long before 1612 (ii. 66).

Surely, too, Miss Bradley is to some extent wrong in an explanation which she has derived from Canon Jackson of the word "ungraceful" in the following passage from a contemporary letter relating to the escape

of Arabella and her husband, when it is stated that

"the danger was not like to have been very great, in regard that their pretensions are so many degrees removed, and they *ungraceful* both in their persons and their houses."

Ungraceful, Miss Bradley says, probably means "out of favour," i.e., objectionable to the king. This would, however, deprive the passage of all meaning. The point is that they were not out of favour with the people, so that they were not likely to be dangerous to the king.

If I have dwelt at fuller length on what is questionable in Miss Bradley's work than on its undoubted merits, it is because that work is good enough to stand correction.

SAMUEL R. GARDINER.

Travels in India. By Jean Baptiste Tavernier, Baron of Aubonne. Translated by V. Ball. (Macmillan.)

ALTHOUGH Dr. Ball's translation professes to give only that portion of Tavernier's travels "où il est parlé des Indes et des îles voisines," it includes some notable references to the Portuguese settlements in Africa; and at the present juncture, perhaps, these will be considered more interesting than the description of India in the days of Aurungzeb.

The rambling jeweller, as Gibbon styles the Baron of Aubonne, "who had read nothing, but had seen so much and so well," must have heard about the Portuguese in Mozambique when he was at Goa, and also during his voyage home by the Cape of Good Hope in 1648. Along both banks of the Zambesi, he tells us, from the mouth to a distance of sixty or seventy leagues up the river, there were many negro settlements, each commanded by a Portuguese; and these Portuguese commanders, though subject to the governor of Mozambique, behaved like petty princes, waging war against each other, and some among them having as many as 5000 Caffre slaves. The governor of Mozambique used to keep them supplied with goods, mostly in the shape of black dyed calicoes, for barter with the natives of the interior. He also sent goods to the capital of Monomatapa, situate 150 leagues distant from Shupanga. The ruler of Monomatapa, Tavernier goes on to say, takes the title of emperor, and his authority extends up to the land of Prester John. Dr. Ball contents himself with a tentative suggestion of Matabele in a footnote; but, as pointed out by a writer in the *Times* (December 11), the so-called empire of Monomatapa has long ago been relegated by all serious geographers and historians to the region of myth. Nevertheless, Tavernier's account of the commerce between Mozambique and Monomatapa might suggest a curious commentary on the despatch of the Portuguese foreign minister, in which it was asserted that the cession of the ancient empire of Monomatapa to the Portuguese took place in 1630, Dom Nuno Alves Pereira being then governor of Mozambique. Tavernier had heard stories of the gold fields in what is now either Matabele or Mashuna land. He says:

"It is from these territories of Monomatapa whence the purest and finest African gold comes, and it is extracted without great difficulty by excavating in the ground to a depth of only

two or three feet. In certain places gold is found on the surface of the ground in nuggets which weigh an ounce. I have had as curiosities some pieces which I have presented to my friends, and some of them weighed as much as two ounces."

The governors of Mozambique were appointed by the Viceroy of Goa for a term of three years; and their main function was not to rule a wide dominion but to trade with the blacks, which occupation as a rule was exceedingly profitable to themselves. "Private soldiers as well as governors and captains acquired great wealth by trade." The shrewd French traveller had a theory of his own to explain the decline of the Portuguese dominion in the Indies; and to some degree his observations would apply also to their failure in Africa.

"If the Portuguese," he writes, "had not been so much occupied with guarding so many fortresses on land, and if in the contempt they had for the Dutch at first they had not neglected their affairs, they would not be to-day reduced to so low a condition."

But the Portuguese made bad colonists. Directly they passed the Cape of Good Hope they all became *Hidalgos*. Simple Jeronimos and Pedros added Dom to their names, whence they would be called in derision "*Hidalgos of the Cape*." Moreover, those who crossed the seas changed their nature; and there were no more vindictive people in the world than the Portuguese of India, nor any more jealous of their womankind. Murder was the commonest of crimes, and a man would kill his enemy even at the altar. The law, says Tavernier, takes no cognisance of these crimes, because in general their authors are the first in the land.

The historical value of Tavernier's narrative, so far as it relates to India, is small, considering the extent of his travels and the opportunities he enjoyed of becoming acquainted with the leading men of the time. His "account of the last wars in Hindustan, in which the present condition of the empire and court of the Moghul is set forth," bears such a close resemblance to Bernier's history that, as Dr. Ball points out, Bernier must have supplied Tavernier with most of his information. At the same time, Tavernier often gives us a more sharply defined view of India under Moghul rule than can be obtained from the pages of more careful annalists. The peasants, he tells us, "are reduced to great poverty; because if the governors become aware that they possess any property, they seize it straightway by right or by force." You may see in India, he goes on to say, whole provinces like deserts whence the peasants have fled on account of the oppression of the governors. Most of the Moghul's officers were foreigners. There were but few native Mohammedans in positions of command. The public service was filled with Persians, driven either by poverty or ambition to seek their fortune abroad. Both in the great Moghul's dominions and in the kingdoms of Golconda and Bijapur these Persians held all the highest posts. Turks from Iran would, of course, be a more accurate designation than Persians. (To this day native officials are still called Turks in parts of the Punjab. If government subordinates, perhaps all of them Hindus, happen to be staying in the village

rest-house, one villager will say to another, "*Turk log chopal men baithe hue hain*"—"There are Turks in the rest-house.") The Nawab Mir Jumla was a fair type of the Turk governors in the reign of Shah Jehan. Tavernier saw a good deal of him, and his account of the Nawab at work is one of the most striking passages in the book. Of the English traders in India Tavernier tells us but little. He met with marked civility at the hands of the President of Madras, and went to two or three English parties at Masulipatam. "They entertained us," he writes, "as pleasantly as they could, having baladines (nautch girls), of whom there are no lack in this country, present after the repast." At Surat the English merchants used to smuggle gold coins ashore in their wigs.

If Tavernier was no politician, he was a keen and shrewd man of business. There is sound commonsense in the chapter "concerning the methods to be observed for establishing a new commercial company in the East Indies." He insisted on the importance of not only prohibiting but preventing private trade. The Dutch Company suffered heavily from the private enterprise of its servants, who used to keep the letter of their covenant and trade in their wives' names. Tavernier was careful to note down, too, the manufactures and natural productions of each place he visited; and it would be an interesting study to enumerate the various industries which have disappeared since his time, as well as those which have come into being. What now represents the enormous quantity of very transparent muslins that were made at Barhanpur, in the Central Provinces, and exported thence to Persia, Turkey, Muscovy, Grand Cairo, and other places?

"Some of these are dyed various colours and with flowers, and women make veils and scarfs of them; they also serve for the covers of beds, and for handkerchiefs such as we see in Europe with those who take snuff."

At Sironj, in Rajputana, a kind of *coa vestis* was woven. The merchants were not allowed to export the fabric; but the governor used to send it to the court.

"This it is of which the Sultanas and the wives of the great nobles make themselves shifts and garments for the hot weather, and the king and the nobles enjoy seeing them wearing these fine shifts, and cause them to dance."

But Tavernier was mainly interested in India for its diamond mines, and also as a market for jewellery; for, as he explains, fine jewels ought not always to be taken to Europe, but rather from Europe to Asia. This is what he did himself, "because both precious stones and pearls are esteemed there very highly when they have unusual beauty." He spent some time at the diamond mines of Golconda, and also visited three other diamond mines. It is in this connexion that Dr. Ball's learned annotations are especially valuable. Dr. Ball would locate the diamond mines of "Soumelpour" not at Sambalpur, in the Central Provinces, but at Semah, in Lower Bengal; and he concludes his argument by expressing a belief that these once famous mines have not yet been exhausted. Tavernier also saw the great Moghul's diamond, and his translator discusses at some length the question whether this is to be

identified either with the Koh-i-Nur or with the Shah of Persia's "ocean of light." Among the curiosities mentioned by the French traveller is the snake-stone, believed to be an antidote against snake-poison. The Archbishop of Goa gave him one, and he bought several others from the Brahmins, who, indeed, were most likely the manufacturers, though the stone was, and is still said to be, found in the snake's head. There are enormous snakes in Asia and Africa, Tavernier adds, and he had heard of one which swallowed a girl of eighteen. As might be supposed, he had a keen eye for the more costly kinds of decorative art. At Jehanabad he saw the great Moghul's peacock throne, now in the Shah's palace at Teheran, and admired in particular the twelve columns supporting the canopy, round each of which were set rows of beautiful pearls. He himself added to the great Moghul's treasures by presenting Aurangzeb with a richly gilt bronze shield, made originally for Cardinal Richelieu at a cost of about £330. In the middle was represented the exploit of Curtius, and round the margin the siege of Rochelle.

Ever with an eye to business and inclined to tell interminable stories illustrating the sagacity with which he himself would outwit those who opposed or hindered him, Tavernier was at times singularly indifferent to matters which most persons of culture and intelligence would have carefully inquired into. He had heard of Buddhists living in Kangra, and dismisses the subject with the curt remark that their creed is contained in a book "filled with rubbish, for which the author, who is called Baudou, gives no reason." Yet, for all his omissions, he is a traveller whose works we could ill-afford to lose; and Dr. Ball's translation of the chapters relating to India and further India well deserves a place beside Sir Henry Yule's *Marco Polo* and the publications of the Hakluyt Society. The translator's notes err, if anything, on the side of brevity, except when the subject touches on the mineralogy of India, of which Dr. Ball knows more than most people. But both translation and annotation are so well done that one can only hope the remaining portion of Tavernier's travels will now be taken in hand by the same editor.

STEPHEN WHEELER.

The Letters of the Duke of Wellington to Miss J. Edited, with Extracts from the Diary of the latter. By C. T. Herrick. (Fisher Unwin.)

THE publication of this volume appears to us to be designed to gratify the ghoul-like disposition of the public to prey upon the reputation of a great man. It is surely unfair to smirch the name of the hero who fought and lived for his country by anonymous aspersions; and "Miss J.'s" full name ought not to be withheld if we are to attach any credit to her statement—or perversion—of facts. The editor herself admits that her story should be received with caution; and, under all the circumstances of the case, we hold that it ought to have been altogether suppressed.

Miss J. was a hysterical young woman, with religious tendencies and an overweening sense of her own importance. She conceived it to be

her mission to convert the Duke of Wellington; and when she was still a girl of twenty years, and he was sixty-five, she forced her acquaintance upon him, as she relates in a narrative drawn up some years after the event, by sending him a Bible, together with "a suitable note." She states that she herself delivered the parcel to the porter at Apsley House, and that he took it in without hesitation. This is one of the assertions which throws suspicion on her story, since the Duke informs her in a subsequent letter that no parcels are taken in without his written order; "so as to prevent my private dwelling being made the deposit of all the trash that is written, invented, or in any way made up." The Duke, according to Miss J.'s account, not only accepted the gift, but asked if he might have the pleasure of seeing her; and in reply to her second note he wrote that: "Although not in the habit of visiting young unmarried ladies, with whom he is not acquainted, he will not decline to wait upon Miss J."

Miss J. proceeds to give an altogether incredible account of their first interview. She promptly opened her Bible and began to read the third chapter of St. John's Gospel—a reading abruptly terminated by the Duke, who seized her hand, exclaiming: "Oh! how I love you!" This, she says, was his first utterance. We confidently assert that such a story is the invention of the diseased and hysterical imagination which leads some unhappy women to believe that every man who approaches must be in love with them.

Without more satisfactory evidence, it is difficult to accept the correspondence which follows as genuine. Extracts are given from letters which Miss J. copied into her diary; and these may have been garbled to any extent. Others are, as the editor informs us, exact copies of the originals, yet they do not tally in every respect with the published and unpublished letters of the Duke of Wellington with which we are acquainted. Several of the notes are undated, and we believe that such an omission will not be found in the whole series of the Gurwood Dispatches. Others, again, are over-dated: "At Night," "In the Morning," which is equally opposed to the Duke's usual practice. There is a verbosity in some of the letters which is contrary to the terse style he was in the habit of employing; although others are so characteristic that we hesitate to reject the whole collection. Such a letter as the following would scarcely have been invented, since it certainly confers no credit on the receiver:

"Strathfieldsaye,
Sept. 17, 1835.

"My dear Miss J.,—

"I always understood that the most important parts of a letter were its contents. I never much considered the Signature, provided I knew its handwriting; or the Seal, provided it effectually closed the Letter.

"When I write to a Person with whom I am intimate, who knows my handwriting, I generally sign my Initials. I don't always seal my own Letters; they are sometimes sealed by a Secretary, oftener by myself.

"In any case, as there are generally very many to be sealed, and the Seal frequently becomes heated, it is necessary to change it; and by accident I may have sealed a Letter to you with a blank Seal. But it is very extra-

ordinary if it is so, as I don't believe I have such a thing. You will find this Letter, however, signed and sealed in what you deem the most respectful manner. And if I should write to you any more, I will take care that they shall be properly signed and sealed to your Satisfaction.

"I am very glad that you intend to send back all the letters I ever wrote to you. I told you heretofore that I thought you had better burn them all. But if you think proper to send them in a parcel to my House, I will save you the trouble of committing them to the Flames.

"Believe me ever yours most sincerely,

"WELLINGTON.

"I believe that the letter with the blank seal and signed with my Initials was sent off last Sunday night from Hartford Bridge, and was franked by me. I hope that this was not deemed disrespectful."

We are assured, apparently on Miss J.'s own authority, that she was remarkable for her personal beauty; but if this was really the case, the person was no index of the mind. She was, on her own showing, an exacting, querulous, unscrupulous woman, who, almost up to the date of the Duke's death at the age of eighty-three, nourished the hope of becoming his wife. Men are often willing to pay the penalty of greatness which is involved in the importunate homage of their admirers; and, although the great Duke had none of the childish vanity and thirst for fame which possessed Nelson, he was not insensible to the charm of adulation. He was fond of the society of women and children, and his relations with the latter were most kindly. The present reviewer is in possession of a series of letters addressed to little girls whose acquaintance he made, because they were in the habit of hovering round the gate of his private garden, which opens into the public garden lying between Hyde Park Corner and Stanhope Gate, in order to catch a glimpse of the great Duke as he walked round the paved path of his little enclosure for afternoon exercise. Instead of being annoyed by their inquisitiveness, he one day beckoned the children to the gate to ask questions about their names and ages, and from that day the acquaintance was established. He did not "know them at home," as schoolboys say, nor was the large school-room party by any means remarkable for their personal attractions. They were, in fact, in the habit of entitling themselves "the plain family," as plain in features as in dress. He was touched by their hero-worship, and took a kindly interest in their pursuits; and it was a red-letter day in the annals of the acquaintance when he unlocked his gate and walked through the public garden in order to pay a visit in Park Lane. The two younger children were invited to pass their small hands under his military cloak, and to walk arm-in-arm with him, while the elder girls followed with their governess in awe-struck admiration.

The correspondence with Miss J. leaves a bad taste in the mouth; and we subjoin a specimen of the letters in which the Duke used to acknowledge an annual offering of grouse, since it does more justice to the simplicity and kindness of his nature.

"London: August 18, 1840.

"My dear Miss Alice and Miss Maggie,—

"I have received the Grouse which you your sisters, and your little Nephew have been

so kind as to send me; and I am much flattered by your recollection of me and gratified by this token of it. But I am still more flattered by your nice little Note.

"I hope that you will write to me again; and, in order to tempt you to do so, I send you the drawing of Monsieur and Madame [a water-colour drawing of two pet frogs which the children had given him], just to show you that our old amusements are not effaced from my mind, although I have at times other matters to think of.

The weather has been delightful, and I have missed you much in the Gardens.

"I hope that the Weather has been favourable in the North, and that the Harvest will be plentiful.

"Believe me ever yours most affectionately,
"WELLINGTON.

"Send me back the enclosed Drawing, and write me a line at the same time."

M. A. PAUL.

NEW NOVELS.

The M. F. H.'s Daughter. By Mrs. Robert Jocelyn. In 3 vols. (White.)

The Locket. By Mary M. Hoppus (Mrs. Alfred Marks). In 2 vols. (Bentley.)

The Sin of Joost Avelingh. A Dutch Story. By Maarten Maartens. In 2 vols. (Remington.)

Captain Jacques. A Romance of the Time of the Plague. By Somerville Gibney (Edward Fitzgibbon). (Roper & Drowley.)

The Stranger Artist; or, Through Shadowland. By Edith C. Kenyon. (Roper & Drowley.)

A Snow Flower. By Hester Day. (Hodder & Stoughton.)

What might have been expected. By Frank Stockton. (W. H. Allen.)

A Sage of Sixteen. By L. B. Walford. (Spencer Blackett & Hallam.)

MRS. ROBERT JOCELYN has written a capital novel, which, in spite of its title, is not overcrowded with those hunting chapters that have a way of becoming monotonous, except, of course, when they are the work of such writers as Whyte Melville and Anthony Trollope, who brought to their task both knowledge and genius. Here there is just enough of horses, dogs, and foxes, but not too much; and the hunting element is provided with a *raison d'être* and prevented from being a mere excrescence by the fact that one of the crises of the story is the very naturally contrived result of an accident upon the field. There is one noteworthy difference between the ordinary story of fiction and the ordinary story of real life, inasmuch as the reader of average experience always knows how the former will end, whereas the conclusion of the latter is, more or less, a matter of dubitancy and speculation. In this respect Mrs. Jocelyn's novel recalls the world of fact rather than the world of fancy; for though her charming heroine, Dolly Vernon, possesses, in addition to her other virtues, a very considerable stock of decision of character, we are not quite sure until we are nearly at the end of the third volume how she will answer the important question, "Whom shall I marry?" As a large part of the critic's interest in the story has been excited by the skill with which Mrs.

Jocelyn keeps her secret, it would ill become him to betray it; and tortures shall not draw from him the name of the happy man whose pride and joy it is to find himself standing before the altar at Dolly's side. Concerning the justice of the *dénouement* there will probably be differences of opinion, and it is easy to imagine very animated discussions on the respective claims of A and B; but I think the general opinion of "the judicious" will be that Mrs. Jocelyn is true to the constant facts of human nature, and that A is the right man in the right place. This diplomatic use of false initials is, I flatter myself, an original expedient in reviewing, for which I hope Mrs. Jocelyn will be duly grateful; and she also owes me thanks for my positive refusal to name the chapter in the first volume which will give very shrewd people some inkling of what is to be expected in the third. A better story of its kind than *The M.F.H.'s Daughter* one does not often read; and its goodness makes the reader wonder all the more at the strange oversight of the writer in making Captain Denham propose to a girl whose father was perfectly aware of the fact that he was a married man. This, however, is an almost solitary lapse from verisimilitude, for which the critic cannot but be grateful, because it enables him to introduce the element of "discrimination" into his review of a very pleasant, wholesome, and interesting novel.

Though *The Locket* is not a book that is at all likely to rouse anyone's enthusiasm, various pleasant things might be said of it; but the one remark that is likely to occur to readers of Mrs. Alfred Marks's previous stories is that it is decidedly disappointing. It is, indeed, so deficient in the power and passion of *Miss Montisambart* or the fine picture-sequences of *Masters of the World* that were the author's name absent from the title-page her identity would not be guessed by the most discerning reader. The book is, in the first place, almost irritatingly slight. Its *motifs* would have provided material for a fairly satisfactory magazine story, and such material might even have been spread over the pages of a single volume without too obvious attenuation; but the two volumes into which it has been expanded are almost painfully thin. Such story as there is can be told in a very few lines. The scene is laid in Guernsey in the days of George II.; and the heroine, Clementina Grandméau, has two lovers, Leonard Delafaye and Andrew Morier, to the latter of whom she becomes engaged. Madened by jealousy, Delafaye murders his rival, then betrays himself by presenting to Clementina a locket which he has taken from the body of his victim, and finally escapes punishment by suicide. The murderer himself is the only character in whom we can feel any real interest, and our interest even in him is minimised by the fact that his individuality is swamped by a passion which transforms him into a mere monomaniac. Still, though the book, as a mere tale, is unsatisfactory to the point of aggravation, it is not destitute of a certain charm. The style is good throughout, the local colour is veracious without being obtrusive, the descriptive passages are really excellent, and Mrs. Marks has given a very realisable picture of life in the Channel Islands at the beginning of the last century.

Very few English readers are familiar with the contemporary fiction of Holland; and if any great number of Dutch writers are producing work equal to Maartens's novel, *The Sin of Joost Avelingh*, our insular ignorance is a thing to be deplored at once and remedied as soon as may be. To speak of it as a great book would be to use the language of exaggeration; but it is a book by a man who, in addition to mere talent, has in him a vein of such genuine genius that, were he hereafter to produce a really great novel, no competent reader of his present story would have any right to feel surprised. In his method of presentation, Maartens shows himself to be a true artist. Like the painters of the most memorable age of his country's art-history, he has a loving eye for homely detail and great skill in the handling of it; but, unlike some of them, he never allows it to overpower him—never allows minute veracities of delineation to interfere with dignity or to mar general truth of effect. If, when the conclusion of the book is reached, the reader feels—as it is quite possible he may feel—a certain faint chill of disappointment, that disappointment will be due not to any ineffectiveness of workmanship, but to the fact that the writer has not been perfectly happy in his choice of theme. The chapters which lead up to and reveal the *dénouement* are, in form, the most powerful in the book; but their intellectual substance is of the nature of an anti-climax. The sin of Joost Avelingh is the sin of a moment, or a few moments, of murderous thought; but the mere accident—for such it really is—of the death of the man who is the object of that thought does not really provide an imaginative justification for Avelingh's years of remorse and final public self-abasement. We feel that we have been, as it were, tricked into an excess of sympathy with an emotion which, though noble in kind, is altogether morbid in degree; and in our own emotional recoil the keen edge of our pleasure is sensibly blunted. In this matter, and it is not a matter of trivial importance, it is, I think, certain that the author has made a mistake. But it is a mistake which the reader will not discover until he nears the close of the second volume; and while engaged in the perusal of the earlier portion of the work he will feel that he is making the acquaintance of a book of singular freshness and power.

The historical tales of Somerville Gibeay or Edward Fitzgibbon (I infer that the former is the author's literary pseudonym, and the latter his real name) are always carefully constructed, vivacious, and readable; and *Captain Jacques* is one of the brightest and the best of them. I have numbered it among historical tales for want of a more strictly accurate descriptive phrase; and because, though—with one trifling exception—no actual historical character appears in its pages, it reproduces with picturesque vividness many of the features of life in London at the time of the Great Plague and the Great Fire. If one is to do anything more than indulge in vague generalities of commendation, it is difficult to write of *Captain Jacques* without betraying the secret of the plot; and it must suffice to say that the writer has employed with great ingenuity an expedient which has been previously utilised, with creative genius by Mr. R. L. Stevenson, with

considerable ability by Miss Florence Warden. The book is not devoid of a fault common to books of its class—a superabundance of complications and coincidences; but Mr. Fitzgibbon has acquired sufficient skill in the art of narration to keep his various threads of plot well together, and prevent them from straggling here and there over his pages. In *Captain Jacques* he has produced a well-planned and well-told story of brisk incident which, when once taken up, will not lightly be laid aside.

It is not in critical human nature to say anything about *The Stranger Artist* which can be of interest to a single human being. It is simply a thoroughly commonplace story—the work of a writer who has sufficient culture to avoid glaring literary faults, but not sufficient imagination or dramatic power to write a tale in which the characters are living and consistent, the situations vigorous and impressive. Some of the details are really well finished—the conversations, for example, are, as a rule, noticeably easy and natural—but the most important actions of the principal persons who figure in the story are wholly inexplicable, the consequence being that the book leaves behind it no approximation to a sense of reality.

A Snow Flower is a very unpretentious but exceedingly well-written story, which is made all the more enjoyable by the vein of bright, fresh humour which runs through it. The opening conversation between Maud Darrell and Mrs. Cheeseman—who belongs to Mrs. Poyser's family, though she has less wit and more good temper than her famous prototype—prepares us for a pleasant tale; and there is nothing in the after pages which is at all disappointing. The wilful, impulsive Maud is a very attractive little person; the love story of her elder and quieter sister is very prettily told; and there is one of those warm-hearted motherly old maids who are more frequently met with in real life than in fiction.

The remaining two volumes on our list are written for young people by writers whose previous books have been addressed to older readers. Mr. Stockton, since the days of *Rudder Grange*, has not published a page which could not be pronounced emphatically good, and the solitary fault of *What might have been expected* only appears as a fault from an English point of view. It is, I think, rather too purely American in its main scheme, and in many of its allusions, to be enjoyed to the full by children here; but in spite of these things they can hardly fail to be interested in the ingenious expedients by which Harry and Kate London contrive to keep the old negress Aunt Matilda out of the almshouse. The chapters devoted to the sumac-gathering, the wood-carrying, and the great telegraphic venture are full of "go"; and, though there is less of Mr. Stockton's peculiar humour than in some of his "grown-up" books, there is enough to make the new story very pleasant reading.

A Sage of Sixteen comes with two sufficing guarantees—it is written by Mrs. Walford, and it has been received with favour by the youthful but not uncritical readers of *Atlanta*. There is little that is "sage" about Elma Alfreton, for the nickname given by her

cousin Piers is a humorous rather than an accurate characterisation; but there is everything that is winning. It is difficult to draw the portrait of a schoolgirl of sixteen; who redeems her contemporaries and elders from selfish worldliness without making her something of a prig; but the difficulties are overcome here, for in Elma's sweet, simple nature, priggishness has no place. Lady Alfreton, who is Elma's most distinguished convert, is capitally drawn, and so is the heroine's vivacious young friend, Lady Mabel Pomeroy. The story, as a story, is very simple, but it could not well be better than it is.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

The Hammer: a Story of the Maccabean Times. By Alfred J. Church and Richmond Seeley. With Illustrations by John Jellicoe. (Seeley.) The splendid narrative contained in the *First Book of Maccabees* affords excellent material for historical romance. To say that Messrs. Church and Seeley have done absolute justice to the capabilities of their subject would be to place them on a level with Scott; but they are well entitled to the lower praise of having produced a picturesque and interesting story. The title, of course, refers to Judas, whose cognomen Maccabæus is commonly interpreted as derived from the Hebrew *Maqqabâ*, "Hammer"; but the personality of the hero is not very vividly brought before us, and the description of military plans and movements is rather weak. One or two incidents of actual fighting, however, are related with spirit. The character of the Jew Micah, or Menander, who for a time attaches himself, though with a pricking conscience, to the Hellenising party, but on the outbreak of revolt throws in his lot with the patriots, is admirably drawn. Another excellent portrait is that of the clever Greek parasite Cleon, who acts as the right-hand man and arbiter of taste of two successive holders of the high priestly office, and who with all his unscrupulousness and refined selfishness has some winning qualities, and dies the death of a brave soldier after all. So far as historical accuracy is concerned we see nothing in the book to complain of; but it should be remembered that the biography of the Hellenising Jews of the second century B.C. has been written only by their enemies, and it is possible that some of them may have been actuated by less unworthy motives than those ascribed to them by the patriotic historian.

Stray Leaves of Literature. By Frederick Saunders. (Elliot Stock.) There are cases in which to know a book means to know its author, and there are others in which to know the author is to know the book. *Stray Leaves of Literature* belongs to the second category. Mr. Frederick Saunders is a native of London, where he was born in 1807. In the same year in which Queen Victoria ascended the throne he went to the United States as a representative of Messrs. Saunders & Otley, who thus tried to obtain copyright protection for American editions of their books. They were unsuccessful; and the petitions to Congress, signed by Washington Irving, Bryant, and Bancroft, were treated with that systematic disregard that the American Legislature has always shown to the claims of justice in this direction. Mr. Saunders, after the abandonment of the costly and fruitless enterprise just mentioned, devoted himself to literature, and received the honorary degree of M.A. from Madison University in 1863. He was one of the editors of the *New York Evening Post*, and a frequent contributor

to periodical literature. In 1859 he became assistant librarian of the Astor Library, and since 1876 has been its chief librarian. He helped Tuckerman in the compilation of *Homes of American Authors* (1853). His own books are *Memoirs of the Great Metropolis* (1852), *New York in a Nutshell* (1853), *Salad for the Solitary* (1853), *Salad for the Social* (1856), *Pearls of Thought*, Selections (1858), *Mosaics* (1859), *Festival of Song*, Selections (1866), *About Women, Love, and Marriage* (1868), *Evenings with the Sacred Poets* (1869), *Pastime Papers* (1885), *Our National Centennial Jubilee*, orations, &c., in the several States (1877), and *The Story of Some Famous Books* (1887). Even a glance at these titles will show what we have to expect in Mr. Saunders's latest volume. The excellence of *Salad for the Solitary* has not been surpassed, nor even quite reached, in Mr. Saunders's later productions; but if the qualities that constituted its charm are less highly developed in these essays, they are present notwithstanding. A cheerful and unpretentious style, and a knowledge of books that is wide rather than critical, enable him to gossip pleasantly about the survival of books, the mystery of music, old book notes, and similar subjects. Some of his dicta are more than doubtful, as when he says that the *Utopia* "is now seldom read," and calls some verses by T. L. Peacock a "rollicking Welsh ballad." But, although Mr. Saunders claims no high critical faculty, and no great depth of research, he is a genuine lover of literature, and understands the fine art of gossip.

Essays in Literature and Ethics. By the late Rev. W. A. O'Connor. (Manchester: Cornish.) Outside Manchester Mr. O'Connor was known as a writer on Ireland. This volume—a pleasant memorial for his Manchester friends who knew him as a student of literature—may possibly have some interest for a wider circle. Its contents are satisfactory proof that their author was a good man with an alert, well-trained mind of more than average capacity; and from Mr. Axon's introduction, which is sympathetically written, it is evident that, in spite of much disappointment, he led a cheerful life full of well-directed labour. The papers on Browning's "Childe Roland," Tennyson's "Palace of Art," and "The Prometheus of Aeschylus and Shelley," although sermons rather than essays, contain some good thoughts. The following quotation from the first of these is an example of an abuse of language to be found in other critical writings of the day:

"In 'Paracelsus' he related a sad but not uncommon instance of imperfect aspiration and unsought attainment. The currents of imagination set moving during that composition, and the unused cosmic material that floated on them, seem to have given birth, by a purer because more intuitive poetic genesis, to the abstract ballad of 'Childe Roland.'"

That the writer had a meaning is apparent, but it is lost in the dubious allegory of this euphuistic misapplication of scientific terms to literature. Mr. Axon should not have published the verses entitled "Childe Roland leaving the Dark Tower." He thinks they will justify "the claim made for Mr. O'Connor of poetic instinct and expression." They do not. Mr. O'Connor's verses have no connexion with the poem to which they profess to be a sequel. They do contain echoes of "Instans Tyrannus" and "Prospect," but they read much like a bad parody of Mr. Swinburne than a serious imitation of Mr. Browning. Ordinary critical instinct would never dream of a sequel to "Childe Roland," and when the suggestion is made declares flatly that Browning himself could not write one. If the poem must have a meaning, let it be considered an expression of the desperate hope that keeps the world going; that has shaped creed after creed,

philosophy after philosophy; that has produced martyrs, and knights, and the French Revolution, and will continue to produce beliefs and changes, hoping against hope, blowing its slug-horn in the night until time becomes eternity. But it is better than that; it is a great descriptive poem, and ranks with the "Inferno." Mr. O'Connor is at his best in his homelier writings. The caustic wit and rapid manner of his lectures on "Fables," and "From Lancashire to Land's End," make them very readable. In the latter he has given us a new proverb: "There is much more time lost in waiting for a donkey to rise than there is in going round him."

Dryden's Essay of Dramatic Poesy. Edited, with Notes, by Thomas Arnold. (Clarendon Press.) This is the very book teachers of English have been waiting for. *Rasselas*, also published by the Clarendon Press, is a capital book out of which to teach philology and grammar; but we think this, on the whole, more suitable for that purpose, because it is even less interesting. We trust that a number of volumes of this kind will be issued. Some chapters of *Euphues*, Puttenham's *Art of English Poesie*, Prynne's *Histriomastix*, are the proper books from which to prelect on the development of the language. There is hope here for the martyred English master, whose pleasure in Shakspeare and Milton has been destroyed by the terrible annotated editions insisted on by examining bodies. Surely it is possible to get all the drudgery at present associated with the greatest works in our literature shifted to less noble shoulders. Let us hope that the day is not far distant when "Hamlet" and "Comus," if they must be read in schools and colleges, will be studied, with neither introduction nor notes, for their humanity alone. Mr. Arnold's preface is almost perverse. He thinks it worth while to revive the old discussion with regard to the proper measure for the poetic drama, not as historically interesting but as a vital dispute still requiring settlement. We agree with Mr. Arnold and with Dryden that the average writer would be more likely to please in rhyme than in blank verse, because we think it impossible for the average writer to make blank verse. We are further of opinion that the average writer would be conferring a negative service on the world if he would write in neither mode. But where is the use of arguing about the average writer? Did not Dryden, the father of all such as write leaders and reviews, provide him with a vehicle for his necessary thoughts in this very *Essay of Dramatic Poesy*, the first book in modern prose? Mr. Arnold's notes are brief and to the point. Both the *Essay* and the *Defence* are here; and as they form a most distinct landmark in English prose, the book may be expected to find other than a merely scholastic public.

Famous Elizabethan Plays. Expurgated and adapted for Modern Readers. By H. M. Fitzgibbon. (W. H. Allen.) In expurgating these six dramas—Dekker's "Shoemaker's Holiday," Beaumont and Fletcher's "Knight of the Burning Pestle," Ben Jonson's "Silent Woman," Massinger's "New Way to Pay Old Debts," Ford's "Perkin Warbeck," and "The Two Noble Kinsmen"—Mr. Fitzgibbon has not spared the knife for fear of spoiling the play. He has cut out altogether 624 lines, mutilated 83, and, tempering justice with mercy, cauterised the omissions and alterations with asterisks and obelisks; so that a dull student of an inquiring mind can readily supply from other sources the missing members, and one of ordinary ingenuity may imagine for himself, in most cases, something like what should be there. Mr. Fitzgibbon seems to know his public, for he has prepared tables for

"dramatic reading clubs and societies," assuring them that "they will find the volume most useful"; and he promises, if he receives the expected encouragement, to issue two more volumes of plays "hacked and chipped" like these. He thinks, in a hazy sentence which even his own italics fail to clear, that "it is much to be regretted that the dramatic masterpieces of Shakspeare's contemporaries, in their entirety, are wholly unfitted for general reading"; and he asserts that his volume "may be placed in the hands of all with the utmost confidence." It will be seen that this book is a product of the attempt which is being made at present to force the study of literature—a vexed question, on which it is easy to take an extreme view. In our opinion expurgated editions defeat their object; for the study of literature is at bottom a study of men and manners, and a conscientious student will say "Hands off!" to the Dutch gardener who would pare and lop to the shape conventionality requires. In so far as it is a study of style, books of selections are amply sufficient for younger scholars; and the most precocious juvenile can find experience, just enough in advance of his own to be wholesome, in literature less luxuriant than the Elizabethan drama.

Sylvanus Redivivus (The Rev. John Mitford). With a short Memoir of his Friend and Fellow-Naturalist, Edward Jesse. By M. Houstoun. (Sampson Low.) To Mrs. Houstoun belongs the merit of having discovered an original mode of writing biographies. She writes her own life at length, and every here and there dilates on the lives she undertakes to treat of when they touch her own. This peculiarity confuses still further the usual idea of biographies which a reader gains from the above cumbersome title-page. More than half the book thus relates to Mrs. Houstoun—her father Mr. Jesse, and her friend Mr. Mitford, obtaining the remaining pages. In short, Mrs. Houstoun here resembles a fixed star, while father and friend revolve around her radiance. Of her father little is told that was not already common property. Born in 1782, the incidents of his life were mainly comprised in holding several crown appointments which offered peculiar opportunities for his favourite study—natural history; in frequently changing his residences, and in marrying twice. He died in 1868. The true life of Edward Jesse is found in his books. There may be seen in every page the enthusiastic lover of nature, the eager student of birds and animals, the reverent mind which always loved to justify the ways of providence in the traits of his familiar birds and dogs, the keen eye and cunning hand, happy in spending quiet hours on capturing pike and perch. We have long known and loved the man without his daughter's impressions of his character. Something might have been vouchsafed to bibliographic tastes, details about his mode of composition (we could avouch that his books were written under the shade of the tall trees which he loved), and the dates of the green-covered volumes remembered so well. But this is evidently unworthy his daughter's attention. Personal grievances about the Duke of Clarence, and especially Oroker's treachery—"under whose tongue there lurked the poison of asps"—are more to her mind. The merest outline of Mitford's life is here given—the author frankly confessing that of his early years she knows nothing. As editor of the *Gentleman's Magazine*, and as a man in many respects of kindred tastes with Jesse, the two friends were much attached to each other, until death carried off the former in 1859. A handful of Mitford's letters are inserted, which betray no cleverness; which are, indeed, bad imitations of Swift's amusing, allusive, and discursive style. They were not worth printing, and leave behind them the impression that their writer was a jovial,

amatory diner-out, fond of gardening and general literature. Although he was vicar of a Suffolk parish, he shows himself possessed of a most underclerical mind. By way of contrast to these scanty details, Mrs. Houstoun's reminiscences of herself as a child and a young woman are not stinted. The public is admitted into her confidence, both with respect to her first and her second husband, and even the baby. The whole of chapter xii. is thus taken up. Were Mrs. Houstoun's style easy and lucid much might be condoned. As it is, she writes cumbersome, involved English, thickly studded with quotations, which not un seldom obscure the sense. Here is a specimen:

"Truly the 'one human heart' which Wordsworth tells us that we all possess, beat strongly in the breast of the good man to whom that foolish young soldier found courage to confess his fault; and if it be true that 'best men are moulded out of faults,' the penitent, of whose future career I am in ignorance, may eventually have become the better, forasmuch as he had been a little bad."

The Latin quotations are almost without an exception ludicrously misprinted—e.g., "diminuere Prisciani exput," "animala cum cornebus"; and the only Greek word introduced is misspelt. It is a thousand pities that Mrs. Houstoun did not permit some friend to revise the printed sheets of this fulsome, pretentious book.

The Life-Work of the Author of "Uncle Tom's Cabin." By F. T. McCray. (Funk & Wagnalls.) Indignation, which inspired Juvenal's verse, inspired the author of *Uncle Tom's Cabin*. It is difficult to believe that Lyman Beecher—Mrs. Stowe's father—was once in favour of gradual emancipation, yet such was the case. In fact, in 1837 her sister Catherine published a volume, entitled *Miss Beecher on the Slave Question*—a volume which was received with much favour, not by Abolitionists, but by slaveholders and their apologists.

"While it is true that names that are now honoured, such as Garrison, Whittier, Emerson, Theodore Parker, and Sumner, were enrolled as Abolitionists, the solid phalanx of society in Boston, the bench, the bar, the clergy, merchants, politicians, and the 'best citizens' generally, felt the utmost scorn and detestation for these advocates of philanthropy and justice. No one of the present generation can have a realisation of the manifestations of contempt which everywhere met the Free-soilers and Abolitionists. In the words of an observer, 'Phillip's oratory and Whittier's poetry were mere whispers against a hurricane.' (p. 71)."

It was to a public that regarded Abolitionism, and not slavery, as the sum of all villainy that Mrs. Stowe addressed herself. She was then (1851) the mother of six children, the youngest of whom was a babe of a few months. In addition to her own children she had a number of pupils and her father residing with her, and to assist her in her household cares she had but one servant. *Uncle Tom's Cabin* was dashed off at white heat. "It had no re-writing, scarcely a revision." Copies of the book were sent to the Prince Consort, Lord Carlisle, Macaulay, Charles Kingsley, and Charles Dickens. Of the many tributes paid to her work by distinguished men, perhaps that by Lord Palmerston was the most remarkable. "I have not read a novel for thirty years, but I have read that book three times, not only for the story, but for the statesmanship of it." But we have said enough to show that the book before us is a mine of information for all who value *Uncle Tom's Cabin*.

Old Lamps and New; an After-Dinner Chat. By Joseph Hatton. (Hutchinson.) Mr. Hatton explains this affected title in a still more affected preface. It appears to intimate that the essays which compose the book have mostly seen the light already in different publications. The bulk of these papers

consists of reminiscences of men more or less distinguished, of holiday-making, literary criticism, Lord Mayor's Day, and the like. All may be read with pleasure; and one, entitled "At Home with William Black," is cleverly written, and will interest that gentleman's many admirers. Everyone likes to know how a distinguished writer works, and here the information is given to all embryo novelists. Unfortunately, no one draws Apollo's bow in the same manner; and few can so much as string that of Ulysses. Mr. Hatton's style is bright and sparkling, allusive and suggestive, touching upon many subjects, and exhausting none, after the fashion of modern journalism. But he is always good-natured and sympathetic, leaving his readers, as they close his book, on good terms with themselves and all their kith and kin.

The Chalice of Carden. By Thomas Wright. (Skeffington.) Those who have read Mr. Wright's first book, *The Town of Couper*, will be disappointed with his second. The author's strong point is his descriptive power. He can depict well domestic life as it existed one hundred and fifty years ago. The first chapter is on this account the best, unless we make exception of the last. The first chapter describes the breakfast table of an English yeoman; the last a Christmas holiday-making in the olden time. But when we quit introductions and leave-takings and come to the story itself, we are unable to give a favourable judgment. The setting is the best part of the story. The descriptions of scenery and manners are excellent, but both dialogue and plot are woefully poor. The heroine, Bennet Grey, we are told, is a beautiful and charming young girl. As to her beauty, the author must be taken at his word, but as to her character the reader can judge for himself. This is the way in which Bennet accosts two urchins of the village:

"If you tell lies, people will think you always tell them. Try, my boy, to break yourself of the horrid propensity. Have all the legitimate fun you can. Enjoy your young life, but keep within the limits of the truth" (p. 143).

Again this young mentor thus addresses a tramp who has been enjoying her grandfather's hospitality:

"The poor are never spurned from these doors, and I am heartily thankful that no untoward incident militated against your purpose" (p. 207).

We fear the lovely Bennet runs the serious risk of becoming a prig whenever she opens her mouth. Even her accepted lover does not escape her "preachments." Nor can we congratulate Mr. Wright on his plot. The quest of a chalice, even though it be "a mediaeval, gem-encrusted, massing chalice of solid gold," is not in itself a subject to arouse enthusiasm. Bennet, the only well-defined character, is more edifying than attractive. The author has recourse to the supernatural, but even that fails to keep up the flagging interest. And if the whole truth be told, we cannot say the book is free from padding. Mr. Wright is only one instance more of a clever writer whose *métier* is not novel writing.

NOTES AND NEWS.

Two new publishers have commenced business with the new year in the neighbourhood of Covent Garden. Mr. William Heinemann, after an apprenticeship of ten years with Messrs. Trübner, proposes to issue works in all branches of literature, and has already made arrangements with several popular writers. We understand that his first book will probably be *The Bondman*, by Mr. Hall Caine, to appear about February 1. Messrs. Percival & Co.—a firm consisting of the son of the headmaster of Rugby, and Mr. Septimus Rivington

—will, in the main, confine themselves to the issue of educational works. They already have on hand the "Clifton" *Primer of Greek Grammar*, written by Dr. Evelyn Abbott and Mr. E. D. Mansfield, with a preface by Dr. Percival.

THE Bishop of Durham has left his valuable library to the University of Dublin and to the Selwyn Divinity School, Cambridge, the division of the books to be at the discretion of his executors, who are Archdeacon Watkins, the Rev. G. R. Eden, and the Rev. J. R. Harmer. The copyright of his works and the residue of his estate, including his MSS., he has left in trust for church and school building and spiritual agencies in the diocese of Durham.

THE late Dr. Charles Mackay has, we understand, left behind him a large quantity of unpublished MS., most of which was quite recently written. It includes a novel in two volumes, entitled "For Love's Own Sake," "Old English Rhymes Made New: a Handbook for Poets and Versifiers of the Nineteenth and Twentieth Centuries," "Phoenician Origin of the Grecian Mythology," "Stonehenge and Druidism," "Walks and Talks among the People," and a number of poems dating up to the very latest day he was able to hold a pen. The quality of these last show no signs of decreasing vitality or failing intellectual power.

MR. W. W. BEAN—who may be remembered for his severe criticisms on the Blue Book published in 1880, which purported to contain a return of the members of the House of Commons from 1213 to 1874—has been for some time past engaged on researches into the parliamentary history of the United Kingdom. As a first instalment, he has now sent to press a volume dealing with the six northern counties—Northumberland, Durham, Yorkshire, Lancashire, Westmoreland, and Cumberland. The work contains: (1) a list of the members for every constituency from 1603 to the general election of 1886; (2) petitions on disputed elections and their results; (3) analysis of the polls, and authentic statements about the elections; (4) biographical notices of most of the members and candidates, with special mention of any public offices held by them. The whole will be arranged according to constituencies, but there will also be an alphabetical index of names. Mr. Bean hopes to have the book ready for issue to subscribers before the end of February. His address is 4 Montague Place, Bedford Square, W.C.

MR. CHANCELLOR T. E. RODGERS is engaged in bringing out a volume of *Records of Yarlinton*, in which much interesting and little known information concerning the great families of the district will be given. The publisher is Mr. Elliot Stock.

THE next volume in the "Statesmen" series will be *Lord Derby*, written by Mr. T. E. Kebbel. This is to be followed by *Fox*, by Mr. H. O. Wakeman; and *Gambetta*, by Mr. F. T. Marzials.

MESSRS. CHAPMAN & HALL will publish in a few days a novel in two volumes, entitled *The World and the Oloister*. The book deals with political and philosophical problems, and is from the pen of Mr. Oswald John Simon, son of Sir John Simon, late M.P. for Dewsbury.

MESSRS. DIGBY & LONG will publish on January 21 a new novel, by Mr. W. Grove, author of "A Mexican Mystery," entitled *The Wreck of a World*. It will form Volume II. of Long's "Albion Library."

MESSRS. W. H. ALLEN & Co. announce a volume of letters from Brazil, to be entitled

Beyond the Argentine, by May Frances; and also *Naval Warfare*, by Rear-Admiral P. H. Colomb.

MESSRS. WILLIAMS & NORGATE will publish shortly the fifth edition of Sir John Lubbock's *Prehistoric Times*, with many additions.

MESSRS. CASSELL & Co. are about to issue their French, German, and Latin Dictionaries in monthly parts, commencing with the French Dictionary, of which the first part will be published on January 25. Upwards of a quarter of a million copies of this Dictionary have already been called for.

MR. W. E. A. AXON has written a popular account of the life of William Lloyd Garrison, which is appearing in weekly instalments in the *Alliance News*. It will be republished in book form immediately on its completion.

MR. MACKENZIE BELL will contribute a poem entitled "Spring's Immortality" to an early number of *Temple Bar*.

AFTER being closed for more than a year for structural alterations, the Central Free Library at Nottingham was re-opened by the mayor on New Year's Day.

DURING next week Messrs. Sotheby will sell several collections of special interest. On Monday the library of the Chevalier de N—, deceased, which includes some very choice examples of the French illustrated work of last century; on Tuesday, a portion of the library of Mr. William Talbot, consisting mainly of first editions of Cruikshank, Dickens, Thackeray, &c.; on Wednesday, the remaining portion of what is understood to have been the largest collection of Bibles, both English and foreign, in the world; on Thursday, a collection of early Bibles, New Testaments, and Psalms, formed by the late T. M. Ward, of Maida Hill; and on Friday, the library of the late Archdeacon Sanctuary, whose speciality seems to have been ballads and tracts relating to Scotch history in general and the Jacobite risings in particular.

In the last issue of the *Historisches Taschenbuch* appears an article from the pen of Dr. Wilhelm Busch, of Leipzig, on "The Fall of Cardinal Wolsey." The whole of the information contained in the Calendars of State Papers published by the English Government appears to be very thoroughly sifted, with a result which may be briefly stated as follows: Wolsey took up the question of Henry VIII.'s divorce unwillingly, with a conviction that the king was sure to have his way, whether he aided him or not; and he laboured to convince the Pope that it was right, even in the interests of Christendom, to find some mode of gratifying his master, otherwise England would throw off allegiance to Rome. His policy was defeated at the papal court by the watchfulness of Charles V.; but this only precipitated the foreseen result, and made Wolsey another victim, along with Katharine, to Henry's lust and tyranny.

ORIGINAL VERSE.

LIFE.

If life were but what lying tongues have said—
 Basely asserting kindred with the clay
 In soul and body; boasting of a day
 To bring us nothingness when life has fled—
 Yet, with the dreams of hope that fondly shed
 A glory and a halo round our way,
 Then, even *then*, 'twere better far to stay
 In sad existence, than to slumber, dead.
 If life were such! But round us and within
 A loud denial says eternally,
 "Life is a pilgrimage by which we win
 Strength in the present, future victory;
 Gladness from sorrow, purity from sin,
 And from our mortal, immortality."

ARTHUR L. SALMON.

OBITUARY.

SIR HENRY YULE.

ORIENTAL learning—which is by no means coextensive with oriental philology—has suffered an irreparable loss in the death of Sir Henry Yule, which took place on Monday, December 30, at his residence in Penywern Road, Earl's Court. For many years past his physical strength had been impaired by a wasting disease; but his extraordinary mental vigour allowed him to continue his official and his literary work well into the year 1889.

Colonel Yule—for by this familiar title both friends and students will always prefer to call him—was born in May, 1820, at Inveresk, in Midlothian. His father was a major in the Company's army; and Sir George Udny Yule, of the Bengal Civil Service, was his elder brother. He was thus a representative of the numerous Scotch families who have played so prominent a part in Anglo-Indian history. After passing through Addiscombe, he received a cadetship in the Bengal Engineers, and landed at Calcutta in 1840. His first appointment would seem to have been on what was then called the North-East Frontier; for in 1842 we find him contributing a paper to the *Journal of the Asiatic Society of Bengal* on "The Iron of the Kasia Hills." Shortly afterwards he was employed on the extensive irrigation works in the North-Western Provinces, which were being carried out under the superintendence of Sir Proby Cautley; and this also led to a paper in the same *Journal* on "A Canal Act of the Emperor Akbar." But those were the days when engineers were compelled to do civil work "with their swords girded by their side." Yule was twice summoned to arms by the outbreak of hostilities with the neighbouring Sikhs; and he received the Punjab medals for 1846 and 1848. On the occasion of the next war—that with Burma in 1852—Yule was sent to Arrakan to survey the unexplored mountains on the frontier. His services in this capacity were rewarded by his appointment as secretary to the mission of the late Sir Arthur Phayre to the court of Ava in 1855. This mission formed the subject of his first book (1858), which, though overshadowed by his later works, still remains a standard authority. The outbreak of the Mutiny found Capt. Yule employed in the department of public works; and his special duty, we believe, was to keep open railway communication up the valley of the Ganges. From 1858 to 1862—a period which coincides with the viceroyalty of Lord Canning—he held the appointment of secretary to the government in the same department. In 1862, he retired from the service, partly on the ground of ill-health, with the honorary rank of colonel; and in the following year he was gazetted C.B., in the civil division. After his retirement he went to live in the South of Europe, chiefly in Palermo; and he devoted his leisure to those historical researches by which he was soon to become famous. In 1875, however, he was appointed by Lord Salisbury to a seat in the Indian Council; and henceforth he worked double tides—as a public servant and as a student.

The first book in which Col. Yule showed the peculiar bent of his genius was *Cathay and the Way Thither*: a Collection of all Minor Notices of China previous to the Sixteenth Century (printed for the Hakluyt Society, in two volumes, 1866). This work requires to be supplemented from the Chinese side by Dr. E. Bretschneider's *Mediaeval Researches from Eastern Asiatic Sources* (Trübner's Oriental Series, 1888); and in Col. Yule's literary career it served mainly as the prelude to his great work, *The Book of Ser Marco Polo the Venetian* (John Murray, 1871, second edition 1875). On its appearance this was at once recognised as a classic; and indeed it stands

without a rival in the history of geography. The life and veracity of the traveller, the criticism of his text, his position in literature—all alike are finally settled, with a profusion of notes which illuminate every corner of a vast subject. A summary of the whole may be read by the lazy in his own article on "Marco Polo" in volume xix. of the *Encyclopædia Britannica*.

The design of his second great work was conceived before the first was given to the public. This was the *Anglo-Indian Glossary* (John Murray, 1886)—we decline to use the grotesque title of "Hobson-Jobson"—in which the lamented Arthur Coke Burnell collaborated with him. Dr. Burnell died in 1882; and by far the greater part of the work, as well as all the labour of preparing it for the press, were Col. Yule's own. But the collaboration, so far as it went, was fortunate; for Dr. Burnell supplied precisely that linguistic knowledge and philological acumen in which Col. Yule was deficient. The result is a monument of research which every oriental student must consult with increasing admiration. We may say of it, what Col. Yule himself says of the old Indian Office records—borrowing a simile from *Don Quixote*—"One has only to plunge in a ladle at random to scoop out something valuable or curious."

Col. Yule's third and last great work has hardly yet had time to receive the attention it deserves. The history of its genesis is worth telling. In 1887 there was printed for the Hakluyt Society the MS. Diary of William Hedges, who was sent out by the East India Company to establish an agency in Bengal in 1681. The editor had not bestowed any exceptional pains upon his task; nor was it evident, on the face of things, that very much could be made of it, for Hedges was an uninteresting person and his undertaking a failure. But Col. Yule—alone probably of all men—deemed that to publish the bare diary without illustrative notes was unworthy of the Hakluyt Society, of which he had been for many years president. Besides, his interest was aroused by the references to Job Charnock, the semi-mythical founder of Calcutta; to Elihu Yale, the eponymous benefactor of the second American University; and to a mysterious "interloper" named Pitt or Pitts. He therefore set to work to find out all that could be learned about these personages, and many others; and, as his industry was rewarded with abundant fruit, the comment swelled to more than double the bulk of the original text, and was published by the Hakluyt Society in two volumes (1888 and 1889). The latter of these is mainly devoted to a biography of the "interloper" Pitt, here proved to be identical with the Governor of Madras, who brought from India the "Regent" diamond, and who was the grandfather of Chatham. In order to satisfy his own sense of thoroughness, Col. Yule not only searched the records of the India Office and the MSS. in the British Museum; but he also turned genealogist, verifying his facts at the Heralds' College, Somerset House, and parish registers. He further illustrated the work with facsimiles and portraits, including those of Pitt and his wife (from pictures at Chevening) which have never before been published. If Col. Yule had never written anything but this, his name would deserve to rank high among historians. When we consider that it was a new field of research, entered upon when he was already broken in health, it seems to us that it may be described in the words of Browning's "Grammarians' Funeral":

"Now, master, take a little rest!"—not he!

Back to his studies, fresher than at first,
Fierce as a dragon
He (soul-hydroptic with a sacred thirst)
Sucked at the flagon."

These three great works are far from exhausting all Col. Yule's contributions to literature. Many scattered papers of his—especially obituary notices, in which form of writing he excelled—may be found in the *Journals* of the Geographical and Asiatic Societies, and also in the *Times*, the *Athenæum*, and the *ACADEMY*. His wide learning was always at the disposal of his friends, not only to encourage and advise them in adventurous journeys, but also to assist them in publication. In this kind, we may specially mention the valuable Introductions which he contributed to the second edition of Wood's *Journey to the Source of the Oxus* (1872), to Mr. Delmar Morgan's translation of Prejevalsky's *Mongolia* (1876), and to Capt. Gill's *River of Golden Sand* (1880, second edition, with memoir, 1883). His universal kindness to students, and cordial appreciation of all good work, must also not pass without a word of notice.

Col. Yule was not a greatly decorated man. On retiring from official work in the middle of last year he accepted a K.C.S.I. The university of Edinburgh conferred upon him the honorary degree of LL.D., on the occasion of its centenary festival in 1884; and he was honorary member of many foreign geographical societies. But the distinction he most prized was that of corresponding member of the French Institute.

His works will long keep his name green; and it will never pass from the memory of those who were once privileged to feel the charm of his manner and to observe his simple character and devotion to duty.

J. S. C.

MAGAZINES AND REVIEWS.

The *Expositor* for January is a more completely popular number than some which we have noticed. The opening article, however, has no doubt a value quite independent of its admirable popular effectiveness, being obviously one of the latest products of a brain which has just ceased to work for the good of the Church and of scholarship—Dr. Lightfoot, Bishop of Durham. Strictly speaking, indeed, the essay on the "Internal Evidence for the Authenticity and Genuineness of St. John's Gospel," the first part of which is printed in this number, is a monument of Dr. Lightfoot's Cambridge period. It was originally delivered as one of a series of lectures on Christian evidences in 1871. But it is now re-published with its author's deliberate re-indorsement; in fact, since the essay deals with the internal evidence, "the treatment suffers less than it would otherwise have done from not being brought down to date." We must not, however, even in the first moments of poignant regret, suffer ourselves to overrate the value of what is, after all, but a slight contribution to a problem which few professed critics, whatever their own bias may be, would venture to regard as finally solved. It sums up the results of a singularly vigorous and independent mind; but while so many able critics remain unconvinced, it is clear that the pupils of Lightfoot and Westcott in England, and of Weiss in Germany, have still much work cut out for them. Prof. Beet enters upon an objective grammatical examination of the New Testament statements on the future punishment of sin. Principal Dykes comments upon the narrative in John vii. 11-29, and Dr. Samuel Cox gives a lucid introductory paper on James and his Epistle. Mr. D'Arcy (a new name in theology) writes upon Micah's Vision, which he thinks supplies an index for discriminating between the divine and the human element in prophecy. Prof. Cheyne contributes a popular study of the moral and mental position of the authors of Psalms xxvi. and xxviii., from his own critical and exegetical

standpoint. Mr. Robertson, Principal of Hatfield Hall, Durham, gives a very useful account of Arnold's German work on the Neronian persecution, and Mr. Carr makes a shrewd suggestion on John vi. 5-7.

WITH the December number, *Le Livre*—a periodical which has for ten years maintained not only the issue of very good and interesting original articles, but also (which seems to be more difficult in France) a careful *compte-rendu* of contemporary literature—comes to an end. It is true that it does not so much die as suffer a land-change into *Le Livre Moderne*, a smaller and daintier paper, which is going to turn its back on the past and be rigorously "actual." We drop the tear both over the old *Livre* and the old literature which (heresy as it is nowadays) we like much the best. But M. Uzanne will certainly give us a pretty periodical, and most probably a useful one. Meanwhile, the old *Livre* goes down gallantly, with drums beating and colours flying, in the shape of a mirific "Conte pour les Bibliophiles" about "Les Romantiques Inconnus," written by M. Uzanne himself, and illustrated excellently by M. Robida. These "Romantiques Inconnus," both titles and frontispieces, are what you can recommend to a friend; and the soul of "le doux Asselineau" must long to be at them, if indeed it is not furnished with copies already in a better world. Some of them might be hard to come at in this.

FRAGMENTS OF YORKSHIRE MYSTERIES.

(From the *Shrewsbury MS.*; see *ACADEMY*, January 4, 1890.)

SCENE I.—THE ANGELS AND THE SHEPHERDS.

PASTORES erant in regione eadem uigilantes & custodientes gregem suum. Et ecce angelus domini astitit iuxta illos & timuerunt timore magno. [Luke ii. 8, 9; written in red.]

*Tertius pastor.**

[ii. Pas.] We! tib!
[iii. Pas.] Telle on!
[iv. Pas.] be nyght.
[ii. Pas.] ¶ Brether, what may his be
bus bright to man & best?
[ii. Pas.] at hand.
[iii. Pas.] ¶ Whi say 3e so?
[ii. Pas.] warand.
[iii. Pas.] ¶ Siche s3t was neuer sene
before in ous Iewery;
Sum merueles wil hit mene,
bat man be here in hy.
[ii. Pas.] a sang:
[iii. Pas.] ¶ 3e lye bothe, by his li3t,
and raues as recheles royes;
hit was an angel bri3t
bat made his nobulle noyes.
[ii. Pas.] of prophecy.
[iii. Pas.] ¶ he said, a barn schuld be
in þe burgh of bedlem born;
And of þis, mynnes me,
Ours fadres fond be-fora.
[ii. Pas.] Iewus kyng.
[iii. Pas.] ¶ Now may we se þe same
euen in ous pase puruayd;
þe angel nemed his name,
"Orist saueour" he saled.
[ii. Pas.] not raue.
[iii. Pas.] ¶ 3one brightnes wil vs bring
vnto þat blisful bour;
For solace schal we syng
To seke ous saueour.

* Written "ijus pastor" in the MS. All the parts given in full belong to the *Third Shepherd*, whom I denote by "iii. Pas." Of the other parts, only the catch-words are given; and there is no clue to the speakers. I insert "ii. Pas.," &c., by conjecture. Note that "We" is an interjection, and "Tib" is a name. See *York Mysteries* for explanations.

Transeamus usque bethalem. Et uideamus hoc verbum quod factum est quod fecit dominus & ostendit nobis. [This versicle is noted for voices: from Luke ii. 15.]

[ii. Pas.] to knowe.
iii. Pas. For no-þing thar vs drede,
But thank god of alle gode;
þis light euer wil vs lede
To fynde þat frely fode.

[ii. Pas. Now wat 3e what] I mene.*
iii. Pas. ¶ A! loke to me, my lord dere,
alle if I put me nocht in þe
To suche a prince with-out[en] þe
haue I no þessand þat may þese.
¶ But lo, a horn-spone haue I here
þat may herbar an hundrith þese;
þis gift I gif þe with gode chere;
suche dayntese wil do no dise.
¶ Fare wele now, swete swayn,
God graunt þe lifyng lang!
[i. Pas. And go we hame agayn,
And mak mirth as we gang.] †

SCENE II.—THE THREE MARIAS AT THE SEPULCHRE.

Hic incipit officium Resurreccionis in die pasche [in red].

Tertia Maria [MS. *ijja ma.*]

Heu redemptio israel: ut quid mortem sustinuit [in red].

[ii. Maria.] payne.
iii. Maria. Allas! he þat men wend schuld by
Alle israel, bothe knyght & knaue,
Why suffred he so forto dy
Sith he may alle sekene saue?
Heu, cur ligno fixus clauis:
fuit doctor tam suauis!
Heu, cur fuit ille natus:
qui perdidit eius latus?

[ii. Maria.] is oght.
iii. Maria. Allas! þat we suche bale schuld bide
þat sodayn sight so forto see!
þe best techer in world wide
with nayles be tached to a tre!
¶ Allas! þat euer so schuld be-tyde
Or þat so bold mon born schuld be
For to assay our sauour side
And open hit with-oute pite.
Iam iam ecce. Iam properemus ad tumulum
vngentes dilecti corpus sanctissimum [noted for voices].

Et appropiantes sepulcro cantent [in red].
O deus, quis reuoluet nobis lapidem ab hostio
monumenti [noted for voices: from Mark xvi. 3].

[ii. Maria.] him leid.
iii. Maria. he þat þus kyndely vs has kend
vn-to þe hole where he was hid,
Sum socours sone he wil vs send,
at help to lift away þis lid.
¶ Alleluia schal be our song,
Sithen crist our lord, by angellus steuen,
Schewus him as mon here vs among
and is goddis son, heghest in heuen.

[A red line here]

[ii. Maria.] was gon.
[Angelus.] Surrexit christus spes nostra: pre-
cedet vos in galileam [in red; cf. Matt. xxviii. 7].
iii. Maria. "Crist is rysen," wittenes we,
by tokenes þat we haue sen þis morn;
Ours hope, ours help, ours hele is he,
And hase bene best, sith he were born.
¶ If we wil seke him for to se,
lettes nocht þis lesson be for-lorn,
"But gose euen vn-to galilee,
þere schal 3e fynd him 3ow beforn."

[A red line here.]

* The words "now wat ye what" are supplied from the *York Mysteries* xv. 119. Before the next line there is a star, which star refers to some lines in a later hand, which were to be sung here, viz., *Saluatorem christum dominum, infantem pannis inuolutum, secundum sermonem angelicam.*

† I supply these two lines from the *York Mysteries*, and assign them to the First Shepherd instead of to the Third, because the MS. has here two blank lines, showing that the Third Shepherd did not speak them.

SCENE III.—THE TWO DISCIPLES GOING TO EMMAUS.

Feria secunda in ebdomada pasche discipuli insimul cantent [in red].

[Chorus.] Infidelis incursum populi fugiamus
ihesum [ihesu?] discipuli; suspenderunt ihesum
patibulo; nulli parcent eius discipulo [noted for voices].

[A red line here.]

[A Disciple.] fast to fle.
Olephas.* But if we fle, þai wil vs fang,
And ful felly þai wil vs flay;
Agayn to Emause wil we gang
And fonde to get þe gaynest way.
¶ And make in mynd euer vs amang
Of oure gode maister as we may,
how he was put to paynes strang;
On þat he tristed on him be-tray.

[A red line here. Probably Jesus enters here.]

[Jesus.] but agayn.
Olephas. ¶ By wymmen wordis wele wit may we,
Christ is risen vp in gode aray;
For to oure-self þe sothe say[d] he,
Where we went in þis world away,
þat he schuld dye & doluen be,
And rise fro þe dethe þe thrid day;
And þat we myȝt þat eȝt now se
he wisse vs, lord, as he wele may.

[Jesus?] resoun riȝt.
Et quoniam tradiderunt eum summi sacerdotes &
principes nostri in dampnatione[m] mortis & cruci-
fixerunt eum [in red; from Luke xxiv. 20].

Olephas. Right is þat we reherce by raw
þe maters þat we may on mene,
þow prestis & princes of oure lawe
Ful tenely toke him, hom be-twen,
And dampned him with-outen awe
For to be dede with dele be-dene;
þai crucified him, wele we know,
at caluary with caris kene.

Dixerunt eadem se visionem angelorum vidisse: qui
dicunt eum viuere [Luke xxiv. 23].

[Jesus.] wraist.
Olephas. þe wymmen gret, for he was gon,
But ȝet þai told of meruales mo;
þai saw angellus stondyng on þe ston,
And sayn how he was farne hom fro.
¶ Sithen of oures went ful gode wone
To se þat sight, & said riȝt so;
Herfore we murne & make þis mon,
Now wot þou wele of alle oure wo.

[Luke?] in pese.
Mane nobiscum quoniam advesperascit, et inclina-
ta est iam dies. Alleluia.

[Noted for voices; from Luke xxiv. 29.]

[Jesus.] wight.
¶ Amaw oure mournyng, maister dere,
And fonde oure freynes for to felle;
Herk, broþer, help to hold him here,
Ful nobel talis wil he vs telle.

[Luke?] lent.
Olephas. ¶ And gode wyne schal vs wont non
For þer-to schal I take entent

[Luke.] he went.
Olephas. ¶ Went he is, & we ne wot how,
For here is nocht left in his sted; ¶
Allas, where were oure wittis now,
With wo now walk we, wil of red.

[Luke.] [he brak] oure bred.
Olephas. ¶ Ours bred he brak & blessed hit;
On mold were neuer so mased men,
When þat we saw him by vs sit,
þat we couthe nocht consayue him þen.

[Luke.] ay.
Quid agamus uel dicamus, ignorantes quo eamus,
qui doctorem sciencie et patrem consolacionis
amissimus? [noted for voices.]

[Luke.] gode state.
Olephas. ¶ We schal hom telle, with-outen trayn,
Bothe word & werk, how hit was;
I se hom sitt samyn in a playn,
Forthe in apert dar I not pas.

[A red line here. Olephas and Luke join the
other disciples.]

* The name is not given, but it must be Olephas.
The "other disciple" on the journey was (tradi-
tionally) Luke, who was not one of the twelve.

† Catchword—how prestis.

‡ MS. stid.

[Luke?] & wife.
Olephas. ¶ We saw him holle, hide & hewe,
þerfore be still, & stint 3oure strife;
þat hit was crist ful wele we knewe,
He cutt oure bred with-outen knyfe.
Gloria tibi, domine, qui surrexisti a mortuis, cum
patre & sancto spiritu in sempiterna secula. Amen
[noted for voices].

SCENE IV.—THE INCREDULITY OF THOMAS.

[No break in the MS.]

Olephas (sings in chorus). Frater Thoma, causa
tristitie, nobis tulit summa leticie [end of scene].

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

CAILLIET, A. Les origines de la troisième République.
Etude et documents historiques. Paris: Savine.
8 fr. 50 c.

GURDY, Th. Musées de France et collections particu-
lières. Paris: Jorol. 5 fr.

TBOYE, V. Thomas Carlyle, hans liv og hans værk.
Bergen: Glertsen. 5 kr.

HISTORY, ETC.

CONSTANTINOPLE, ancien plan de, imprimé entre 1566 et
1574. Avec notes explicatives par Oedicius.
Constantinople: Lorentz. 3 fr.

EDLMANN, A. Schützenwesen u. Schützenfeste der
deutschen Städte vom XIII. bis zum XVIII.
Jahrh. München: Fohl. 6 M.

KREBS, J. Hans Ulrich Freiherr v. Schaffgotsch. Ein
Lebensbild aus der Zeit d. 30jähr. Kriege.
Breslau: Korn. 5 M.

MONUMENTA Germaniae historica. Legum Tom. V.
Fasc. III. Hannover: Hahn. 10 M.

URBLOHDE, A. Die Interdikte d. römischen Rechtes.
1. Thl. Erlangen: Palm. 12 M.

PHYSICAL SCIENCE.

ARBEITEN aus dem Zoologischen Institute der Uni-
versität Wien u. der zoologischen Station in Triest.
Hrsg. v. O. Claus. Tom. VIII. 3. Hft. Wien:
Hölder. 21 M. 60 Pf.

BUSCHBAUM, O. Untersuchungen ab. die Bahn d.
Kometen 1894 IX. (Barnard-Hartwig). Göttingen:
Vandenhoeck. 3 M. 40 Pf.

CLAUS, O. Ueb. neue od. wenig bekannte halb-
parasitische Copepoden. Wien: Hölder. 16 M.

GETTÉ, G. Ueb. die hiesigen Brachiopoden d. Hier-
lat bei Hallestatt. Wien: Hölder. 24 M.

NEHRING, A. Ueb. Sus Celebens u. Verwandte.
Berlin: Friedländer. 6 M.

PINTNER, Th. Neue Untersuchungen ab. den Bau d.
Bandwurmkörpers. I. Zur Kenntnis der Gattung
Echinobothrium. Wien: Hölder. 8 M.

STAHR, G. Die liburnische Stufe u. deren Grenz-
horizonte. 1. Hft. 1. Abth. Wien: Hölder.
81 M.

PHILOLOGY, ETC.

BUGGE, S. Beiträge zur etymologischen Erläuterung
der armenischen Sprache. Christiania: Dybwad.
1 kr.

ERMAN, A. Die Sprache d. Papyrus Westcar. Eine
Vorarbeit zur Grammatik der älteren ägypt.
Sprache. Göttingen: Dieterich. 18 M.

GEFFCKEN, J. De Stephano Byzantio. Göttingen:
Dieterich. 3 M.

KNUDTZON, J. A. Om det saakaldte perfektum og
imperfektum in hebraisk. Christiania: Aschehoug.
4 kr.

SCHACK, L. De Telephoro deo. Göttingen: Vanden-
hoeck. 1 M. 40 Pf.

SCHÜTZ, H. Sophokleische Studien. Kritisch-exe-
getische Untersuchungen der schwierigeren Stellen
in den Tragödien d. Sophokles. Potsdam: Stein.
6 M.

CORRESPONDENCE.

THE SIXTH CENTENARY OF DANTE'S BEATRICE.
16 Montagu Street, Portman Square: Jan. 4, 1890.

Count Angelo De Gubernatis has just elaborated a plan for a new exhibition which cannot fail to add a fresh attraction to Florence this spring.

In 1865 Florence celebrated the sixth centenary of the birth of Dante. In April—June, 1890, she will celebrate the sixth centenary of the death of Beatrice.

Count De Gubernatis's plan is to treat the Beatrice of the *Divina Commedia* and the *Vita Nuova* as a type of modern womanhood in general and Italian womanhood in particular. From the starting-point that she was the *ispiratrice sublime* of one of the greatest poets—in herself a model among women of their highest attainments in beauty, purity, and sagacity; chosen by Dante to be his guide

through the empyrean flights of his loftiest beliefs and most daring fancy—he traces out in her personality the norma on which the true *risorgimento della donna* should be based.

Hence the first item of his programme consists in a series of prize essays by Italian women on the chief points of contact between real and ideal womanhood. Such as—"La Donna italiana nel Trecento," "La Donna italiana nel Rinascimento," "La Donna italiana nel Settecento," "Le Pittricci," "Le Novellatrici," "Le Scultrici," "Le Poetesse," "Le Educatrici," "Le Scienziate," "Le Operarie," "Le Eroine," "Il Tipo fisico della Donna italiana," "La Donna italiana in famiglia," and "La Donna ispiratrice."

The proposed exhibition will embrace all objects in producing or encouraging the creation of which women have had a special part—painting, illuminating, tapestry, sculpture, engraving, literature, needlework, embroidery, jewels, personal ornaments, objects connected with education, domestic hygiene, and various industries.

It will be enlivened with *tableaux vivants*—in arranging which Italians are proficient above others—of scenes illustrating the *Vita Nuova*. Musical displays of course there will be in great variety. Also the exceedingly interesting and, to most Englishmen, novel performance of *Calendimaggi* in costume, with May-songs sung by peasants selected from among those who still retain something of their now too rare poetical afflatus. Effects of Italian scenery and costume will heighten the picturesqueness and gracefulness of the ensemble.

Local committees have been formed in all "the hundred cities of Italy" to garner in collections of every kind which may tend to render the exhibition complete and nationally representative.

As I have been asked by Count De Gubernatis to bring his idea to the knowledge of English people who love Italy—and who among us does not?—may I beg the favour of your insertion of this letter in the ACADEMY as one most important means of bidding them to the feast, and perhaps also of obtaining some valuable, though necessarily rare, co-operation also?

R. H. BUSK.

MIDDLE ENGLISH NOTES.

London: Jan. 8, 1890.

I do not know whether anyone has pointed out the existence in Middle English of the interesting word *tramountayne*, meaning the North Pole star (O.F. *tramountaigne*, Med. Lat. *transmontana*). It occurs in the *Early English Alliterative Poems* edited by Dr. Morris in 1864, but is there printed in two words, *tra* being explained in the glossary as "high." The passage (B 211) represents Lucifer as saying "I schal talde up my trone in the tramountayne." The obvious correction, which certainly adds greatly to the poetical beauty of the line, may very likely have been made before, but I have not met with it. I should be glad to know whether the word has been found elsewhere in Middle English.

The word *steem*, in Robert of Brunne's reference to the poem of Thomas of Ercildoune ("over gastes it has the steem"), has, I think, usually been identified with "esteem." It seems to be a form of *stevens* (cf. *seem* for *even*), voice, vote.

No plausible etymology has, so far as I know, been suggested for the word *oltrance*, ostentation, pomp, occurring in the *Alliterative Poems*, in Robert of Brunne's *Handlyng Synne*, and in the Scottish poem of *Peebles to the Play*. It is also given in the Northamptonshire glossaries as being still current in the dialect of that county. I would suggest, with some diffi-

dence, that it may represent an Old French **oltrance*, from the proper name Olybrius, which has given rise in French to other derivatives of cognate meaning. The Anglo-French original of the *Handlyng Synne* has *orprauce*, but this can scarcely be other than a corrupt form.

Notwithstanding the high authority of Prof. Skeat, I am strongly convinced that *ragman*, in *ragman-roll* (whence *rigmarole*), has no connexion with the Icelandic *ragmenn*, "craven." For one thing, I think *ragmenn*, if adopted into English, would have been spelt with *z* or *w*, not with *g*. For another thing, the sense "craven" receives no support from any of the recorded uses of the word; and the meaning of "ragman-roll" may be accounted for in another way. In my childish days, the "ragman" or itinerant rag-collector (in Derbyshire villages) seldom made any payments in money, but gave sweetmeats or small wares in exchange for rags. It is not a very unlikely supposition that in the thirteenth and succeeding centuries he may have carried with him a fortune-telling roll with strings, similar to that used in the often-described children's game of "ragman-roll." Hence the use of "ragman-roll" as a contemptuous name for a document with many seals, such as a papal bull; and in this sense it was applied by the Scots to the deeds of allegiance to Edward I. Langland's application of the word *ragman* to "the first deceiver of mankind" seems to me to occasion no difficulty.

The common explanation of the word *tryst*, "a station in hunting," "a rendezvous," regards it as a form of *trust*. This is not perfectly satisfactory with regard to the sense; but a more formidable objection is that it does not account for the very frequent form *tristre* or *tristur*. What the true etymology may be I cannot conjecture; but it is worth while to remark that Du Cange gives an example of the mediæval Latin *tristra* in this sense, taken from a document apparently belonging to the neighbourhood of Lyons.

HENRY BRADLEY.

AN IRISH MERMAID.

Gateacre, Liverpool: Jan. 6, 1890.

I notice Mr. Axon's query of October 5 in looking over some back numbers of the ACADEMY. An explanation, in part at least, of this curious entry in the *Chronicon Scotorum* is obtained by a reference to the *Aided Echach mic Máireda*, a tale in "Lebor na h-Uidhre" (39a), of which an edition (unfortunately unknown to me) appeared in the *Journal of the Royal Historical and Archaeological Society of Ireland* for January 1870. The tale shows how Eochaidh mac Máireda was drowned by the magic outflow of Loch n Eochach (Lough Neagh) or Lake of Eochaidh, and how his daughter Liban resided in her Grianan at the bottom of the sea for three hundred years. A sentence very interesting for our present purpose is at 39b, line 3, from bottom:

"Conid st feil noimnis aimtheclhta do beóan mase innil diaragaib hi ina lnaib."

"And she herself relates her wanderings to Beóan son of Innle through his having taken her in his nets."

And the poem she recited on the occasion appropriately follows. At the end of this poem (h. na H., 40b 5) we have:

"Dorated dā aism do liban iarnabaisted (leg. *baited*) i. murgew i. gela mara."

"And a name was given to Liban at her baptism, to wit, Murgew, i.e., a being of the sea."

On the first column of the succeeding page we are told how Beóan prevails upon the mermaid to be captured in order to relate her story to St. Comgall and the clerics of Banger. The

Aided finishes with due solemnity; but one sentence will suffice us here (h. na H., 41b top): "Robaist comgall hi 7 isse aism dorat di murgew i. gela mara. no murgew i. gela mara." "Comgall baptised her, and this is the name he gave to her, Murgew, i.e., being of the sea. Or Murgew, i.e., wild-maid of the sea."

JAMES QUINN.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 13, 4 p.m. South Place Institute: "National Life and Thought in Servia and Montenegro," by Mr. J. G. Cotton Minchin.

MONDAY, Jan. 13, 4 p.m. Royal Academy: Demonstration, "The Lower Limb," I., by Prof. J. Marshall.

5 p.m. London Institution: "University Education in London," by Sir Philip Magnus.

8 p.m. Royal Academy: "The Old Masters' Exhibition of 1890," III., by Mr. J. E. Hodgson.

TUESDAY, Jan. 14, 8 p.m. Biblical Archaeology: Anniversary Meeting; Election of Council and Officers.

8 p.m. Colonial Institute: "Hongkong and its Trade Connections," by Mr. W. Kewick.

8.30 p.m. Zoological: "A New Species of Otter from the Lower Pliocene of Eppelsheim," by Mr. R. Lydekker; "A Complete List of the Sphingids and Bombyces known to occur on the Nilgiri Hills of Southern India, with Descriptions of new Species," by Mr. G. F. Hampson; "Some Cranial and Dental Characters of the Domestic Dog," by Prof. Bertram C. A. Windle and Mr. John Humphreys; "The Herpetology of the Solomon Islands," IV., by Mr. G. A. Boulenger.

8 p.m. Civil Engineers: "Recent Dock Extensions at Liverpool," by Mr. George Fosbery Lyster.

WEDNESDAY, Jan. 15, 4 p.m. Royal Institution: Demonstration, "The Lower Limb," II., by Prof. J. Marshall.

8 p.m. Society of Arts: Discussion, "London Sewerage and Sewage," by Sir Robert Rawlinson.

THURSDAY, Jan. 16, 3 p.m. London Institution: "The Sugar Islands of the West," by Mr. D. Morris.

8 p.m. Royal Academy: "The Old Masters' Exhibition of 1890," IV., by Mr. J. E. Hodgson.

8 p.m. Linnean: "Life History of a remarkable Uredine on *Jasminum Grandiflora*," by Mr. A. Barclay; "Certain Protective Provisions in some Larval British Teleostei," by Mr. E. Prince.

FRIDAY, Jan. 17, 11 a.m. Association for the Improvement of Geometrical Teaching: General Meeting, Presidential Address by Prof. Minchin.

4 p.m. Royal Academy: Demonstration, "The Lower Limb," III., by Prof. J. Marshall.

5 p.m. Society of Arts: "The India-Office Records," by Mr. F. C. Danvers.

5 p.m. Physical: "A Carbon Deposit in a Blake Telephone Transmitter," by Mr. F. B. Hawes; "Electric Splashes," by Prof. S. P. Thompson; "Galvanometers," by Prof. W. E. Ayrton, Mr. T. Mather, and Mr. W. E. Sumpner.

SCIENCE.

LEIST'S EARLY ARYAN LAW.

Alt-Arischen Jus Gentium. Von Dr. B. W. Leist. (Jena.)

Jus gentium, according to the Roman legists, means the laws which all men agree in observing. By the *jus gentium* of the early Aryans Prof. Leist means the laws which were common to the ancient Indians on the one side, and to their kinsmen in ancient Greece and Italy on the other. That there did exist such an original community of customs and institutions between races afterwards so widely separated, and that traces of it may be discovered in their later written legislation, seems to be proved, although there are differences of opinion as to how far it extends. From some expressions let fall by the author one gathers that the comparative method, as used to ascertain the historical evolution of jurisprudence, is still unfamiliar in Germany—less familiar, at any rate, than in England and France, where it has long been popularised by the brilliant researches of Sir H. Maine and M. Fustel de Coulanges. Prof. Leist's work has neither the literary charm and interest of *Ancient Law* and its successors, nor the classic polish and lucid concision of *La Cité Antique*. A more

skilful or a more painstaking writer would have reduced the volume to half or a third of its present bulk, and increased its usefulness inversely in the same proportion. On the other hand, the thoroughgoing, though clumsy, method of the German secures advantages that are wanting to the too rigid systematisation of the French historian and to the disconnected, not to say chaotic, *aperçus* of the English jurist.

In studying early Greek law, or, rather, those immemorially binding and sacred customs which preceded positive legal enactment, and which the Greeks called Themis, Prof. Leist draws largely on the indications furnished by Homer, Aeschylus, and Plato's *Laws*—a circumstance that should make his work interesting to every Hellenist. For the Italian equivalent of Themis, which is Fas, he goes, of course, to the rich literature of Roman jurisprudence. Precisely the same notion he tells us is represented by the Sanskrit word Dharma, and what this covered must be learned from the sacred books of the Hindus. The author is not himself a Sanskrit scholar; but his deficiencies in this respect were, as he informs us, made good by the co-operation of his friend Delbrück. For the rest, Indian law is here studied, not for its own sake, but for the light that it may be supposed to shed on the corresponding Greek and Roman institutions. By the aid of this method we are enabled to put in its proper place whatever is isolated and fragmentary in the traditions relating to those institutions. It would have singularly facilitated the reviewer's task had Prof. Leist briefly recapitulated the chief results which he claims to have established. I can now only mention those by which I have myself been most impressed.

Former writers have dwelt on the importance of kinship, real or supposed, as the sole bond of union in early Aryan societies, each family exercising a repellent influence on the rest of mankind. Our author shows from Hindu and Greek sources that hospitality to strangers and suppliants was one of the primary duties of the Aryan householder, whose humanity in this respect he rather bitterly contrasts with the treatment now meted out to German travellers in France. Within the family itself he dwells much on the dignified position of the wife, who appears in his pages as almost her husband's equal. The Roman *patria potestas*, which placed her in the position of a daughter, he describes as a later transformation or deformation of the primitive conjugal relations. On the other hand, he repeatedly insists on the entire absence of any evidence tending to show that the so-called "Mutterrecht" or matriarchate—in other words, the supremacy of the mother—ever prevailed in Aryan households. Here he finds himself in opposition to his "old friend Bachofen," to whom Prof. Karl Pearson recently referred, with characteristic dogmatism, as having proved his case. The whole question ought to interest English newspaper readers, as to it they are partly indebted for the correspondence which raged little more than a year ago in the columns of the *Daily Telegraph* on the problem, "Is Marriage a Failure?" It is true that of those who took part in the controversy probably not one in a thousand had ever heard of Bachofen;

nevertheless, its connexion with his speculations may be traced through a very few links. For the whole discussion was avowedly provoked by Mrs. Mona Caird's famous article in the *Westminster Review*. This was based on Prof. Karl Pearson's *Ethic of Freethought*, which, again, in the historical part of the chapters on the sex-relations repeats the views of Bachofen and his school. As regards the historical question, Prof. Leist's opinion must, from his intimate acquaintance with the evidence, carry great weight; but, in describing Bachofen's assertion that the Erinyes belonged not to both parents, but to the mother only, as "entirely foreign to Graeco-Italian antiquity" (p. 227), he seems to forget that, according to the *Odyssey* (Book xi. 280), Oedipus was pursued by the Erinyes of Epicaste only, not of Laius, although it was the latter, not the former, whom he had slain.

The pages in which Prof. Leist traces the process by which murder came to be regarded as a crime seem to me the most important and original part of his work. To the early Aryans the slaying of father or mother was at first the only inextinguishable form of homicide. The death of any other fellow-creature might be justified by the exigencies of self-defence; the pollution incurred might be washed out by ceremonial purifications; the vengeance of kinsmen might be averted by payment of damages. In the case of a parent no excuse was admissible, no atonement possible. But neither could the community interfere to exact retribution in this any more than in any other blood-feud. Apparently the guilty son, as nearest of kin to the deceased, was expected to punish himself by a cruel death if he would escape from a worse fate in the next world. But in time cases presented themselves of which the story of Orestes is a type—cases in which the slaying of a parent seemed not only justifiable, but obligatory. Then the law-courts would intervene to decide on the validity of the accused person's plea, thus drawing all cases of parenticide within their jurisdiction. We know from the famous trial represented on the shield of Achilles that ordinary homicides might indirectly be brought under the cognizance of a public tribunal by its arbitration being invoked on the side issue of whether damages had or had not been paid to the kinsmen of the deceased. Thus two separate lines of development led up to the creation of a criminal judicature. And to these, according to Prof. Leist, must be added a process of generalisation by which the notion of parenticide was so extended as to embrace every species of unjustifiable homicide. Only in Greece and Italy the mode of generalisation was different from what it was in India, and the difference is characteristic. In the West the notion of sanctity as attaching to human life spread through the various degrees of blood relationship until it embraced all citizens; whereas in India, under sacerdotal influence, it was extended from the father to the teacher, from the teacher to any man of learning, from the learned to the whole Brahmin caste (p. 323).

The Hindu mind has, Prof. Leist tells us, never outgrown that stage of jural evolution represented by the notion of Dharma, Themis, or Fas. It has never learned to look on law

as a creation of the common will acting for the common weal. And this is because Hindu society did not pass through the indispensable stage of the Polis, or city-state, but remained in the rudimentary form of village-communities, aggregated into great military monarchies, "probably under Semitic influence," on whose governments the village folk looked with distrust and dislike (p. 354).

Prof. Leist disclaims the name of comparative jurisprudence for his science, otherwise I should have cited these profound and striking ideas as luminous examples of what such a science may teach.

ALFRED W. BENN.

CORRESPONDENCE.

SOME OLD AND PROVINCIAL PLANT-NAMES.

Carlisle: Dec. 23, 1889.

I have for a decade past been occupied during my leisure hours in the study of this subject, and have accumulated a considerable store of material. The object of these notes is to throw some light on names found in the works of Earle, Prior, Britten and Holland, and other students of plant-names.

POD-THISTLE is given in the Northamptonshire Glossaries as the name of the stemless thistle (*Carduus acutis*, L.). Mr. Britten takes exception to this, and suggests that some other species is intended—why I know not. The Glossaries are right; for when I resided in Northamptonshire the people at Brackley (where *O. acutis* grows plentifully) always spoke of the stemless thistle as the "pod-thistle." It may be derived from (1) a broad or open pronunciation of the word *pad*, a path (A.S. *pæð* and *pæð*), like poppy from *papig* (*Papaver*), and so be the equivalent of the German *Wegdistel*—the thistle of the path or wayside; or (2) *pod* may be the provincial term applied to what is bulging or protuberant (like a pot), and thus refer to the large, swollen or pot-shaped flower-heads.

BEDAGRAGE is given by Earle (*vide Wright*) in a trilingual vocabulary of plant-names belonging to the thirteenth century. It stands without note or comment thus: "*Bedagrage, Spina alba, wit born*" (*English Plant-Names*, p. 48). The glosses are clear enough, and we still retain the name "whitethorn" as the local equivalent of hawthorn (*Crataegus oxyacantha*, L.) in Sussex, Devonshire, and elsewhere. No one, not even the ingenious Prior, though he wrote an explanation of Albespyne, has attempted, so far as I know, to throw light on the foregoing collocation, or on the meaning of Bedagrage. Mr. Mowat's note on Bedegar (*Sinonoma Bartholomei*, p. 12) includes the foregoing gloss, and a reference to Ray (1677), who in turn quotes Lobelius; but all their ideas are centered on the curious growth on the rose caused by an insect, and no light is afforded us respecting the connexion between "Bedagrage" and *Spina alba*. We must go back to the period which lies between the appearance of the trilingual glossary and that of Gerarde's *Herbal* to find a clue. Fuchs tells us, for example, that the lady's thistle (*Carduus Marianus*, L.) is called *Spina alba*, whereon another old writer remarks:

Fuchsius *Spinæ albae* unum genus, putat *Carduum illum Beatae Mariae*. Italica herba del lacte [cp. our *Milk Thistle*], quam alii *Leucacanthum* Diosc. putant, &c. *Carduus Sanctae Mariae*.

Our next quotation solves the difficulty, and, as John Bauhin has indicated, shows how confusion was introduced. Eucharius (A.D. 1533) has:

Bedegar, *Spina alba*, *Carduus S. mariae*, labrum Veneris, Chamaeleon, Mergen [i.e., *Marien*] distel,

Sehedistel [= sea-thistle, *Eryngium maritimum*, L., and *Crithmum maritimum*, L., have both borne this name]. Unser Frauen distel.

Thus we see that "Bedegar" was glossed by *Spina alba* and *Spina alba* by "whitethorn." From Camerarius (*In Horto*, p. 35) we learn that the Arabic term was *Bogdaguar* (see, Bauhin, *De Plantis*, pp. 50-53). If now we turn to Gerard we find some further confirmation of our position:

"The spongie balls which are found upon the branches [of the rose] are most aptly and properly called *Spongiolae sylvestris Rosae*, the little sponges of the wilde rose. The shops mistake it by the name of *Bedegar*; for *Bedegar* among the Arabians is a kind of thistle, which is called in Greeke *Ἀκανθα λευκα*—that is to say, *Spina alba* the white thistle, not the white thorne, though the word doe import so much" (Ger. *Emac.*, 1271).

It is curious that Mr. Mowat (*Alphita*, p. 22) does not seem to see how this quotation (part only of which he gives) explains the trilingual gloss which he copied in *Sinonoma Barth.* (p. 12). We have now to ask: What is *Bedegar*, *Bedagrage*, or *Bogdegaur*? I have never seen any attempted etymology; but I think there is little difficulty about it when we remember that it is not a spongy mass, but a sharp, spinous plant which is referred to. In the Semitic languages we have a root *dāqar*, *dākar*, or *dekar*, meaning "to stab," "pierce," "bore through" (with which we may compare the word "dagger" and its cognates, though etymologically distinct perhaps). From this root we obtain in Hebrew the names *Deker* or *Bideker* (1 Kings iv. 9) and *Bidegar* or *Bidkar* (2 Kings ix. 25), "the stabber." We may, therefore, conclude that "Bedegar" is the plant which pricks, and thus corresponds with *Spina alba* and whitethorn.

CAMEL'S STRAW.—This name is given by Britten as occurring in Lyte's Herbal for the common rush (*Juncus communis*, Mey.). No explanation is offered, but it is well known that Lyte frequently perpetuates old German and other foreign terms. Now, in Ruellius's edition of Dioscorides (1543) we read:

"Odonatus juncus in Africa & Arabia nascitur. *Ἰχθυόεις* (*Schoenus*) Graecis dicitur [including all the species]. *Juncus odoratus* et *rotundus* Latinis. Camelseshew ["Camels hew" in the index] Germanis. Gallis *pasture de chameaux* ["chameaux" in the index], hoc est, *pastum Camelorum nominatur*."

We thus see that the name "camel's hay" or "food" was given to some species of rush, and hence its retention by Lyte.

SISTRA.—Prior gives this name from the Grete Herball, but offers no explanation. "Sistra" is dyll, some call it Meu, but that is not so." Britten is incorrect therefore in saying that Turner invented the name Meu. Turner himself asserts that it already bore that name among the apothecaries. What then is *Sistra*? Ruellius (1593, i.e., five years before Turner's *Names of Herbes*) says:

"Graecis *Μύρα*, Meu seu Meon Latinis, Germanis *Eberwurts*, Gallis vulgo *Feniculus tortuosus* dicitur; apud Allobroges montanos, *Citrach*."

We thus infer that *Sistra* is the same as *Citrach*. Now it seems from the Grete Herball that *Sistra* or *Citrach* had been confused with Meum, and we therefore have to ask what this plant could be. In *Alphita* we read (p. 39) "*Citrat herba est similis capillo veneris sed habet folia longiora*." On this Mr. Mowat remarks: "Matth. Silv. c. clix, *Cetarach* id est *Citrach*." Thus the fern *Cetarach* had been confused with the umbels "dyll" and Meum. The name has undergone many changes in orthography—*Sistra*, *Citrach*, *Citrac*, *Citrat*, *Ceterach*—but it is the same word throughout. We can now come back to Prior, who says "*Ceterach*, according to Du Cange, is from an Arabic word." We thus eventually revert to

a Semitic root *Chāter* (or *Khadira*, Arabic, cf. Fuerst's *Hebrew and Chaldean Lexicon*), meaning to be green, sprout forth, or blossom, whence *Chateir*, grass and herbs, with which we may further compare the words derived from the softened root *zāhar*.

Further examples must be reserved for another occasion.

HILDERIC FRIEND.

SCIENCE NOTES.

THE general meeting of the Association for the Improvement of Geometrical Teaching will be held at University College, Gower-street, on Friday next, January 17. At the morning sitting (11 a.m.), the reports of the council and committees will be presented, and new officers and members will be elected. At the afternoon sitting (2 p.m.), the following papers will be read: "A New Treatment of the Hyperbola," by the Rev. Dr. C. Taylor; "The Teaching of Trigonometry," by Mr. G. Heppel; "Some Geometrical Theorems," by Mr. E. M. Langley; and "Statics and Geometry," by the president, Prof. Minchin.

THE seventy-second anniversary of the Institution of Civil Engineers occurred on Thursday last week, when a revised list of the members of all classes showed that the numbers now on the books amounted to 5804, representing an increase of more than three per cent. in the past twelve months.

THE *Journal of Microscopy* has been greatly enlarged, owing to its amalgamation with the *Wesley Naturalist*, which has for the past three years been the recognised organ of the Wesley Scientific Society. The current issue contains a paper on "Sea Urchins," by Mr. Swainson, and another on "the Romance of Science," by the Rev. Hilderic Friend.

THE Geological Society of France has decided to issue a new quarterly publication to be entitled *Mémoires de Paléontologie*. Arrangements have already been made for the appearance of several important memoirs, mostly on the fossils of special localities.

UNDER the title of *L'Anthropologie*, a new French serial will be published at intervals of two months. This will take the place of the three publications known as the *Matériaux pour l'Histoire de l'Homme*, *Revue d'Ethnographie*, and *Revue d'Anthropologie*. The new work will be conducted by the editors of the three defunct journals, viz., M. Cartailhac, Dr. Hamy, and Prof. Topinard.

PHILOLOGY NOTES.

M. J. B. ISTAS, of Louvain, has in the press a complete translation, with copious extracts from the various commentaries, of the I-li, by Prof. de Harlez. The I-li is the old ceremonial of China, and the only one of the great Kings which has never been translated.

PROF. DE HARLEZ is also preparing a version of the chief philosophical works of the Chinese school which bears the name of Sing-li, or "system of nature," to which belong the celebrated thinkers Tchou-tze, Toheng-tze, Tohang-tze, Yang-tze, Shao-tze, &c.

MESSESS. TRÜBNER have just issued the long expected Arabic Dictionary of Prof. H. Anthony Salmoné. It consists of two volumes: (1) Arabic-English; and (2) English-Arabic. And though the former contains 1254 pages, and the latter only 179, both alike show the novel principles of arrangement which the author has adopted to economise space, without sacrificing clearness or facility of reference. Briefly stated, his method is—not to attempt to include all derivative formations in alphabetical order, but to give only the

roots, referring the reader for the characteristic modifications to a table, which is printed twice. So again, under the English words, the Arabic equivalents are not repeated, but references are given to the page and line where they occur in the Arabic volume. We must be content now to state that the work seems to be excellently printed.

MEETINGS OF SOCIETIES.

JAWS' COLLEGE LITERARY SOCIETY.—(Sunday, January 5.)

DR. M. FRIEDLANDER, principal of the college, is in the chair.—Mr. James Heckescher delivered a lecture on the life and works of the great lexicographer of Germany, Dr. Daniel Sanders, of Altschulitz. The lecturer reviewed all the literary work of Dr. Sanders, prominence being given to his great German Dictionary, his *Fremdwörterbuch*, and *Ergänzungswörterbuch*. Prof. Hugo von Maltze called these works the three colossi upon which the most modern German philology is based up to the present, Grimm's grandly conceived German Dictionary, begun in 1859, being still a torso. Mr. Heckescher next alluded to the excellence of Sanders's *Wörterbuch der Hauptschwierigkeiten in der deutschen Sprache*, of which the nineteenth edition appeared last year. Passing then to his *Sprachbriefe* and his *Sprachschatz*, he afterwards reviewed his admirable works on German synonyms. The second part of the lecture was devoted to Sanders's poetical works, his translations of Biblical, Greek, and Roman writers, in which the sweetness and euphony of the German language, faithfully reflecting the original, are of special merit. The number of the lexicographical and grammatical works of Sanders is twenty-nine, that of other works eleven; and among these a prominent place must be given to his *History of the German Language and Literature*, and his *History of Modern Greek Literature* published jointly with M. Rangabé, of Athens. The septuagenarian—Dr. Sanders was born on November 2, 1819—is still hard at work. A poetical work from his pen will shortly appear under the title *Für die frühliche Jugend*; and for the last three years he has published in Hamburg a monthly periodical, *Zeitschrift für die deutsche Sprache*, which, like all his writings, combines profundity with practical erudition. In fact, he scientifically popularises science. The lecturer concluded by saying that, even if Dr. Sanders had written nothing but his grand German dictionary, he would have erected for himself an everlasting monument.—Mr. Lewis Emanuel and Dr. Hermann Adler, opened a discussion at the end of the lecture by dwelling upon the merits of Dr. Sanders's literary achievements, which were of immense value to the science of philology.—Dr. Friedländer likewise emphasised the services rendered by Dr. Sanders.

ARISTOTELIAN SOCIETY.—(Monday, January 6.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. R. E. Mitcheson read a paper on "Practical Certainty the Highest Certainty." That to be certain is no more than to have the courage of our opinions is at the root of Kant's philosophy. Greater or less certainty is measured by the gravity of the interest which we are willing to stake upon it, just as Kant says of pragmatic or contingent belief that its best test is a bet. Other forms of belief, distinguished from pragmatic belief by Kant, are the same in kind. This he practically admits of all but mathematical knowledge. Judgments dealing with the facts of nature and the laws derived from their observation are empirical and not necessary; and the categories which make such judgments possible are applicable only to possible experience, and do not justify the anticipation of its existence. He agrees with Hume that the principle of causality rests on no *a priori* necessity, but on a kind of subjective necessity arising from its general usefulness in experience. He differs from him in insisting on its necessity when referred to a possible experience; but without the anticipation of the existence of such experience necessity has no meaning. What of the *a priori* synthetic judgments of

mathematics? Their possibility depends on the pure intuition of space and time, the universal conditions under which the manifold of sense becomes an object. The argument requires that we should have *a priori* intuition of the object itself, for the *a priori* character of the conditions means only their universality within experience. The principles of mathematics are thus regulative, not constitutive. In the ideas of reason Kant only professes to give regulative principles. The highest of them are, however, morally certain, for the absolute imperativeness of moral laws makes us postulate a moral governor of the world. But this imperativeness means only that we are compelled to act upon them. This is all we mean by the highest certainty; and if we speculate on the possibility of higher intelligences the greater certainty of their knowledge would be shown in greater immediacy of action.—A discussion followed.

FINE ART.

THE OLD MASTERS AT BURLINGTON HOUSE.

I.

THERE is, by comparison with the shows of former years, no diminution in the variety of attractions provided by the Royal Academy at this its twenty-first winter exhibition, no abatement in the supply of pictures of the first rank, new, at any rate, to the present generation. We naturally deplore that this year, as last, not a single Italian picture graces the walls of Burlington House; but we must applaud the decision of the Academicians to show nothing of this class of inferior quality, where so many masterpieces of the first rank have been seen during the last twenty years. If the art-history of the fourteenth and fifteenth centuries is for the present no more to be illustrated and developed by the exhibition of works of the profoundly interesting class which have, from time to time, found a home in the Fourth Gallery—there providing us with many a difficult and fascinating problem to solve—ample compensation is now, as last winter, afforded in other directions in which further exploration is not less necessary.

The exhibition may be said to be divided into four—or, perhaps, we might say five—distinct sections: of which one contains an interesting and already much discussed series of Spanish pictures; the second a singularly choice gathering of Flemish and Dutch works; the third a series of historical portraits of the seventeenth century by Daniel Mytens, and some contemporary Anonimi of a Dutch school other than his—these being contributed entirely by the Marquis of Bristol and the Earl of Suffolk; the fourth a collection, not less charming than its forerunners, of English works of the last and the present century. This last division contains a separate section entirely devoted to the glorification—a tardy, but a complete one—of Alfred Stevens, the sculptor, painter, draughtsman, and decorator, whose genius would have attained a completer development, and received an ampler recognition during his lifetime, had he worked in the Florence of the sixteenth century instead of in the London of the nineteenth.

Among the Spanish pictures, the first place, both for size and interest, must be accorded to the great "Venus and Cupid," by Velasquez, which comes to us from Mr. R. A. Morrill's collection at Rokeby; a work which, although well-known by repute, and quite recently engraved in Herr Carl Justi's exhaustive biography of the artist, has not, so far as I am aware, been previously exhibited in any public gallery. According to Herr Justi it remained in the Royal Spanish collection until the end of the seventeenth century, passing thence into the collections of the Duke of Alba and of Godoy, Prince of the Peace, successively, and

finally, after some intermediate vicissitudes, into that of its present owner. The goddess—if we must follow Velasquez in so styling this well-built and *bien cambree* Andalusian damsel—lies with her back to the spectator in a graceful attitude, reposing on loosely cast draperies of bluish-grey and white, and gazing indolently into a hand-mirror which is held up to her gaze by a robust and naturalistic Cupid furnished with wings, and wearing only a tiny blue scarf. Overhanging the whole are draperies of that peculiar *lie de vin* colour which the painter so much affects, while a paler variety of the same tint is repeated in a ribbon loosely cast over the ebony-framed mirror. As a study of the nude—a glorified naturalistic *académie* carried out on a large scale, and finished with extraordinary breadth and thoroughness—the picture is remarkable even among the works of Velasquez, besides being practically unique in the Spanish art of the time. Parts of the canvas, which is on the whole fresh and well-preserved, must have suffered much injury; for the averted head of Venus is so empty, and so poor even in handling, that it cannot have been left thus by the masterly Sevillian, while the modelling of the left shoulder appears by contrast with the rest of the undraped form empty and insufficient. With these exceptions the painting, in a full even light, of the flesh is of extraordinary unity and force, lacking, of course, the golden transparency of the Venetians, but showing an elasticity in the rendering of the firm, muscular tissues under the skin which even they hardly attained. Velasquez revels naturally in such technical difficulties as the suggestion of the head reflected in the mirror, the wings of the Cupid, and the tangle of light muslin draperies lying in a heap between the goddess and the wall. The general tone is of such strength that it crushes all that is placed beside it—even the master's own works. Here, however, praise may well abate; for the "Venus and Cupid," with all the incomparable mastery of execution revealed by certain portions, shows very clearly the limits of Velasquez's genius. Of a personal conception of the subject, going beyond and really focussing into an organic whole the living models and the artistic properties skillfully arranged by the painter, there is here—even if we accept his naturalistic standpoint—hardly a question. Think, by comparison, with how exquisite a grace Correggio presents his own re-creation of similar subjects in pictures such as the "Antiope," the "Leda," or the "Danaë"; how far from the common-places of the dressing-room is Giorgione's beautiful Venus at the Dresden Gallery, in which the true Venetian voluptuousness and vitality are combined with an almost classic beauty. Of all these supreme masters, Titian comes nearest to earth in his famous "Venus of the Tribune," which is so nearly a portrait of the fair Eleonore, Duchess of Urbino; but even here the amorous glow which gives colour to the work is of a higher and stronger, and yet a less personal, order than that unimpassioned sensuousness which peeps forth from the admirable study of Velasquez. Next come a whole series of portraits by the same great master, which are of high interest, though none perhaps attains the level upon which stand—to leave out of the question the Madrid masterpieces—such well-known works as the "Infante Marguerite" of the Louvre, our own smaller "Philip IV.," the splendid "Juan Mateos" of Dresden, the unfinished head at Munich, the "Leo X.," of the Doria Palace, or the painter's own portrait at the Capitol. The portrait of Philip's consort, the young Queen Maria Anna of Austria, lent by Sir Clare Ford, is an uninviting performance—clearly an atelier replica, or copy of an original of

which much better repetitions are known. The splendid full-length of "Admiral Adrian Pulido Pareja," contributed by the Duke of Bedford, appears to be an original repetition of the great work which still remains in Spain in the possession of the Duke of Arcos. Another representation of the same personage, in simpler and more sombre attire, is at Longford Castle, and was seen at Burlington House when the famous "Ambassadors" and "Erasmus" of Holbein, from the same collection, were exhibited. The present example shows such splendour of sombre colour, such vivacity and strength in the rendering of the details of the drees, that we cannot believe that another than Velasquez had originally a hand in its execution. The powerful head—characterised by the ardour of the warrior with an infusion of that cold restrained ferocity peculiar to the Spaniard—may have been tampered with at the time when some inferior and later painter put in the background, showing a naval engagement half veiled by a falling curtain, and to the left of the foreground an escutcheon with a posthumous inscription. The portrait of the Infant, "Don Balthasar Carlos," from Manchester House, shows him as a baby, clad in a frock of pale grey satin, richly embroidered with silver, maintaining with difficulty his equilibrium, as he stands framed in a curtain of green and gold. The face of the baby-boy is painted with exquisite delicacy, and recalls, though it is far from equalling, the already cited "Infante Marguerite" of the Louvre. The present is the only known example of exactly the type and colour-scheme described; the far more beautiful Castle Howard likeness of the prince—once called a "Prince of Parma," and attributed to Correggio—showing a much richer and an entirely different chord of harmony. The green hanging may possibly be pupil's work. The Duke of Devonshire's "Portrait of a Lady," from Chiswick, manifestly represents the same fascinating and yet in a way repellent Spanish woman who appears in that masterpiece, the "Femme à l'Eventail," owned by Sir Richard Wallace, and recently seen here; but it is by no means a repetition of that work. On the contrary, it may have been a first sketch or design for it, carried far and then abandoned; for the head alone, with its burning, enigmatical eyes, is identical in both versions, while the dress in the Duke of Devonshire's sketch is brown, and of richer fashion than the plain grey and black robe of Sir Richard Wallace's larger and more finished portrait. From Buckingham Palace comes a full-length of "Don Balthasar Carlos," at the age of about fourteen years, wearing splendid gala half-armour and a rich costume, while his uniformly crimson-hued surroundings are of unusual richness. This is said to be the picture despatched by the Spanish to the English royal house in 1639, when a matrimonial alliance between the two courts was again in the air. Such a picture is indeed distinctly mentioned in the catalogue of Charles I.'s collection. It is stated that the present example was, not very long since, found rolled up at Windsor, and thence transferred to Buckingham Palace. However this may be, the painting, with all its richness of colour, lacks the supreme decision and the strength of tone which mark the work of Velasquez himself. From the atelier of Philip's court-painter the canvas undoubtedly comes, and some touches of the master it may have; but it cannot on the whole take higher rank than that of a good studio-piece painted under the eye of the master. The two large sketches from the collections of Sir Richard Wallace and the Duke of Westminster respectively, both of them showing the young Don Balthasar Carlos riding a sturdy pony in the court *manège*, but with backgrounds differing altogether from each

other in design, are in my opinion both undoubted originals; although the one and the other—and especially the Duke of Westminster's version—have since the opening of this exhibition been doubted by some competent critics. The finer and more typical performance, so far as regards the equestrian portrait of the young prince, is the picture from Manchester House, which is somewhat smaller and, as to its background, in a far less advanced state than its rival. This last is painted in broadly and hastily in semi-transparent colours, with figures barely indicated. In the more elaborate version coming from Grosvenor House there appears in the middle distance the great Conde-Duque Olivarez himself, officiating apparently as master of horse, while in a balcony in the farther distance are figures which have been identified as those of the king and queen watching the equestrian performances of their little boy. This background is painted in with a swiftness and masterly dexterity of touch which no copyist or pupil—beit Juan Bautista del Mazo himself, whose name has been brought forward in connexion with the work—could well emulate. Besides which a sketch of this character is precisely the kind of painting which a pupil would not copy, save as an exercise, and of which a copy would hardly be required. Moreover, no other version of the present picture exactly similar in design is known to exist. What the imitative art of this same Juan Bautista del Mazo amounted to, when he was left to his own devices, is well shown in the interesting but, notwithstanding its Velasquez-like technique, decidedly inferior portrait of the widowed Queen Maria Anna of Austria, painted some years after the death of Mazo's great master.

The lovers of Murillo's so-called sacred art will admire the two, in their ways first-rate, examples which come from Lord Rothschild's collection. The one is the famous "Good Shepherd"—perhaps the best of a very numerous family of similar pieces, and certainly beautiful, so far as anything so flimsy and insincere in sentiment can be beautiful: the head is very fine in draughtsmanship, but the sheep are feeble and far from convincing. To another and apparently an earlier manner, marked by less of the deliberately cloudy and vaporous, is the "Virgin and Child," also empty in sentiment, but remarkable for the boldness with which the superabundant draperies—mainly of that bottle-green peculiar to Murillo—are cast. In strong contrast with the art of his two great contemporaries stands forth that of the not less truly Spanish Zurbaran, whose work, notwithstanding a certain element of monotonous persistency, derives an intense force, a convincing authority, from the glow of fervid unquestioning piety which pervades all his conceptions of sacred personages and sacred scenes. Lord Heytesbury sends two large full-lengths of Church-Fathers, "St. Benedict" and "St. Jerome," which perhaps exemplify some of Zurbaran's defects—among them the rigid perpendicular fold of his draperies, and their metallic quality—more strongly than they bring out his characteristic merits. These qualities lend a unique charm of unconscious naïveté and perfect sincerity, such as we might expect to find rather in works of the fourteenth and fifteenth than in those of the seventeenth century, to three single figures of saints of smaller dimensions, "St. Andrew," "St. Thomas," and "St. Cyril," all contributed by the Duke of Sutherland. Especially the "St. Thomas"—a white-robed figure wearing a black hat—and the "St. Cyril"—wearing also robes of black and white, but of different fashion, and shown gazing upwards in an attitude of fervent prayer—are thoroughly characteristic of what is rarest and strongest in the master's peculiar individuality.

Flanders holds its own well between Spain on the one hand and Holland on the other, although its masters are represented by but very few specimens. There are few finer Vandycks, in that second Flemish manner, which was perhaps the painter's finest, than the Duke of Sutherland's beautiful so-called "Portrait of an Artist," which, from its aspect, should represent rather an aristocratic dilettante or dabbler in science. Consummate drawing, courting rather than avoiding difficulties, and composition of balanced excellence, are here employed in the service of a conception of great pathos and of a truth which is coloured, but not obliterated, by the artist's engaging personality. Worthy to be mentioned with this is the same painter's "Thomas Howard, Earl of Arundel," showing a half-figure of the great collector gazing at a precious medallion which he holds in his hand. It represents him at a much earlier age than the Duke of Norfolk's famous example, in which he is portrayed with one of his grandsons; and it is more rapid if less solid in execution than that noble work. The landscape background is brushed in with a force and sureness of effect which almost suggests Rubens. We need do no more than mention here the latter master's superb, yet not altogether attractive, colour-study, "The Daughter of Herodias, with the Head of St. John the Baptist," which comes from Castle Howard. A curious puzzle is provided by the masterly portrait of "John, Count of Nassau - Dillenburg," ascribed, manifestly in error, to Vandyck. The martial, somewhat self-assertive, yet noble personage who here appears, almost fronting the spectator, wearing elaborately engraved half-armour, is conceived in a fashion totally at variance with that of the gentle Antwerp; the opaque flesh-painting, the blackish-grey half-tones and shadows of the consummately well-drawn head are not his; the singularly accurate rendering of the costume lacks the subtle charm of colour which he would have known how to impart to it. After carefully passing in review the contemporary Flemings who could not have painted the picture, I put forward the suggestion, though with some hesitation, that it may be by Gaspar de Crayer, the Antwerp artist who, after Rubens and Vandyck, may be considered to have occupied the foremost place in the eyes of his contemporaries, but who is now more widely known as the painter of important altar-pieces and vast ecclesiastical machines than as a portrait-painter.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

THE Sports and Arts Exhibition will open at the Grosvenor Gallery on this day week, Saturday, January 18. We understand that very representative collections have been brought together of the work both of Sir Edwin Landseer and of Stubbs.

THERE will be on view next week at the Burlington Fine Arts Club a collection of drawings in water-colour and in black-and-white by the late Spencer Vincent. Admission may be obtained, on the introduction of a member, daily between 10 a.m. and 4 p.m., and on Thursdays also from 8 to 11 p.m.

PROF. REGINALD STUART POOLE'S course of lectures at University College, London, during the coming term will be devoted to British and English archaeology; and each lecture will be followed by a demonstration on the following day in the galleries of the British Museum. The professor himself will deliver the inaugural lecture of the course on Wednesday next, January 15; and, later on, a lecture on "The Place of Coins in the History of Britain." At

his invitation, the following subjects will be treated by specialists: "Iberic, Celtic, Roman, English, and Danish Britain," in three lectures by Prof. Boyd Dawkins; "The Mediaeval House," by Prof. Roger Smith, illustrated by a visit to Mrs. Pullan's house in Melbury-road; "Illuminated Manuscripts," by Mr. T. Matesdorf; "The Monastery in Mediaeval England," two lectures by Mr. Maurice Hewlett. The lectures are open to the public without payment or ticket; for the demonstrations a fee of one guinea is charged. Prof. Poole hopes also to give another course of twelve lessons on "Classical Art, Vases, Sculpture, and Coins" at the British Museum, and the Museum of Casts, South Kensington.

THE STAGE.

"A MIDSUMMER NIGHT'S DREAM" AT THE GLOBE.

MR. F. R. BENSON'S company has for the last few years been known as one of but two or three travelling companies devoted wholly to what is called "legitimate" work. Mr. Edward Compton and, of late, Miss Kate Vaughan have taken about the provinces troops of actors devoted to much the same service; save that their efforts, while confined to the "legitimate," are yet more narrowly confined, we believe, to comedy. Mr. Benson—whose success as an amateur at Oxford is probably responsible for his subsequent choice of the profession of the stage—has made it his especial business to play Shakspeare in the provinces; and, for our own part, we are inclined to put it to his credit that he has relied mainly upon what was at all events meant to be an intelligent and worthy interpretation of the plays, and has given to "spectacle" a quite secondary place. With his appearance at the Globe Theatre, things are changed a little. The performance, no doubt, has been rendered more generally attractive; but we are not now seeing Mr. Benson and his comrades quite as they are accustomed to be beheld in the provinces. In that respect his experiment differs from that which Mr. Edward Compton made at the Strand, three or four years ago, when he produced not only the plays, but likewise exactly the performers, he was accustomed to produce in the country. Not that I would grumble for a moment at the opportunity which Mr. Benson affords me of seeing Miss Kate Rorke—whom the provinces know not—in a performance that is at least eminently picturesque. Not that I would grumble at that measure of spectacle which Mr. Benson—as a concession, it may be, to the weaker brethren—has vouchsafed to afford us at the Globe.

No; the fashion in which the piece is treated at the Globe is, on the whole, a wise one. Given the determination to produce "A Midsummer Night's Dream," and, doubtless, it was necessary to produce it with a goodly show. What is there in the story—what in the characters—that can really hold public attention? No one wants to take very seriously this exquisite fancy, save for the literature which its framework enshrines; and it is not to the Globe nor to any other theatre that we need go for the full enjoyment of that literature. When a piece like "A Midsummer Night's Dream" is presented on the boards, one of the things we feel is the

absence of characterisation, of individuality, in its heroines. For the piece to be a purely theatrical success, one of two things is almost necessary, or seems at all events to be regarded as almost necessary. Either the comic scenes must be so much drawn out—not to say exaggerated—that they shall come within the range of the appreciation of the gallery; or the fairy element must be made such an excuse for exquisite spectacle that the man in the stalls or private boxes—the man who has dined, and wishes nobody ill—must be roused from the polite indifference which is proper to him. And may we say that, to some extent at least, both of these things have been done at the Globe, under Mr. Benson? The comic scenes are taken—to my mind—at a pace at which they drag. The fairy scenes are the occasion of a show that is so pretty as to be almost rousing.

Perhaps Mr. Benson was desirous of beginning in London with a piece in which at least the good "all-round" character of the performances he organises should be perceptible, and not the attainments of any particular actor. If so, then again "The Midsummer Night's Dream" was, to some extent, a wise choice. It is clearly shown that intelligence is looked for, under his management, from star to super; but it is not as clearly evident that his company has great dramatic capacity. Mr. Benson himself plays Lysander, with discretion and taste; but, like several of his comrades, his technical resources in the matter of elocution appear to be limited. We await the opportunity of seeing him in more important parts. Mr. Herbert Ross is Demetrius. Mr. G. R. Weir was not impressive as Bottom. He was competent—if one may use the word in such a connexion—rather than ingenious and entertaining. But some of those who know this confessedly valued actor claim for him, with confidence, the rare gift of versatility; and, from what has been heard of him, we shall particularly welcome his appearance as Falstaff, later in the season. He is said to endow the part with the unctuousness which has so often been missed. As Titania, Mrs. Benson pleases. Miss Ada Ferrer is a sufficiently capable Hermia. Miss Kate Rorke—who looks at her best, but is not easier than the rest of the world in the delivery of blank verse—plays Helena earnestly, in a tawny wig, and manages her draperies better than do some of her associates. Actual passion I do not feel that she reaches. As Hippolyta, Miss Marion Grey presents a picture of singular charm. Puck is excellent of movement, but faulty of speech. There is much to praise in individual effort. There are many shortcomings—so many, indeed, that an unknown person might make a reputation by writing a magazine article to point them all out. But the impression that remains, when all is said and done, is a favourable one. An exceedingly tasteful and refined show has passed before us—one that witnesses to any amount of ingenious consideration on the part of those who have planned it. Nothing is merely gorgeous; yet no labour and no cost has been spared whereby the text, and the spirit of the text, could be illustrated. When we have declared this, and have added that Mendelssohn's exquisite music—with song and choral, wedding march and fairy dance—is heard from the evening's beginning to its end, the opinion

has practically been expressed that the present performance of the Shaksperian Fairy Comedy is one that ought by no means to be missed.

FREDERICK WEDMORE.

STAGE NOTES.

MR. BURNAND'S burlesque on "La Tosca," with Mr. Roberts and Miss Margaret Ayrton in the principal parts, was to be produced at the Royalty on Thursday evening—too late for notice here. It can, however, hardly be doubted that the piece and its interpreters will supply all the entertainment that could be desired. "La Tosca" offers a hundred opportunities, which Mr. Burnand is not likely to lose.

MR. ALBERY'S "Forgiven" is to be revived to-night at the Criterion, with Mr. David James, Mr. Leonard Boyne, Mr. Kerr, and Miss Olga Brandon in the chief parts.

MISS ANNIE IRISH has written a play which is to be brought out at a matinée at Terry's, in ten days' time.

At the Avenue Theatre, the performances of "The Field of the Cloth of Gold"—which are perhaps chiefly attractive by reason of the grace of Miss Marie Linden and Miss Amalia Gruhn, and of the extreme smartness of William Brough's punning—will be continued, we hear, until the eve of the day when the theatre passes into other hands. The little musical piece, "The Rose of Auvergne," which precedes the principal attraction of the evening, is not at all badly done.

MUSIC.

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

Bristol: Jan. 8, 1890.

THE rapid and continuous progress of this society, since it was started in 1882 by some of the leading professors of music in Lancashire, shows how welcome is the idea of co-operation and unity. There is no musical creed connected with it, but members holding the most antagonistic views meet together "to foster and develop the progress of a truly national art in Great Britain." Annual conferences have already been held in London, Birmingham, and Cambridge. This year Bristol, a city famous for its Madrigal and Orpheus societies, has been selected for the meeting.

Last Tuesday there was a reception by the general council at the Royal Hotel; and in the evening a pleasant conversazione, at which there was a performance of music selected from works by members of the society—a pianoforte Trio by Dr. Bunnett, a Sonata for violin and piano by Dr. Walter Stokes, and a Duo Concertante for two pianofortes by Mr. C. E. Stephens. The last-named, a clever and attractive work in three movements, was well rendered by Mdme. Emily Lawrence and the composer himself, and was much applauded.

On Wednesday morning, the conference was opened by Sir Charles Wathen, Mayor of Bristol, at the Merchants' Venturers' Hall. The chair was to have been taken by Dr. A. C. Mackenzie; but he was unable to leave London, and his place was supplied by Mr. E. Stephens. After speeches from the mayor and the chairman, and a report, testifying to the prosperous condition of the society, from the secretary, Mr. E. Chadfield, Mr. Ebenezer Prout read a short but extremely practical and interesting paper on "The Study of Counterpoint." It was, as Mr. Panister in the after-discussion humourously observed, a "counterblast" to a

paper on the same subject read at the Cambridge conference in 1889 by Dr. Hiles. Mr. Prout believes that there is no better training for the musical mind than strict counterpoint. A strong point in his favour, and one which he did not forget to mention, was the time and attention which all the great composers had given to it. No, not all: there was one, Franz Schubert, who, in early youth, had no systematic training. Yet he, with all his rare gifts and ready pen, felt the want of it; and only a few weeks before his death had decided to work at counterpoint with S. Sechter. Mr. Prout, in his recent work on *Harmony*, has shown us that he is well aware of the strides which music has made since the rules of counterpoint were fixed by such men as Fux, Albrechtsberger, Cherubini; and he wisely proposes certain modifications in those rules. But he would have strict counterpoint taught, using only common chords and their first inversions. This he believes is the best way to teach pupils how to gain an insight into the progression of chords. In the discussion which followed, Dr. Hiles naturally took a leading part. His contention that the great composers, even including Bach, refused to be fettered by the ancient rules had really nothing to do with the matter; for, as Mr. Prout observed, he (Mr. Prout) was not laying down the law for geniuses, but discussing the best method of training persons who were learning music. Dr. Hiles considered strict counterpoint useless to the student. While trying to modify rules so as to keep pace with the spirit of the age, it is surely wise not suddenly to break with a system which produced a Haydn, a Mozart, and a Beethoven. The matter has been taken up in order to come to some practical decision as to the kind of questions to be asked in the examinations conducted by this society. On Thursday morning a resolution will be proposed by Mr. Prout "That it is desirable that a due proportion of questions in strict counterpoint be added to the present Examinations Questions Book."

In the afternoon Mr. Curwen contributed a valuable paper on "The Elementary Musical Education of the People"; in the evening Sir George W. Edwards, president of the far-famed Bristol Madrigal Society, invited the members to a concert at the Victoria Rooms, Clifton. A performance of some of the finest madrigals by ancient and modern composers, under Mr. D. W. Rootham's able direction, proved a rare treat.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

WE have received from Messrs. Ascherberg:—

Handel's Choruses for the Organ, arranged by Henry Smart. Two volumes in one. There are in all twenty-four numbers: five from the "Messiah," four from "Israel," three from "Judas," three from "Solomon," and the rest from favourite works of the Saxon master. It is, of course, unnecessary to dilate upon the beauty and grandeur of the music, while the name of Smart is an assurance that the arrangements are well done. The pedal parts are only of moderate difficulty.

Of songs we would mention *The Vampire*, by Michael Watson, a stirring and effective composition; *Love's Réverie*, by H. Krenz, a light, fanciful song, with a *Tempo di Valse*; *Epanita*, by Antonio L. Mori, a light, showy Spanish love-song, composed expressly for Mdme Marie Roze; *John's Wife*, by J. L. Roeckel, a simple ballad in which the words play chief part; and *Love can Wait*, by H. Trotère, a quiet, expressive song. Besides, we have Sydney Smith's song "For You," neatly transcribed for violin with pianoforte accompaniment by Guido

Papini, and also arranged as an easy pianoforte waltz, by May Ostlere.

From Messrs. Hutchings:—

The Silver Bridge. Cantata, by J. Hoffmann. The libretto, by E. Oxenford, is based upon a popular Norse legend. It tells how some maidens in danger of drowning were rescued by a knight clad in silver armour. His task accomplished, he disappeared under the water and was seen no more. To commemorate the event, a "silver bridge" was erected near the spot, and ever after peasant maidens repeat the tale in song. The music for treble voices, consisting of soli, concerted pieces, and recitatives, is light and extremely pretty.

Soft, soft wind: Song with violin obbligato, by A. S. Gatty, is a quiet, taking song.

Six Grand Marches, arranged for three performers upon one pianoforte, by Dr. W. J. Westbrook. Teachers will find these trifling transcriptions useful and agreeable exercises in ensemble playing.

Grande Fantasia sur des Airs Stamois, by J. Romano, is a pianoforte piece of considerable difficulty, but of little merit.

Harvest Time, rondo for pianoforte, by Arthur Berridge, is a light, agreeable little piece.

On airs from Tito Mattei's Opera Comique, "La Prima-Donna," we have a Valse and Lancers which will be novelties for the festive season. They are arranged by John Crook.

Hirondelle, by G. Brittain is a lively little polka.

Wavelets: composed by R. Roche, transcribed for violin with pianoforte accompaniment by Tivadar Machéz, is a showy drawing-room piece of moderate difficulty.

From Messrs. Duoci:—

When Twilight comes, by A. Strelezki, a quiet, sentimental song, with violin obbligato part by Guido Pajuni.

Minuetto, for pianoforte, by Ant. Dvorák, is a piece full of grace and charm. There are phrases in it which show how strongly the composer is imbued with the spirit of Schubert. In its original form, it was written for a small orchestra.

Printemps et Jeunesse, by E. Rubini, is a light and graceful "Valse de Salon" for pianoforte, dedicated to M. V. de Pachmann.

Revue Mauresque, for pianoforte, by A. H. West, is a spirited piece of moderate difficulty.

Zizine, by L. Badia; a lively and easy waltz.

Intermezzo, for piano and violin, by G. St. George (Woolhouse), is a light, graceful, and easy piece.

Joyous Moments, No. 2 of Two Melodies for Piano, by A. Buhl (Duff & Stewart); a light drawing-room piece.

Six Anthems from the Oratorio "Immanuel," by Dr. W. Spark (J. Heywood). Two of these are short, simple, and effective: "I delight to do thy will," for unaccompanied quartet or semi-chorus; and the Christmas Carol, "It came upon the midnight clear," for chorus. The air for bass "Why are ye so fearful," and the soprano and tenor duet with chorus "Unto thee, O Lord," are smooth and flowing. "This is the day" is a longer anthem, consisting of trio and chorus connected by a few bars recitative and short organ symphony: the music is melodious, but has no distinctive character. "Hosanna to the Son of David" has evidently been suggested by Gounod's "Calvary" March, but the music is not of an equally elevated order.

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SATURDAY, JANUARY 18, 1890.

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LITERATURE.

Thirty Years of Colonial Government. A Selection from the Despatches and Letters of the Right Hon. Sir George Ferguson Bowen. Edited by Stanley Lane-Poole. In 2 vols. (Longmans.)

SIR GEORGE BOWEN's career has been both successful and remarkable, and justifies the publication of the two volumes which have been so ably edited by Mr. Stanley Lane-Poole. Not that Sir George required an editor—no one can doubt his own literary ability; still it is, perhaps, as well that the prefatory memoir came from another pen than his own. This memoir is full of interest and good stories. We will only quote one. In a conversation held by Sir George with Victor Emmanuel, the talk turned to the Franco-German War of 1870-71, and the fall of Napoleon III.

"The king lamented the imprudent conduct of M. Benedetti, the French Ambassador at Berlin in 1870, *quel benedetto Benedetti*, as he styled him. 'I warned my friend the emperor,' continued his majesty, 'that his army was not in a fit state to cope with the Prussian veterans who conquered at Sadowa; a large portion of the French troops had been employed in hunting Arabs in Algeria, which really is little better as a preparation for European warfare than your hunting kangaroos in Australia.'"

Sir George Bowen's successful career furnishes a strong argument—if such were wanting, with the recent and present examples of Lord Palmerston, the late Lord Derby, Mr. Gladstone, and Mr. Balfour before us—in favour of the old classical system of education. He was educated under the old régime at the Charter House and Trinity College, Oxford; he attained a first class in classical honours; and throughout the present work his acquaintance with and affection for the great authors of antiquity is constantly appearing. At the early age of twenty-six he was offered and accepted a congenial post—that of reorganising, as president, the Ionian University, which had been founded at Corfu in 1820. He gained the approval both of the government at home and the Ionian Senate by his conduct of this mission, which no doubt led to his first political appointment—that of chief secretary to the Lord High Commissioner of the Ionian Islands. In 1859 he was appointed the first governor of the new colony of Queensland, which up to that date had formed part of the colony of New South Wales. His views on the position of a governor are expressed in a despatch to the Duke of Newcastle, when secretary of state for the colonies:

"There cannot in my opinion be a greater

mistake than the view which some public writers in England appear to hold—viz., that the governor of a colony, under the system of responsible government, should be merely a *roi fainéant*. So far as my observation extends, nothing can be more opposed than this theory to the wishes of the Anglo-Australians themselves. The governor of each of the colonies in this group is expected not only to act as the head of society, to encourage literature, science, and art, to keep alive by personal visits to every district under his jurisdiction the feelings of loyalty to the Queen, and of attachment to the mother country, and so to cherish what may be termed the imperial sentiment; but he is also expected, as head of the administration, to maintain, with the assistance of his executive council, a vigilant control and supervision over every department of the public service. In short, he is in a position in which he can exercise an influence over the whole course of affairs exactly proportionate to the strength of his character, the activity of his mind and body, the capacity of his understanding, and the extent of his knowledge."

Here we have the key to Sir George Bowen's exceptional success as a colonial governor. He was not only possessed of the faculties and qualities, on the value of which he enlarges; but he added to them geniality and tact. His skill in organising the new colony was recognised at home, and rewarded not only with the Grand Cross of St. Michael and St. George, but by the much greater honour of the extension of his term of office to eight years.

The land question in Queensland recalled to his mind the agrarian disputes of ancient Rome. In a letter to Sir E. Bulwer Lytton, he writes:

"The great question to be settled when the Parliament meets is the land question. It threatens in all these colonies to become an irritating contest between rival interests—between the towns and the country—like the corn laws in England, and the agrarian laws in ancient Rome. How exactly the squatter question resembles the strife between the patricians and plebeians about the *ager publicus*! We want an Australian Licinius Stobo. I think I remarked to you once before that it is also curious that 'runs' (the colonial term for wide ranges of pasture) should seem a literal translation of the *δρόμοι ἐπείας* of Homer, when Greek shepherd kings fed their cattle in a climate similar to that of Australia. How refreshing amid my daily cares are these classical parallels!"

And in another letter addressed to Mr. Merivale we read:

"If their country is like Thessaly, the squatters of Merivale are complete Centaurs. The cavalcade of well-mounted horsemen that everywhere came out to meet the first representative of their queen eclipsed anything of the kind that could be exhibited in ancient Greece, or, indeed, in any part of the world except in England or in Australia. I was escorted into your county town of Warwick by 400 horsemen. I rode one day, to the delight of the Centaurs—I mean of the squatters—and without the slightest fatigue, seventy miles in eight hours—of course, with a change of horses. You should never send a governor here who cannot ride and shoot. His performances across country are one of the secrets of Sir W. Denison's success as Governor of Tasmania and of New South Wales successively."

In 1867 Sir George Bowen was promoted

to the government of New Zealand—a post, at that time, of great difficulty, owing to the Maori war, which had continued since the year 1860, and which he had the honour and satisfaction of bringing to a close. This part of the book abounds in picturesque accounts of the Maoris. Sir George compares them to the Scotch Highlanders of a century and a half ago, and says that whoever should wish to understand their then condition ought to read with care the description of the Highlanders in the thirteenth chapter of Macaulay's *History of England*. Sir George based his policy towards the enemy on that adopted by William III. towards the Highlanders after the defeat of the English at Killiecrankie. Another interesting point to which Sir George Bowen calls attention is that the colonisation of New Zealand, although it has led to wars between the settlers and the natives in some parts of the North Island, has, at the same time, stopped the savage and internecine strife which formerly raged throughout the country among the Maoris themselves.

To our mind the most attractive part of the book we are now reviewing ends with the departure of Sir George Bowen from New Zealand. The governments that he held afterwards had less of a specially interesting and picturesque character than Queensland in its first state and New Zealand with its native wars. From New Zealand Sir George Bowen succeeded to Victoria, often called the "blue ribbon" of colonial governments. After the usual six years of office he was appointed to Mauritius, and after that to Hong Kong, with which ended his career as a colonial governor, but not, we trust, his career of public usefulness. He is not yet seventy years of age, and has evidently plenty of vigour left. It is earnestly to be hoped that his great experience and knowledge will continue to be made use of in some way by the state.

Sir George Bowen is a strong advocate of Imperial Federation, between the colonies and the mother-country. At the end of the second volume he has reprinted a paper on that subject, which he read before the Royal Colonial Institute in 1886. Indeed, Mr. Stanley Lane-Poole tells us that the setting forth of the views of the veteran consul, as Sir George has been styled, is the main reason for the present work; and, above all, that that work will have attained its chief object if it helps to promote the movement towards Imperial Federation.

We would notice, in conclusion, the remarkable change of feeling among the permanent officials of the Colonial Office in their attitude towards the colonies themselves. Mr. Stanley Lane-Poole quotes some of the most distinguished of those officials of the last generation to show how imbued they were with the so-called Manchester-school doctrine—that the colonies were rather encumbrances than valuable parts of the empire. We remember in former years hearing that Sir George Bowen did not always stand entirely in the good graces of those officials; and the reason doubtless was that he had, to his honour be it said, adopted from the beginning a higher and nobler view—a view now happily in accordance with popular feeling.

WM. WICKHAM.

THE TWO LAST PLAYS OF IBSEN.

Rosmersholm. By Henrik Ibsen. Translated by Louis N. Palmer. (Griffith, Farran, & Co.)

The Lady from the Sea. Translated by Eleanor Marx-Aveling. With a Critical Introduction by Edmund Gosse. (Fisher Unwin.)

THE translation of the two last dramas of Ibsen adds appreciably to the materials for study, as well as to the provocatives of debate, already in the possession of his large and growing English audience. Both are highly original variations of the fundamental motive upon which Ibsen's social, and in part also his historical, drama is built—the conflict of a more or less individual nature with a false position created for it in part by its own singularity, in part by the stress of current conventions. It is only a tribute to Ibsen's dramatic genius that one might describe the fundamental motive of Shakspearean tragedy in nearly the same terms. While in Shakspeare, however, we, as a rule, watch the creation of the "false position" as well as its violent dissolution; in Ibsen the play commonly derives its initial impulse from a state of acute tension already reached at the outset. The false position is the given fact, to the significance of which the victim and the spectator gradually awake. In "Ghosts" the whole tragedy lies in this awakening, since the bondage which it reveals is riveted in the past, and cannot by any effort be annulled. Elsewhere, the issue is not in this blank and passive horror, but in action, action dominated, in general, by what has been termed the *idée mère* of Ibsen's poetry—the conception of the "call" first definitively announced in the inexorable imperatives of "Brand." Nora and Stockmann in their different ways obey such a call; while Lona, in the "Pillars," is the voice through which it is obtruded upon the ears and heart of the respectable sinner Bernick. In this last case the climax is least well grounded; Bernick's repentance is not adequately justified by his past, and stands on a par with many another fifth-act conversion. Indeed, Ibsen's strength hardly lies in exhibiting gradual revolutions of character. His men and women are four-square, sharply defined, and changing (like himself) by sudden transformations if they change at all, or at least by transitions the nuances and stealing steps of which are not habitually disclosed.

As a case of "conversion," though hardly in any other respect, the "Pillars" may be compared with the earlier and more powerful of the two plays before us—the lurid tragedy of "Rosmersholm." A revolution is wrought in the impulsive Rebekka West by her friendship with the pastor, Johannes Rosmer. Rebekka, one of the most remarkable creations in Ibsen's gallery of women, is (like Lona) "emancipated"; but her nature, while not less fresh and vigorous, is more passionate and less sound. Child of a Finland doctor though she be, she has grown up to womanhood with the vehement impulses of a Southern girl. She conceives a secret love for Rosmer, whose liberal and sympathetic mind is predisposed to her opinions; obtains entrance into his house, grows intimate, wins his

entire confidence, and permits his poor sickly, and still believing, wife to torment herself with unuttered suspicions, and finally to put an end to a life which she felt to be only an obstacle to their happiness. After the wife's death, to the cause of which Rosmer is entirely blind, Rebekka remains in the house by his wish. They feel strong enough to assert the rights of pure friendship between man and woman without regard to the comments of the world. At the opening of the play this has gone on a year. The world has not failed to comment; and not merely do Rosmer's former clerical allies now cover him with abuse, but the astute Radicals, to whom he has gone over, broadly hint that his adhesion would be of more value if his life were quite unequivocal. The gentle and refined Rosmer, shrinking from the rude touch of the world, profoundly distrustful of himself, and deeply attached to Rebekka, offers her marriage. For a moment her involuntary gladness breaks out; then, she firmly and finally rejects what she had throughout striven to compass. He does not comprehend her renunciation; and, on hearing her confession of the past, feels his faint faith in human-nature shattered and his vital energy sapped. In vain she pleads that he has purified and ennobled her: he feels only that she has deceived him. She passionately begs him to put her to the test. "Will you," he asks, "go the way that *she* went?" Having sacrificed passion, she eagerly welcomes the sacrifice of life also, by which she may at once atone her truth and atone for her sin. But her acceptance of the test removes every bar between them, her death is the token and instrument of their complete union, and the act by which she restores to him the power of life, makes it impossible for him to live. Husband and wife they go forth together—"but whether I follow you, or you follow me, Rebekka, that is a question we shall never fathom"; and the curtain falls upon their plunge into the waters in which the dead wife had sought release.

It is impossible to convey in a few sentences the art with which Ibsen has solved the extraordinarily difficult problem he has here set himself. We have to do, plainly, with something sufficiently unlike the ordinary "realist" drama of crime and suicide. The climax is—like that of "Brand," of "Peer Gynt," of "Et Dukkehjem"—not so much an incident borrowed from actual life, as an ideal solution postulated by a set of assumed conditions. And there are touches enough which remind us that Ibsen bears within him a sleeping romantic poet, who, however resolutely lulled, will sometimes stir and cry. The fate of Rosmer, although worked out in every detail with the most masterly psychology, is permitted to gather about it a sort of half light of supernatural mystery from the bodeful legend of his house. The white horses which portend death have appeared to the old housekeeper; and in her mouth are put the terrible closing words in which the poet comments on the meaning of his catastrophe, in one sense for her, in another for his readers—"No! there's no help here! The dead wife has taken them!"

A much bolder step in this direction is represented, however, in the next, and at present the last, play of Ibsen, the "Fruen

fra havet." It is an attempt, as our readers are aware, to render in terms of modern life the beautiful myth, of which every folklore has its characteristic variant, of the mermaid wedded on land and still hungering for the sea. The transformation is accomplished with minute care, and every detail repays study. The lighthouse-keeper's daughter is the second wife, sincerely loved but hastily chosen, of a man whose daughters are scarcely younger than herself. She has, moreover, plighted herself to a sailor—a veritable child of the sea, whose personality, charged with all the experience and the mystery of sea life, dominates here, not by passion but by a daemonic spell, and becomes the embodiment of her strongest instinct acting upon her through a definite and terribly resolute human will. It is in the development of this relation, which the ordinary dramatist would have made a simple amour with a sailor-lover, that the power of the play chiefly lies. When it opens, the false position into which Ellida has been drawn by her fascination, has reached a crisis of intolerable tension. Her situation in so far resembles Rebekka's that she is dominated by a blind impulse which makes her alien to the home in which she finds herself. Rebekka leads the wife to ruin that she may take her place; Ellida refuses in any degree to fill the place which the dead wife has left. Each works her way out of this false position under the influence, entirely unconscious, of the husband. Wangel, the country doctor, is a much less interesting figure than the fastidious and unworldly free-thinker, Rosmer; but he has a like ineptitude in practical emergencies, and he is led by circumstances, not by design, to the true solution of the problem. It resembles that of "Rosmersholm," though far more slightly handled and to a less tragic issue. Both women renounce their dream at the moment in which it is brought within their grasp. Liberty to yield entirely to the spell releases both from its power. Ellida's awakening involves no such terrible issue as Rebekka's, simply because the consequences of her dream can be redressed, while those of Rebekka's can only be atoned. The conclusion is accordingly—what is so rare in Ibsen—entirely harmonious and sunny. Ellida discovers that "when you have become a laud creature, you can no longer find your way back to the sea."

The setting of this translated mermaid legend appears at first sight commonplace enough; and indeed Ibsen has scarcely ever consented to adopt with so little mitigation the bald language of ordinary middle-class discourse. But when Ibsen is commonplace it is usually with a purpose; and we easily detect how finely the atmosphere is here tempered to the subject. The course of the action required that the "land life" should be outwardly trivial and empty, devoid of any obvious and salient interests that might capture the alien's averted sympathy. We are placed accordingly in a remote provincial town, for which its summer visitors are the great event, and untroubled by any breath of the religious and political excitement which electrifies the air of "Rosmersholm." All the men too are landmen of the least heroic and adventurous type. On the other hand, the action required equally that there should be roots of possible sympathy hidden under this

indifferent and trivial exterior. Ellida had to be won for her family. Accordingly, we find that the two daughters, who do not "get on" with their stepmother, have nevertheless points of sympathy with her which are gradually revealed both to them and to us. Hilde has her susceptibility to a personal spell, Bolette her vague longing for the vast unknown world. And in their love affairs, as in her's, these instincts have to do duty altogether for passion. How delicate, too, is the symbolism by which Hilde's struggling sympathy with Ellida is rendered, in the contrast (Act V. *ad init.*) between her adventurous familiarity with the sea and the timorous incapacity of Lyngstrand and Arholm!

We have little space left to speak of the translations as such. To render Ibsen's prose dramas is not a very exacting task, and it has been in both cases adequately, if not quite faultlessly, performed. "Rosmersholm" is no doubt by much the more difficult, and Mr. Palmer may be especially congratulated upon his idiomatic and often powerful version. He has, however, one or two oddities which we cannot quite away with, such as "I clear out" (p. 36), in the mouth of an elderly schoolmaster, and an occasional jarring use of "look here" (pp. 13, 31); while one may question his tact in rendering the *Johannes* Rosmer of the original by the verbally equivalent, but far less characteristic, "John." Mrs. Aveling, too, puts into the mouth of all her characters without distinction the vulgar idiom, "I'll try to," "I should like to," &c. We can only add a reference to Mr. Gosse's sympathetic introduction to the later play, and Mr. Palmer's dedication of the earlier to the only actress whom any student of Ibsen would care to see take its leading part—Miss Alma Murray.

C. H. HERFORD

Christ and His Times. Addressed to the Diocese of Canterbury in his Second Visitation. By Edward White, Archbishop. (Macmillan.)

THE introductory sentences of these charges connect them with the last Lambeth Conference. "Public organs," says the archbishop, "remarked, not without some sort of kindly surprise," that such an assemblage concentrated its attention earnestly and almost exclusively on moral and social questions. That this surprise should be felt scandalises the archbishop, and the charges of his second visitation are directed to prevent any such scandal in the future. His book, dealing for the most part with just those social and moral topics which the Lambeth Conference reported on, is an elaborate and passionate protest against the heresy that the Christian Church has nothing to do with social questions or with society. The first charge, entitled "Society the Church's Test," puts the question generally, asserting that "the effect of the Church upon society is the final test of her faithfulness"; and that all her work is vain unless she earnestly and obviously advances "the morals of the people, the substantial welfare of the nation." That this is the teaching of the New Testament is shown by an analysis of the first Epistle of St. Peter, remarkable for its originality and

spiritual insight; that "none of the great Fathers of the Church thought ever otherwise," is almost taken for granted; and Christians of to-day are warned that whenever Churches have confined their activities to matters of doctrine and worship, "the great society of mankind has found them out again and again and rejected and overthrown them." And this clear and convinced statement of a great principle is accompanied by an intimation from the archbishop that it is scarcely grasped by the clergy as it might be. Social problems, he says, must not be "left to well-meaningness excited by religion." The Church must attack them "scientifically and constructively."

This introduction is followed by charges on "Suffering Populations," "Purity," "Temperance," and "Church Citizenship," which apply particularly what has already been said generally. These charges are eloquent and impressive. They are lacking in none of the excellencies which we usually look for in the sermons and addresses of our distinguished divines. But they have besides some special merits of their own which will make them of interest to many who are accustomed to ignore theological literature.

The addresses on "Suffering Populations" and "Temperance" are obviously planned scientifically. They are careful critical summaries of the present state of opinion on these subjects. They are excellent examples, not only for clergymen but for all serious students, of the proper method of approaching and studying social problems. The conscience of the religious person, who constantly makes "well-meaningness" do duty for patience and knowledge, cannot fail to be touched when he finds the head of the English Church abstracting blue books and summarising the views of foreign schools of socialism as carefully and impartially as if he were a professor of political economy. It is not easy to over-estimate the stimulus which philanthropic effort would receive if the clergy would emulate in their study of social questions the scholarly and rigorous method of these addresses of their archbishop. The addresses, moreover, are unusually outspoken. There is among us, we read, a population "which can only just exist, hanging on a sharp edge of illness, hunger, uncleanness physical and moral, incapacity mental and bodily, in full sight of abundance, luxury, and waste"; and "the word 'terrible' is too light to describe the importance of the problem" presented by the conditions of life-long wretchedness "under which a vast part of our town population lives its life and works its work." In the charges on intemperance and purity the language is equally explicit. There is no shirking of the problems of socialism. The admirable analysis, under the heading "remedies conceived," of socialistic schemes begins by pointing out that there is "much which is purely religious and Christian" in socialism as we now understand it; and insists of the most extreme opinions that "free discussion is the best treatment of them," while "repression is the hot-bed and forcing-house of truculence." At the end of the schemes comes "the once accepted 'English' theory" of non-interference with economic conditions, which is dismissed as "unjustifiable, and unhistorical." Considerable space is given to the teaching of the New Testament on riches and poverty, which

"does not assent to the labour of one class being consecrated to the accumulations of others"; and finally, after summarising those matters in which already the state interferes, the archbishop arrives at the conclusion that "at this moment the pitiable and formidable condition of the poor asks for some similar treatment up to some as yet unfixed point." In the discussion of socialism M. de Laveleye's *Le Socialisme Contemporain* is referred to, and the views of the archbishop would seem to be not very far removed from the opinions of that book; but the charges do not aim so much at expressing Archbishop Benson's exact views as his conviction of the importance to all Christians of the question.

"No young man can be considered as fully equipped for ordination until he has some knowledge of these subjects. . . . The attention of the clergy has been for many years so much absorbed by what is beautiful, and comely, and correct, and in a limited way restorative, that they have less weight in social questions."

The charge on "Temperance" is a careful investigation founded on the statistics of blue-books and other reliable sources of the thorny question of prohibition laws. It is valuable, like the address on "Suffering Populations," because it grapples so closely with a point of acknowledged difficulty, and because its method is strictly scientific. These two charges will probably strike most readers as the best, but the others are equally careful and thorough. The exposition of the wisest methods of "the teaching of purity in pure ways," the stimulating call for lay workers, the picturesque sketch of the Church's work in Wales, are original and exhaustive papers. The Cardiff address, however, will not be admitted by all readers to be out of the sphere of religious party politics, and for this reason hardly harmonises with the rest of the volume.

We have left unnoticed many points of interest which the charges suggest, and in conclusion can only comment very shortly upon their style. This at once arrests our attention, and holds it. It is eloquent and emotional, but always terse and strong. The archbishop uses it with equal effect to sum up clearly and epigrammatically the views of German socialists, or to appeal earnestly to the rich man for help in the social battle. We have dwelt upon the care with which the subjects expounded have been studied, upon the scientific method pursued by the student; but this nowhere injures the literary excellence of the composition. Nor do the striking felicities of word and phrase, the excellent artistic workmanship, interfere with the archbishop's force and fire. The charges are sermons in the highest sense of the word, keenly felt in every line, and convey the impression, in spite of their wisdom, their accuracy, and their knowledge, that they come straight from the heart of the preacher.

RONALD BAYNE.

The Fables of Aesop. As first printed by Caxton in 1484, with those of Avian, Alfonso, and Poggio, now again edited and induced by Joseph Jacobs. In 2 vols. (David Nutt)

In this latest addition to the "Bibliothèque de Carabas," Mr. Joseph Jacobs—taking

Caxton's *Aesop* for his text—gives another example of what may be called the new science of "comparative folklore." Following the same plan which he had before applied to *Bidpai* in the same series, he here traces the pedigree of the great family of fables connected with the name of Aesop. That all his conclusions will win complete acceptance he hardly hopes himself; for in more than one line of investigation his work is that of an original pioneer, and the subject-matter does not admit of conclusive proof. But we have no hesitation in saying that his method is the only fruitful one in the study of folklore; all else, indeed, is little better than the craze for collecting curiosities characteristic of the pseudo-antiquary. If folklore is ever to be raised to the rank of a science, by the side of philology, it must be by the application to it of the comparative method; and, in order to apply that method, it is, in our judgment, necessary to assume the theory of borrowing as a working hypothesis. To quote analogies from Maoris and Mexicans, Hottentots and Hurons, is merely to confuse the issue, though we are far from asserting that some universal principle may not hereafter be discovered underlying the entire mass of mythology. But, while so much still remains obscure, the one sound mode of investigation is to start from that which is relatively well known, and to endeavour to explain the growth and diffusion of folklore by the same laws which have been proved to hold good in corresponding domains of thought. Myth is undoubtedly a near relation of speech; and the entire science of linguistics owes its origin to the fruitful conception of a genealogy of languages. Even though philologists are unable to construct a family tree of the so-called Turanian tongues, they do not therefore reject the comparative method as false. So, too, in folklore, every successful application of the comparative method is so much reclaimed for science out of the unknown, and points the way to future triumphs.

The fables of Aesop have supplied Mr. Jacob with a more attractive subject than the fables of *Bidpai*. The interest of the latter is mainly oriental; and to the ordinary English mind the East is still the land of the marvellous, and there seems no difficulty in supposing that any particular story is due to the fertile imagination of an improvisatore. But Aesop is familiar to the nursery, and has besides a long literary history. Mr. Jacobs, with prodigious pains, has here traced this literary history in each of its three provinces—the classical, the oriental, and the mediaeval. To a large extent, indeed, he is merely expounding the results of numerous foreign scholars; but the comprehensiveness of treatment is his own, and he has been able to add, out of his special erudition, not a few original arguments.

Concerning the classical sources of Aesop there is not much controversy. In the not very elegant phrase with which Mr. Jacobs opens his essay, "our Aesop is Phaedrus with trimmings." In other words, the earliest literary source of the bulk of Aesop's fables cannot be referred further back than the well-known Latin collection of Phaedrus (*circa* A.D. 25). But Mr. Jacobs adds—and this is one of his original observations—that there is internal evidence for believing that Phaedrus

had before him a compilation of fables said to have been compiled by Demetrius Phalereus (*circa* 300 B.C.), and even then associated with the name of Aesop. Apart from Phaedrus, there also exists a collection of fables in Greek prose which, in uncritical times, was thought to be the genuine Aesop. The romance of modern scholarship has no more interesting chapter than that connected with this subject. Bentley was the first to point out that these Greek prose fables were not ancient, but were probably derived from an unknown Greek verse-writer named Babrius. At last, in 1840, a MS. of Babrius was discovered on Mount Athos; and the author has been proved to be a Roman (*circa* A.D. 230). From Babrius derive the late-Latin fables of Avian or Avienus (*circa* A.D. 380), which have quite lately been edited by Mr. Robinson Ellis, as those of Babrius have been by Mr. Rutherford; but neither editor concerned himself with the question of sources.

The oriental history of the counterparts of some of Aesop's fables is a much more disputed question. The resemblances in certain cases are so striking that there must inevitably have been borrowing on one side or the other. Benfey may be taken as the champion of those who hold that India borrowed from Greece. Mr. Jacobs, on the other hand, maintains—after an elaborate comparison of the *Jātakas* or Buddhist Birth-Stories with Phaedrus—that about a dozen of "Aesop's fables" are derived from India; while he would provisionally allow all the rest to be of Greek origin. It is in this connexion that he introduces the most novel of his arguments, which is based upon his acquaintance with Rabbinical literature. Shortly put, it is as follows. Babrius used, besides the collection of Aesopic fables which were also used by Phaedrus, another collection of so-called "Libyan" fables, which were really of Indian origin. These "Libyan" fables are likewise to be traced in the Talmud and other Jewish sources towards the end of the first century A.D. The connecting link is to be found in the name of "Kibysos," whom Babrius gives as the author of his "Libyan" fables. This "Kibysos" Mr. Jacobs also finds in the *Mishle Kobsim* of the Talmud, which has hitherto been interpreted to mean "fables of the washermen"; and he goes on to identify him conjecturally with Kasyapa of the *Jātakas*. Of the extreme ingenuity of this argument there can be no question; and it is right to add that its author supports it by a number of curious illustrations from Rabbinical lore.

Upon the mediaeval history of Aesop we have no space to dwell. We can only mention two points which are emphasised by Mr. Jacobs. One of these is the prominent part played by England in the diffusion of the fables. Indeed, Mr. Jacobs goes so far as to suggest that London in the latter half of the twelfth century, as the capital of the Angevin empire, was the centre of the whole romantic movement which characterises mediaeval literature; and he promises to develop this thesis elsewhere. The other point, which is more closely connected with Aesop, affords a good example of the happy results that occasionally reward the student. Marie de France, who wrote a French Aesop in the early half of the thirteenth century, states that she

translated it from "the English of King Alfred." A German scholar (Herr Mall) has proved from internal evidence that the translation was made not from the Anglo-Saxon, but from Middle-English. Mr. Jacobs here takes up the quest by showing (1) that Marie's Aesop has elements which can only be explained from an Arabic source; (2) that a certain "Alfred the Englishman" was translating (from the Arabic?) *circa* 1170; and (3) that at about the same date there was a Jew living at Oxford named "Benedictus le Puncteur," who may plausibly be identified with the Berachyah ha-Nakdan who himself wrote a Hebrew version of Aesop, and who may possibly have served as Arabic dragoman to Alfred.

In our notice of this remarkable book we have thought it our duty to draw attention to the original matter it contains, which is all comprised in the first volume. The second volume consists of a verbatim and literatim reprint of Caxton's *Aesop* (1484), the black-letter only being changed into ordinary type. It is introduced by a graceful set of verses of Mr. Andrew Lang; and it has for its two frontispieces some Aesopic animals from the Bayeux tapestry, and an idyllic sketch by Mr. H. Ryland.

JAS. S. COTTON.

An Official Tour through Bosnia and Herzegovina, with an Account of the History, Antiquities, Agrarian Conditions, Religion, Ethnology, Folklore, and Social Life of the People. By J. de Asboth, Member of the Hungarian Parliament. (Sonnenschein.)

BOSNIA and Herzegovina, although little known thirty or forty years ago, have been rendered familiar to Englishmen by the excellent books of Mr. A. J. Evans and Miss Irby. The work of M. Asboth, therefore, has not much to tell us that is new; but it is written in an agreeable style, and furnished with a considerable number of spirited illustrations.

There is a vein of Turcophilism running throughout; and the writer tries to show his sympathy with his lost kindred, as we suspect he imagines them to be, in spite of the labours of Budenz and Hunfalvy. He talks about the Turks everywhere allowing their Slavonic and Christian subjects a *modus vivendi*, which, in our author's judgment, is as regularly refused by the Orthodox to their Moslem dependents. But have people heard nothing of the Tatars in Russia and the active Mohammedan press at Kazan; and do not Turks to the present day live peaceably side by side with Greeks in Euboea? It would be curious to know exactly what M. Asboth means by a *modus vivendi*. Have, for example, the Armenians anything of the kind at the present time? Have the Macedonian Bulgarians?

While, however, speaking in favourable terms of his Moslem friends, M. Asboth cannot pass over the terrible scenes of bloodshed which these picturesque lands have witnessed during the rule of the Turk. Page after page of his book bears witness to quiet valleys drenched with blood, to robbery, decapitation, and impalement. We get a tolerably clear account of the Bosnian feudal aristocracy, which, as is well known, accepted Islam *en masse*, retaining its old institutions and such

a degree of independence that Mahmoud II., when introducing his reforms, only subdued them by cruelty and treachery. When the new uniforms, cut after the European fashion, with musket-belts crossed upon the breast, were to be introduced, they said, "If we are to accept the cross, we will not accept it from the Sultan, but from the Viennese Emperor." The new vizier, Abdurrahman, was forced to take Serajevo by storm. In the same spirit the Bosnians received the *hatti-sherif* of Abdul-Medjid in 1839, which granted to the Christians a certain equality before the law, but soon became a dead letter. In 1850 the notorious Omar Pasha was sent by the Sultan to quell the opposition which it had aroused; and he succeeded in doing so with the same disregard of human life which he afterwards showed in the Cretan insurrection, as Mr. Stillman the American Consul, has told us. In some respects Islam appears to have sat but lightly upon these Bosnian Beggars, for we find them continually threatening to go over to Christianity unless their wishes are gratified.

By the way, on p. 390, M. Asboth speaks of the celebrated poem, "The Death of Čengić-Agha," as if it had been only published by Ivan Mažuranić, the Croatian Ban, whereas it was really composed by him. This fine production, which has all the fire of a regular folk-song, tells how the Agha was slain by some Christians in his own camp in 1840: a terrible vengeance was inflicted upon him for his many cruelties. It is curious to find M. Asboth meeting the son of this man during his travels.

Our author ventures upon a somewhat lengthy discussion of the Bogomiles and their doctrines, but mis-states the opinions of Mr. A. J. Evans, to whose able books he does but scant justice. Even if the doctrines of the Bogomiles did not contain all which some people have fancied they found in them, it is strange to be told that these sectaries "stand very near to the prophets, John of Leyden (!), the Albigenes, the Waldenses, the Hussites" — certainly an odd mixture. In his picturesque description of the town of Serajevo, M. Asboth says nothing of the schools founded by Miss Irby there, nor of her labours in the cause of education among the people, who have so many reasons to be grateful to her. Bosnia and Herzegovina, under Mohammedan rule, remained isolated from the rest of Europe and plunged in ignorance. That they have morally and materially improved under the government of Austro-Hungary there can be no question, but their natural tendency is to gravitate towards Serbia.

The account of Bosnian authors using the Serbo-Croatian language, which is given in the last chapter, is interesting, but not always quite accurate. There is no Serbian original of the *Memoirs of a Janissary*, alluded to on p. 476; and the name of the great Slavonic ethnologist should not be metamorphosed into Schaffarik, an impossible form. Pipin supposes that the Polish version, which was published in the year 1828 at Warsaw in the *Zbiór Pisarzy Polskich*, is the original from which the Bohemian translation was made. The manuscript was found in a monastery at Berdichev. The spelling of Slavonic names throughout M. Asboth's book is in the highest

degree capricious; thus, we have Jireček and Jiretschek, sometimes Jagić and sometimes Jagitsch, so also Kačić and Kasthitch. Similar instances might be quoted almost *ad infinitum*. We do not know whether the author or his translator is responsible for the rather slipshod way in which the authorities are cited at the beginning of the volume—e.g., Plinius the Elder, Kosmas, d. Bulgar Presbyter (Kosmas der Bulgarische Presbyter?). So also to find a book referred to as *Istwanfi Historiarum de rebus Hung.* is curious.

The list of works given in the bibliography is elaborate, it must be confessed, and, in the main, useful; but the writers are of very varying merit. For example, the History of the Serbs by Raič, originally published at Vienna in 1794, is a work of great interest as having made its appearance in the infancy of their literature, but not of much historical value. Among other strange opinions, Raič held the Bulgarians on the Volga to have been Slavs. The titles of some of the works are needlessly repeated. Thus the *Istoria Bolgar* of Jireček, quoted on p. 15 as printed at Odessa in 1878, can be nothing but the Russian translation of *Dejiny Bulharského Naroda* of the same author published in Bohemian and German at Prague in 1875. Again, the work of Strauss, *Bosnia: the Land and People*, is cited both in Hungarian and German. From some of these details we are induced to believe that the bibliography has been hastily compiled.

The account given on p. 479 of the Glagolitic alphabet by M. Asboth does not show him to be well acquainted with the subject. Although among his authorities he cites the *Glagolita Clozianus* of Kopitar, he evidently knows little or nothing of the MS. printed in that work, or its great importance in the solution of the question of this alphabet's antiquity. He gives an interesting account of the strangely varied life of Dositeus Obradović, who visited even England in his travels and made many friends here; and on p. 483 he sketches the career of Vuk Stephano- vić Karajić and the opposition which was raised in the principality to the use of vernacular Serbian and that writer's orthography. Of course it was much better for the country that they ultimately prevailed; but we cannot wonder that the learned Serbs at first clung to the older style, in which all the books which they cherished had been written. We must also remember what strange ideas then prevailed about the early home of Old Slavonic, which was only beginning to be scientifically studied. We are surprised that M. Asboth never refers to Schafarik's *Serbische Lesekörner*, which contains so much that is curious about the early language.

Some of the Roman antiquities of these countries are illustrated by interesting engravings; but for a much fuller treatment of the whole subject, the reader must consult the *Antiquarian Researches in Illyricum*, published in 1883 by Mr. A. J. Evans, who has gone over the ground very carefully.

M. Asboth has produced a bright and readable book, and his descriptions of the places which he visited and the persons whom he met are generally entertaining. The account of Serajevo and its picturesque inhabitants strikes us as exceedingly well

done; and he has many allusions to the songs and superstitions of the people. But the parts of his work dealing with the history, antiquities, and literature, seem less successful. The latter subject, however, has been rarely touched on in English, if we except, perhaps, the translations of Sir John Bowring and one or two other works. We do not see any references to the *Sitte und Brauch der Sudslaven* by F. S. Krauss (Vienna, 1883), an excellent work. The *Wila (Serbische Volkslieder und Heldenmärchen)*, cited in the bibliography as a man's name, is, of course, the mere title of the book, from Wila or Vila, the Slavonic fairy about which M. Asboth sometimes speaks; the confusion shows carelessness. Finally, we have noticed some bungling translations of the original here and there which mar this otherwise very readable and attractive volume.

W. R. MORFILL.

NEW NOVELS.

A Hazard of New Fortunes. In 2 vols. By W. D. Howells. (Edinburgh: David Douglas.)

Olga Zanelli. In 3 vols. By F. L. Cartwright. (Sonnenschein.)

A Hurricane in Petticoats. In 3 vols. By Leslie Keith. (Bentley.)

Brownie's Plot. In 2 vols. By Thos. Cobb. (Ward & Downey.)

Lord Allanros; or, Marriage not a Failure. By B. E. T. A. (Digby & Long.)

Rogues. By R. H. Sherard. (Chatto & Windus.)

My Wonderful Wife. By Marie Corelli. (White.)

Basil Morton's Transgression. By the Marquise Lanza. (New York: Minerva Publishing Co.)

Miss Meredith. By Amy Levy. (Hodder & Stoughton.)

MR. HOWELLS'S new novel will be accepted by many as his ablest production. It is unquestionably inferior only to *The Rise of Silas Lapham*, if to that. Mr. Howells has now taken an assured place among those novelists who are read because they are the vogue. That his writings will withstand the veering of the popular breeze remains to be proved. It is by no means the certainty his ardent admirers so vehemently assert. There has been ample occasion for this novelist to show his range, to display his profundity of insight, to fulfil convincingly his "mission." To assert that he has adequately acted up to his pronouncement, that he has won victory all along the line, that his standard has allured the worthiest adherents, would be to be as uncritical as to state that his method is no more his own than that of a dozen scribes of the day, that his successes have been side-issues of little significance, that he has no following because he has no leadership. It seems not unlikely that in the healthy reaction which is setting in against the pseudo-realism of which Mr. Howells is one of the most eminent exponents, much injustice may be done to an author who has so often, and for so prolonged a period, charmed us by his graces of style, delicacy of humour, and winsome sen-

timent. Possibly it is inevitable; and, after all, the rude justice of the public taste is no such barbaric tyrant as it is often represented. But the critic who studies the drift of the newer fiction, who looks to the causes of "mutations infinite," as well as merely to their advent, who, in particular, has carefully studied the writings of Mr. Howells, will recognise that in him we have the genuine connecting link between the crude realists in method like Tolstoi, and the crude realists in thought like Zola. He is a realist, by his own account and by that of his friends and enemies alike; and, though in no one of his books, nor in them all collectively, do I find warrant for the application, yet it may be allowed to pass for the present, as this is not the occasion for an examination into the absurdity of the claim of realism by a school of writers who are, one and all, hopelessly blind, or indifferent, to the most imperative requirements of the true realistic method. Perhaps realism in literary art may be approximately defined as the science of exact presentment of many complexities, abstract and concrete, in one truthful, because absolutely reasonable and apparently inevitable, synthesis; this, *plus* the creative energy which in high development involves what is misleadingly called the romantic spirit, and *minus* that weakness of the selective faculty which is the dominant factor in the work of the so-called realists of the Zolaesque school. Thus regarded, realism and romance are found to be as indissoluble as soul and body in a living human being. The true artist, no doubt, is he who is neither a realist nor a romanticist, but in whose work is observable the shaping power of the higher qualities of the methods of genuine realism and the higher qualities of the methods of genuine romance. It is no slight tribute to Mr. Howells that he so often has, as it were, steered his bark within sight of the haven of the ideal novelist. Unfortunately, against his helm is the opposing weight of a theory which, inadequately apprehended or stubbornly adhered to, has ever influenced him to a less happy course. Not only has he written much, and liberally changed his characters and scenery, he has also guided us himself to the proper standpoint whence to regard his collective achievement. The result, on the whole, from the promise of *The Undiscovered Country* to his maturest productions, *Silas Lapham* and *A Hazard of New Fortunes*, is one of disappointment. He has, very inaptly it seems to me, been termed the American Tolstoi, the counterpart of the celebrated Russian novelist whom he so enthusiastically admires, and one of whose books he ranks as among the very foremost, if not (as I seem to remember) the foremost, novel of the world. While Tolstoi, however, is a fascinating painter of human life and human events, despite of certain radical artistic shortcomings, Mr. Howells is an agreeable depicter of types and situations, not by virtue of rare insight or sympathy, but through sheer faculty of artistic presentment. The one is primarily a thinker, a philosopher, a historian perhaps, and only an artist intermittently and transiently; the other, so it seems to me at least, is primarily and almost invariably the artist, but seldom the adequate historian of any complex episode, rarely a philosopher in any deep sense, never, almost,

a profound thinker. He is not shallow; but it would be rash to go beyond the courteous reticence of negatives. Still, I am tempted to repeat of him what I have in effect recently written elsewhere upon Tolstoi's collective work, namely, to indicate his radical inability to focus essential and unessential details into one quintessential picture as the real cause of his failure to fascinate us in any very high degree. This fatal lack of discrimination, this too impartial regard of all the dross and *débris* of every-day life, this equality of emphasis upon the important and the trivial, the vital and the altogether irrelevant, means just so much loss in art. One of the acutest of Mr. Howells's critics (Mr. John M. Robertson) has observed that the ethical significance of his books is too small in proportion to their elaboration. What was true then is still truer now. It was the same critic who, when appreciating certain differences between Mr. Howells and Tourguénieff, remarked that the latter as a rule leaves us contemplating life in the light of his story, while the former sets us considering his story in the light of life. The distinction is admirable. To this day (and shall it be so always?) Mr. Howells is to be judged with the scrupulously suspicious heed we should pay to the record of observance on the part of a very short-sighted man. But lest there should seem anything churlish in this acknowledgment of such a book as Mr. Howells's latest, let me hasten to add that it is written with the wonted charm and grace, the familiar delicate humour, and with the happy, epigrammatic concision of, say, its most serious rival, *The Rise of Silas Lapham*. It is, however, only fair to add that the author is guilty of several annoying lapses in style, as, for instance, the atrocious barbarism, "he fed it into himself."

Olya Zarelli purports to be "a Tale of an Imperial City." That city is Berlin. No doubt Mr. Cartwright is right in many of the pictures he draws; for in all cities there are the same episodes of grace and disgrace, the same kinds of sins and follies, the same species of rogues and vagabonds, the same innumerable petty dramas of domestic life. But beyond this one may be well inclined to accept his portraiture of social life in Berlin with the proverbial grain of salt. It is an interesting story in parts, and the pseudo-realistic portions want but a touch or two to make them genuinely realistic, and therefore of deep interest; as they stand they are sometimes obviously banal, and, artistically, they are frequently insincere. The hero, Count Klinkenstein, is not at all the romantic Lothario, still less the Don Juan, Mr. Cartwright would have us regard him; in common with the generality of Don Juans, he is merely selfish and vulgar, with an added stupidity of his own.

Fortunately, the new story by the author of *The Chilcotes* is better than its exceedingly foolish title would lead one to expect—albeit the words are Heine's, where, however, with their context, they are sufficiently apt: "in all her turbulence of soul a very hurricane in petticoats." The present "Hurricane" has already appeared serially under the more attractive title "Great-Grandmamma Severn." Under either name the story will be read with

pleasure. It is brightly written, often with noticeable *verve*, and its characterisation is so lifelike that an occasional flagging of plot-interest may be forgiven. Judith Severn is as winsome in her own way—the way of beauty and youth—as "great-grandmamma" herself in hers. The maid, Farthing, is an acquisition to that great company of fictitious servants wherein there is "such pleasant infinite variety," from Sam Weller to the old steward in *The Moonstone*. It is one of the very few three-volume novels that are not much too long, though the inference would be rash that it would not have gained artistically by greater concentration. It is, in a word, a delightful story, and one of exceptional promise.

Except for some occasional forced sentiment or absurd hyperbole (e.g., "the lark singing overhead charmed away every vestige of a cloud"), *Brownie's Plot* is readable enough. It is not an exciting plot that is here unfolded, and to some readers, at least, this will be a matter of congratulation. Even the *dénouement*, with its "hypnotic accompaniments," as travelling showmen now say with a grandiloquence alien to the Doric of such old-time artists as Codlin and Short, is not at all thrilling. The villain is hypnotised in the most amusingly unreal fashion; and the story, which is commonplace throughout, comes to a satisfactory close.

The lady (assuredly the author of *Lord Allanros* is a lady), whose pseudonym has such a classic twang, has published a novel with a purpose. It has also an inordinately long and fulsome dedication, tastefully arranged in the shape of a nondescript vase. *Item*: the quotation, "marriages are made in heaven." *Item*: "Blessed are all they that fear the Lord, and walk in His ways." The interest of the book falls off after this. If the narrative were not too deadly dull, its perusal might here and there repay the reader, for sometimes the author can unconsciously be very amusing. As it is, so liberally are excerpts from the famous "Marriage a Failure" correspondence in the *Daily Telegraph* introduced that Mrs. Mona Caird might find the book invaluable for reference. If that lady cares to apply for *Lord Allanros*—but no, even one who bore her a grudge would scarce go this wanton length. It is, however, eminently satisfactory that B. E. T. A. can, after four hundred and four pages, arrive at exactly the same conclusion as that wherewith she started, the "earnest and emphatic" conclusion that marriage is *not* a failure.

The best that I can say of Mr. Sherard's *Rogues* is that it is ridiculous as a picture of actual life, and second-rate as a mere bit of fantastical fooling. If it were not that the book has some promise here and there, it would scarce be worth condemnation. There is no reason why, having worked this off, as children do the measles, Mr. Sherard should not produce something worth reading.

Mr. Sherard may or may not have had much literary experience, but the same cannot be said for Miss Marie Corelli, who has been writing for many years. That she should publish such a trashy story as *My Wonderful Wife* will disappoint those who, for all their

faults of proportion and style, find this lady's longer novels entertaining.

It has seldom been my lot to have to review a novel so badly printed and on such execrable paper as *Basil Morton's Transgression*; but, notwithstanding these drawbacks, I have read the story, which is mainly about Bohemian life in New York, with steadily growing interest. The Marquise Lanza knows the sordid life of New York as well as Balzac knew the sordid life of Paris. Her latest is much the best of her books. Its realism is strong and true; and, if the nicest literary sense does not dominate *Basil Morton's Transgression*, much may be forgiven to so vigorous and striking a book. Mme. Lanza is one of the most promising of the so-called American "Balzacians." When she has acquired as much literary tact as will give her writings that quality which they at present lack in too marked measure, she will certainly write a book that will justify the application to her of the honourable and much abused term.

The little posthumous volume by Miss Amy Levy will be gladly purchased by many of the readers of her interesting work in prose and verse. *Miss Meredith* is very prettily written; and its charm, for all its sedateness, is one to be enhanced by re-perusal—and this is one of the best things that can be said about a book. *Miss Meredith*, however, has almost nothing of the vigour noticeable in *Reuben Sachs*—a story of singular promise, now, alas, never to be fulfilled!

WILLIAM SHARP.

SOME VOLUMES OF VERSE.

Merlin: a Dramatic Poem. By Ralph Macleod Fullarton. (Blackwood.) It is, perhaps, remarkable that the story of Merlin has produced such a small quantity of literature. If we except the voluminous prophecies in his name by Partridge, Sidrophel Lilly, and others, the appearances of Merlin in literature are confined to two or three romances, ballads, and plays, until we come to Scott's "Bridal of Triermain" and Tennyson's "Vivien." The very name, Merlin, is fascinating; his story is most romantic, and possesses strong human interest; yet it was left for Tennyson to discover its value. For centuries it lay in the quarry like a block of marble, hieroglyphs scrawled over it by almanack-makers, bits of it chipped off and carried away for doorsteps and pedestals, until the eye that could see beheld the immortal group in the forest of Brocéhände, and liberated it from the tomb where, like the enchanter himself, spell-bound it had slept for centuries. That Tennyson has told the story finally it would be unwise to assert. There is as yet no outstanding feminine embodiment of "the spirit that denies," and in Vivien is a possible female Mephistopheles. Mr. Fullarton's drama is, however, no improvement on the laureate's idyl. In the latter the story is a most modern instance of wisdom seduced by designing youth; such a story as Goethe might have written of himself and Bettina. Mr. Fullarton sees it also in this light, but is more beholden to Goethe than to Tennyson. The opening "Chorus of Spirits," and other passages are reminiscences of "Faust." The language is sprinkled with Miltonic and Shakspearean turns and phrases. Nothing could be fuller of promise in a youthful, and consequently reminiscent, work than the choice, doubtless involuntary, of such

models. There are lyrical passages of beauty and power. These lines, from the opening chorus referred to above, may be taken as a specimen:

"The stainless height of heaven rejoices,
The winds shake music from their wings,
And ocean with ten thousand voices
His thunder-psalm majestic sings.
The sun with vast reverberations
Amid his shining choir above,
Awakes with magical vibrations
All earth to bloom, all souls to love.
Night falls; a planetary splendour
Deepens the deep mysterious sky;
With expectation dread yet tender
The sons of God look up on high."

The blank verse, as it could hardly help being in a juvenile work, is characterless; but it is uniformly careful, indeed we do not know whether to regard it as a favourable indication for the future or not that the writer never abandons himself. Thomas Heywood in his curious "Life of Merlin," concerned as to whether the magician had been a heathen, does not overcome the difficulty with the ease of William Rowley, who says plainly that his father was the devil. He rather arrives at the conclusion that he was a stepbrother of Plato's. Mr. Fullarton solves the matter, and reconciles opposites, by making him an evangelical Christian with command over the Platonic elemental spirits; from which we may infer that if he must have had Apollo for father, yet his mother, in all likelihood, would be an erring Christian damsel of Britain. The "old tragic story" is closely followed, and use is made, as in the French romances, of Vivien's jealousy of Morgan; but it is from a lazy altruistic motive that Merlin allows himself to be overcome by his own spell. Vivien is little better than a spiteful drawing-room miss. In attempting to make the dialogue natural Mr. Fullarton degrades it as low as "Ta-ta. Love to Guyomar." It is difficult to predict one way or another from this work; but Mr. Fullarton may do something yet.

Acadian Legends and Lyrics. By Arthur Wentworth Eaton. (White & Allen.) An American book of verse may generally be known by one or other of these tokens. Its average as verse is as a rule higher than that of the usual English volume. There is an attempt at taste in its "get-up"—an attempt, however, which most often just fails, by reason of a certain *gaucherie* of style. It would fain achieve the dainty perfection of Mr. Austin Dobson's volumes. One can see it striving after that. Another turn of the wheel, so to say, another passage through some process of refinement, and it might have succeeded; but, as it is, it just misses. And the third token comes in the shape of a printed slip of "criticism," usually of impenetrable anonymity both as regards critic and journal—the publishers hoping, we suppose, by its means either to bias the judgment or appeal to the indolence of the reviewer. It is possible, perhaps, that it may occasionally operate in this desirable manner; but our experience is that it only acts as an irritant, and impresses us with nothing except the melancholy fact that such bad criticism is possible. Mr. Eaton's book comes to us with at least the two latter of these birth-marks. His slip of criticism is not, however, ashamed of its parentage. We are told that "Alchemist" of the *Toronto Week* is responsible for it. It is to him we are to be grateful for interesting personal particulars concerning Mr. Eaton, which need not detain us here; and certainly we should never have known, but for him, that Mr. Eaton "is no common 'poet of melody.'" The truth is—that is, as we see it—that Mr. Eaton is of all too common a type. He is simply respectable. He neither shocks nor delights us—he simply wearies us. Here and

there may be a pleasant line, even a strong one, here and there even a whole poem that is pretty; but with life so short, it is hard to imagine anyone except his own friends, or his congregation, devoting a precious hour to their discovery. "La Douleur du Peintre" is probably Mr. Eaton's best thing. There is a pleasant melody and a certain richness about the verse or two we quote, which may perhaps seem to belie our rather depreciatory criticism—but we have to speak of the book as a whole. Here are the verses:

"Their is crape on the studio door
And none pass in to-day,
And the sunlight on the floor
Falls cold and grey;
And the painter's head on his hand is bent
In a new and strange bewilderment.

He has brought a flower of gold,
The daffodil of her France,
It lies in her fingers cold,
A glittering lance;
And he lives once more, with her alone,
The sunny life of Barbizon."

Mr. Eaton's *Acadia* is not Longfellow's. His *Legends* but make us feel what a really good poem "Evangeline" is. Perhaps we should have liked his volume better if he had not spoken of his "poet's brain" on the first page, and written a sonnet to his "restless poet soul" later on. Other people should always be left to speak of these.

New Verse in old Vesture. By John Cameron Grant. (E. W. Allen.) This volume is somewhat of an anachronism. It was all very well when "French forms" were first introduced, and every rhymist bought his Théodore de Banville and began to try Ballades and Rondeaux, and the more enthusiastic essayed Sestinas and Chants Royaux—then the experiments were hailed for their novelty, and had an interest as feats of ingenuity. But this time has passed. It has been found that anyone with a turn for rhyme may, without much labour, beat his words into the most complex of these old shapes; and that so practised a versifier as Mr. J. C. Grant can do so will cause no one any surprise or pleasure. Perhaps there may be a few still so much enamoured of the difficulties of such composition that they will carefully examine each separate poem to see whether it strictly follows French examples, both in form and rhyme. Some even may regard with awful wonder such *travaux de force* as a double Sestina and a double Chant Royal; gloat over the Glosses, sigh over the Virelais, and go into tremors of excitement over the audacity of a Pantoum on the Crucifixion. But they will not be many—at least not among true students and lovers of poetry—for their interest in the movement as a movement is over. The more artificial and complex of the forms have been set aside as unsuitable for the language and for the age; and such a high standard has been reached by a few writers of English Ballades, Rondeaux, and a few other of the shorter forms, that inferior work of the kind has ceased to have any interest. In other words, there is no longer any excuse for versewriters to use these forms for experimental purposes; or, at least, to publish their experiments. They may, as Mr. Gleeson White says, in his preface, be "not bad schooling"; but the "exercises" are waste paper. And we are compelled to say of Mr. Grant's "forms" that they are exercises and nothing more. There is a good deal of poetical thought spread through them, a good deal of ingenious versification; but the rhymes are continually forced, and words twisted to unaccustomed meanings, in order to comply with the rules of "the game." What poet, except in the direst need for a rhyme, would say that he "marked through the spray's salt stinging, the song of Eternity"; or that

"the rear with music closed," meaning the end of a feast; or write such a stanza as this?

"Heaven give you peace, and honour hold
You safe in keeping! Never slipp
A valorous spirit from our fold
On earth but we should have it gript
And held in memory, kindly stript
Of little faults which once might be,
For high hearts' sake that faced, tho' whipt,
The 'Corseaire Anglois qui nous prit.'"

Such mangle-tangle as this is frequent throughout the volume; and even in the shorter poems, where there is really no excuse for clumsiness of any kind, we come upon lines like these:

"We cannot read; Time holds the key,
His everlasting movements showing;
They will not change for you and me!"

If Mr. Grant were writing in freer verse he would never sing of keys that show movements. Even his triplets are poor. Here is one of them:

Skip little Triplet
Back to your race,
You are no violet—
Skip little Triplet.
Vainly you sigh, O let
Me have a place!
Skip little Triplet
Back to your place.

Why "little Triplet" should be banished because she is not a violet, perhaps only the exigencies of rhyme can explain. One might as well banish the "ballad," because it is not a "salad." In fact, in every instance in this book the form hampers expression instead of aiding it, so that you get neither the beauty of the thought nor the beauty of the form. Unless you can get both, these forms are not worth writing—have, indeed, no reason for existence. Mr. Gleeson White evidently perceives this; but he goes too far when he says:

"It may be stated with dogmatic confidence, and with obstinate insistency, that a ballade (or any of these shapes), although ideally correct in form, is yet but a negative good. All its merits as a poem must be above and beyond this passive obedience to mechanical rules."

If the form be a "good" at all, it must be a positive one; and if all the merits of the poem are above and beyond it, the form is not either a negative or a positive good. The sense may be highly poetical, the form very pretty, but if one does not fit the other the result is abortive.

City Legends. By Will Carleton. (Sampson Low.) In his universally popular *Farm Ballads* Mr. Will Carleton achieved a success which does not seem at all likely to be repeated; indeed, each succeeding work from his pen seems to have stamped on the mind of the public a fainter impression than that left by its predecessor. In this volume, as in *City Ballads*, Mr. Carleton has committed what seems to us an error in literary tactics by stringing his poems together in a series of what he calls "chains," which are often mere artificial links, giving to poems entirely unrelated to each other a factitious appearance of unity. There is plenty of variety in the new book, for Mr. Carleton attacks very various themes and treats them in very various ways. In his handling of the more dignified subjects—as, for example, in the dramatic poem dealing with the treason of Benedict Arnold—there is a good deal of fine rhetoric which is often effective and occasionally something more; but here, as in his previous works, Mr. Carleton is seen at his best in those homelier pieces whose themes lend themselves readily to the display of his peculiar gifts of humour and pathos. There is nothing so good as the best of the *Farm Ballads*, but several times we recognise the unmistakable handling of their author. The volume is very prettily got up, and most attractively illustrated.

NOTES AND NEWS.

DR. SCHWEINFURTH is spending the winter in Cairo, putting together for publication the results of his botanical researches last winter in South-Western Arabia.

WANTON injury has been done to the famous tombs of Beni-Hassan in Egypt, the cartouches having been cut out of the walls of the principal tomb. So far, all attempts to discover the perpetrators of the outrage have been unsuccessful.

MR. ANDREW LANG has a new volume in the press, entitled *Old Friends: Essays in Epistolary Parody*.

MR. WILLIAM HEINEMANN has made arrangements for the publication of the following books, in addition to Mr. Hall Caine's three-volume novel of *The Bondman*, announced in the ACADEMY of last week: *Hauntings: Fantastic Stories*, by Vernon Lee; *A Very Strange Family*, a novel, in one volume, by Mr. F. W. Robinson; *Come Forth!* a tale of Jewish life in the time of Christ, by Elizabeth Stuart Phelps; *Joy and Passion Flower: Poems*, by Gerard Bendall; and *Idle Musings: Studies in Social Mosaic*, by Conder Gray.

MESSRS SWAN SONNENSCHNEIN & Co. have in the press a volume by Dr. E. Berdoe, to be entitled *Browning's Message to his Time*. Dr. Berdoe deals with the poet's religious philosophy and scientific opinions, more especially in reference to the present-day philosophy of the cultivated classes. The volume will also contain some letters from Browning to the author, on religious and scientific subjects.

MESSRS. LONGMANS will publish before the end of this month an abridged edition of the late Dr. Edersheim's *Life and Times of Jesus the Messiah*, with a preface by Prof. W. W. Sanday.

MR. W. A. CLOUSTON, to whom we are indebted for so many volumes popularising the folklore of the East, has in the press another work of a similar character, which will be published by Mr. David Nutt. It will take its title, *Flowers from a Persian Garden*, from the leading essay, which consists of extracts from the Gulistan of Sa'di, with illustrative notes. Other essays will deal in the same way with the well-known Tuti Nama, or "Parrot-Book," the Arabian love-story of Majnun and Layla, Rabbinical legends from the Talmud, and anecdotes of oriental wit and humour. At the end will be added a collection of amusing stories of the middle ages.

MESSRS GEORGE BELL & SONS will publish immediately Dr. R. Giffen's new volume of economical studies entitled *The Growth of Capital*.

THOSE who read last year that remarkable historical novel, *Micah Clarke*, will be glad to hear that the author has another volume in the press, even though it is to consist only of short stories. It will be published by Messrs. Longmans, under the title of *The Captain of the Polestar*.

MESSRS. BLACKWOOD will publish next month in three-volume form the novel, *Lady Baby*, which has lately been running in their magazine, with the name of the author, Mme. Gerard, on the title-page.

MR. R. McLINTOCK—who will be known to readers of the ACADEMY as a devoted student and translator of Heine—will publish immediately a volume of English versions of some of his longer works, under the title *Heine: Novelist and Dramatist*. The book, which will be illustrated with a portrait, will be issued by Messrs. Roper & Drowley.

The Metropolitan Year Book for 1890 will be published in a few days by Messrs. Cassell &

Co. Special attention has been devoted to the municipal portion, which will be greatly extended; while the commercial and social sections have been largely developed, and many new features added.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish shortly, in their "Social and Philosophical Series," *Socialism in England*, by Mr. Sidney Webb. The work was originally prepared at the request of the American Economic Association, and published in their series of monographs. It has now been thoroughly revised and brought up to date for publication here.

A VOLUME containing a reprint of the *Market Harborough Parish Records*, from the end of the twelfth century to the year 1530, is being edited by the Rev. J. E. Stocks, and will be issued shortly, under the sanction of the trustees, by Mr. Elliot Stock.

MR. J. MEADOWS COOPER—who has put into print so many historical documents relating to Canterbury, including the registers of St. Dunstan's and St. Peter's—has now nearly ready the registers of three more parishes. The first of these to appear will be the register of St. Alphage, which is remarkable for the large proportion of names of French and Flemish origin, as well as of representatives of East Kent families. The volume also contains the will of John, brother of William Caxton; and it is illustrated with plates of memorial brasses. Mr. Cooper's books are privately printed, and the issue of each is limited to 105 copies.

THE next volume in the series of "Philosophical Classics for English Readers" will be *Locke*, by Prof. A. Campbell Fraser, of Edinburgh.

Two Women or One? from the manuscripts of Dr. Leonard Benary, is the title of a new work by Mr. Henry Harland, which will shortly be published by Messrs. Cassell & Co.

MESSRS. SONNENSCHNEIN will issue shortly a volume of school sermons, by the Rev. J. T. Bramston, assistant master at Winchester, and son of the late dean.

A NEW serial detective story, called "Written in Red, or the Conspiracy in the North Case," will commence in No. 330 of *Cassell's Saturday Journal*, to be published on January 22.

THE third volume of Prof. Masson's new edition of *The Collected Writings of De Quincey* (Edinburgh: A. & C. Black) contains (1) a series of papers here brought together under the title of "London Reminiscences"; and (2) the famous "Confessions of an English Opium Eater." Of this last—which was greatly altered by the author from time to time—Prof. Masson gives a careful history. The form of it which he prints is that which De Quincey himself gave to it when preparing the collective edition of his works (1856), not the shorter form which is familiar from the time when it was first issued as a book. In the Appendix is given the letter in which De Quincey promised the readers of the *London Magazine* to add a third part to the original two. For frontispiece, the volume has three portraits—De Quincey's father and mother, and his "Bengal uncle" (Col. Penson)—from miniatures in the possession of his daughter, Mrs. F. Baird Smith, the widow of one of the heroes of the Mutiny.

THE nineteenth *Fascicule* of the *Archives Historiques de la Gascogne* is vol. ii. (pp. xiv.-451) of the "Ambassade en Turquie de Jean de Gontaut Biron, Baron de Salignac." The volume contains his diplomatic correspondence from November 24, 1605, to September 17, 1610, a month before his death. The work is annotated and enriched with additional letters, and other inedited documents, by one of his de-

scendants, the Comte Th. de Gontaut Biron. There is much in it of interest to Englishmen. The rivalry between French and English agents at the Porte was as keen, and far more unscrupulous, in the seventeenth century than it is in Egypt in the nineteenth. Unexpected details are given of the court of James I., and of the visit of Mustapha Aga to England. The stories of the corsairs, of the rise and downfall of Pashas, and of rebels, read more like pages from the "Arabian Nights" than from actual history.

Correction.—Owing to the non-return of a proof, there was a confusing misprint in the review of Miss Bradley's *Life of Arabella Stuart* in the ACADEMY of last week. In l. 7 from the end, omit the word "not." The sentence will then read: "The point is that they were out of favour with the people," &c.

TWO TRANSLATIONS.

THE FIRST SONNET OF PETRARCH.

O ye who heed, in these stray leaves of rhyme,
The music of those sighs whereon my heart
Was fed, when I, another man in part
From what I am, passed my first faultful prime!
From him who hath proved love at any time
I trust for pity (pardon all apart)
When between idle hopes and idle smart
I weep and I discourse in changing chime.
Well now I see how I (oft when alone
I redden at myself for very shame)
Was hawked on all men's lips, their common
theme;
And of that madness I reap shame, and moan
Repenting, and see clearly how such fame
As the world loves is all a flying dream.

THE FIRST BALLATA OF PETRARCH.

LADY, nor sun nor shade made thee untie
That veil in any fashion,
Soon as thou saw'st in me that lordly passion
Whence from my heart all other longings fly.
Whilst those fair thoughts I could within repress
Which make my spirits periah as they crave,
I saw thy face aflower with pity of me:
But, once my Love his signal to thee gave,
Then the veil swathed again each golden tree;
And love-looks into hiding back must flee;
Thus have I lost what most I wished in thee.
That veil doth sway me quite
Which shrouds thy sweet and radiant eyes in
night
Whether it shine or freeze, till I must die.

OLIVER ELTON.

OBITUARY.

RICHARD FREDERICK LITTLEDALE, LL.D.

THE Rev. Dr. Littledale, widely known as a theological controversialist, and one of the earliest contributors to the ACADEMY, died on the afternoon of Saturday last, January 11, at his chambers in 9, Red Lion Square. But it is not as a controversialist, nor yet as a theologian (though theology was his life's occupation), that he can fittingly be commemorated here. This is the place, however, to record his scholarship, wide as it was deep, and the skill with which he brought his stores of erudition to bear on all the subjects he touched when those subjects were within his especial range. As a critic of novels, which he read with extraordinary avidity, he often seemed to the present writer somewhat lacking in sympathy and discrimination.

Born at Dublin in 1833, he was educated at Trinity College, of which he became a foundation scholar, took a first-class classical B.A. in 1854, and the degree of LL.D. in 1862. Ordained in 1856, he subsequently held curacies both in Norwich and in London. The state of his health, however, for more than twenty

years past had prevented him from undertaking regular clerical duty; but he was continuously engaged in literary work mainly of a theological kind. His conspicuous ability soon brought him distinction, and he received the friendship of many eminent men. So many are his books that space forbids their enumeration. It must be sufficient, therefore, to say they consist of liturgical and exegetic, as well as controversial, works. The best known is, of course, *Plain Reasons against joining the Church of Rome*; and his recently published volume on the Petrine Claims was chiefly devoted to another aspect of the same subject. Besides writing constantly on ecclesiastical topics in the journals, he was the author of several important articles in the *Encyclopaedia Britannica* and in the new edition of *Chambers's Encyclopaedia*. He showed his versatility by translating into Greek verse Thackeray's "Little Billee," and the piece has obtained some celebrity. Nor was this the only instance on his part of literary *tours de force*.

It is in his private capacity that I wish more particularly to speak of Dr. Littledale here; for on theological questions we widely differed. When engaged in polemics he was, I suppose, a hard bitter: one who gave his opponents little mercy, and, therefore, received little from them in return. But, in private intercourse, there never lived a man whose charm of manner was more perfect; although a close observer could easily perceive the qualities which made his public career what it was. With his keen and clear, though deeply-sunken, eyes, and long grey beard sweeping over his breast, he always embodied my ideal of some benevolent and learned monk of the third or fourth century in the midst of an Alexandrian library; and his chambers, full of ecclesiastical ornaments, and resembling the abode of a recluse, heightened this impression. Nevertheless, his character had another, and very different, side. He was an excellent talker, and his humour was intensified by a perceptible brogue. No one liked better to tell a good story, or could tell it with better effect; and on such occasions he threw aside, almost with a boyish gusto, the bearing of the scholar. His library—an extensive and a most valuable one—was especially rich in tomes treating of the subjects in which he was a master; and he never seemed more thoroughly at his ease than when expatiating, to an appreciative listener, on the contents or merits of some half-forgotten folio. His own pleasure in such talk was very evident; and, as I write, I can see in imagination the student figure, bent with ill-health and study, yet moving with wonderful alertness among his beloved books. Nor was his library confined entirely to serious literature. The last time I saw him he showed me the tiny book he thought the smallest ever printed, and concerning which he had written to the *Fall Mall Gazette*. Few people, on looking at it, would doubt the correctness of his opinion. Meant for the waistcoat pocket, it was a bijou Annual, consisting of verses by L.E.L. and others, which almost required a microscope to decipher them.

Dr. Littledale suffered from a disease of the spinal cord, the nature of which, he told me, his physicians never fully understood. This prevented his travelling by rail, or taking carriage exercise, though, happily, he was able to walk with comparative comfort. He used laughingly to remark that his brain would never work except in sight of brick walls; and this, for him, was a fortunate circumstance, as he almost constantly lived in London. After all, what most impressed me about him was the cheerful and uncomplaining bravery with which he encountered, amid perpetual physical suffering (he said himself that he was never conscious of freedom from pain), the daily toil

that was to him a necessity. In this there was something noble and stimulating; and—to some of us, at least—the world without him will never seem quite so attractive.

H. T. MACKENZIE BELL.

PERCY GREG.

MR. PERCY GREG, who died on Christmas Eve, was a native of Manchester, where he was born in 1836. His father was Mr. William Rathbone Greg, the well-known writer on social and economical questions. Mr. Percy Greg devoted himself to literature and journalism; and, after serving on the *Manchester Guardian*, removed to London, where he wrote leading articles for the *Standard* and other papers. Some of his earliest work appeared under the name of Lionel H. Holdreth. Two volumes, entitled *Shadows of the Past* and *The Spirit of Inquiry*, were radical in their tone, as to both theology and politics. The list of books published under his own name is lengthy: *Interleaves in the Work-day Prose of Twenty Years* (1875), *The Devil's Advocate* (1878), *Across the Zodiac* (1880), *Errant* (1880), *Ivy, Cousin and Bride* (1881), *Sanguelac* (1883), *Without God* (1883), *The Verge of Night* (1885), *The History of the United States* (1887). Mr. Greg was to the last a fierce partisan of the South in the war of the Secession, and the "Lost Cause" had no advocate on the other side of the Atlantic so warm and so implacable. Perhaps his best book is *Interleaves*—a little volume of verse that is very little known. Here too the Southern Confederacy is heroically sung; but, apart from these mistaken efforts, it contains "The Martyr of Doubt," "The Martyr of Faith," "Why should the Atheist fear to Die?" "Thy Kingdom come," and "Hallowed be thy Name." These pieces are expressive of widely different sentiments; but all are marked by strong poetic feeling. The two last-named have been included in the recent Hymnal edited by the Rev. John Hunter.

W. E. A. A.

MAGAZINES AND REVIEWS.

THERE is a great improvement in the *Antiquary* with the new year. The articles, with but a single exception, are good. The chief fault we have to find is that the writers have too rigorously practised the art of compression. This may be wise where mere literature is concerned, but it is harmful when the writer is dealing with facts. The account of the magical processes used for the discovery of a theft of valuables from Holbeach Church is most curious. We should like to know whence it comes; from the records of the Star Chamber we imagine. Mr. R. C. Hope's article on "Holy Wells" is but a fragment. We trust it will be continued through many numbers. This is at present an almost unworked mine. Our own experience leads us to conjecture that St. Helen was a common patron of miraculous wells. Can anyone explain the reason? The Rev. G. F. Browne contributes a paper on a supposed Saxon altar-slab found at Cambridge. It is a relic well worthy of preservation. We do not see, however, any data on which to ground a theory as to its age.

THE *Theologisch Tijdschrift* for January contains a very valuable article (forty-two pages long) by Dr. Kuenen on the history of the Old Testament priesthood and the antiquity of the priestly law. It is chiefly directed to removing the scruple which Graf Baudissin's recent work may have raised in some minds, as if the results thought to have been gained were insecure. Dr. van Bell discusses Paulsen's *System der Ethik*, and A. C. Leendertz treats of the posthumous work of Kant, *Vom Uebergange von den metaphysischen Anfangsgründen der*

Naturwissenschaft zur Physik, and of an early Dutch "apostle" of Kant. Among other notices, that of Sayce's Hibbert Lectures, by Prof. Tiele, is attractive from its width of knowledge and geniality of tone. Nowhere has the author met with a kinder and juster appreciation than in this Dutch review.

GLOSSES FROM TURIN AND THE VATICAN.

Turin: Dec. 19, 1889.

For the last seven weeks I have been gloses-hunting in the Latin MSS. older than the thirteenth century which are preserved in the libraries of Turin, Ivrea, Vercelli, Parma, Modena, and Rome. I now propose to lay before the readers of the ACADEMY—those especially who are interested in Celtic or in Teutonic philology—some of the results of my expedition. For the present I shall set forth my finds under five heads: (1) Old-Irish, (2) Old-Breton, (3) Anglo-Saxon, (4) Old-High-German, and (5) Mediaeval Latin. A list of ancient documents relating to the history and Latin literature of Great Britain and Ireland, which I saw in one or other of the aforesaid libraries, must be reserved for a future communication.

I. OLD-IRISH.

One of the Bobbio MSS. now in the Biblioteca Nazionale, Turin, is an eleventh-century copy of Walafrid Strabo's Life of S. Gall, marked F. IV. 24. The last folio (93) of this codex is palimpsest, the original writing being a fragment of a Latin version of the second Epistle General of Peter, in an Irish hand of the ninth century. This fragment contains many glosses—some in Latin, others in Irish. Of the latter (eighteen in number) the following are specimens: Recto—*ni freadireoi* (gl. non praesto sunt haec); *enuded* [f] *isidai* (gl. et quidem scientes); *inresomni* * (gl. suscitare nos), *noch testaidai* (gl. ut frequenter habere nos possitis). Verso—*inmar* (gl. quasi), *glaidete* (gl. rugientibus); *gande* (gl. acturi sunt); *forbriate* (gl. obpressum); *sama cor l. inna eulach* (gl. nefandorum); *adnoodur* (gl. reservare); *is daddir duib* [leg. *duaid*] *oi forrgot* (gl. inrationabilia peccata), and *i nertis* (gl. fortitudinis), where *nertis* is the dat. sg. of *nerte* = W. *nerthedd*.

One of the fragments in a portfolio in the same library, marked F. VI. 2, is a commentary on S. Matthew, c. 27, also in an Irish hand, of the ninth century. Here, over "iesum flagellatum," the scribe has written *dilas com beto*, which seems to mean "forfeiture without faults" (*beto*, acc. pl. of *béi*). I miscopied this gloss in 1861; and in consequence, my *Goidelica*, p. 2, and Prof. Zimmer's *Glossae Hibernicae*, p. xviii, require to be corrected.

In the Vatican library, also, I found, in the MSS. marked Palatine 68 and Regina 215, a few Irish glosses (e.g. *fer* gl. herba, *boitha* gl. tabernaculis, *barr* gl. pilliculus, *olban* gl. brucus), which had not previously been noticed. But they are of small importance, unlike, in this respect, the Old-Breton glosses, which will now be set forth.

II. OLD-BRETON.

The Old-Breton glosses in the Vatican library are twenty-eight in number, twenty-five in a tenth-century copy of Orosius' *Historia*, written at the cost of a deacon named Lioemonoc, and now marked Regina 296, and three in a twelfth-century copy of the same work marked Regina 691. The rarity of Breton glosses, and the light which they often throw on the other Celtic languages, make this find not only interesting but important.

Regina 296.

Fo. 3b 1, triquadrum *triolinoe* [= Irish *triwilmach*].
15a 2, placito *ear*. iu contionem (*sainis*) pro-
traxit.

27b 1, obse *guisail*.

32a 2, spiculis .i. telis .i. *guugoiuou*.

34b 2, conducunt .i. *condadant* .i. conduc-
tionem faciunt.

* This gloss, which means "wherein we shall arise," is obviously misplaced, as it refers to the "tabernaculo" (corporis) immediately preceding "suscitare uos."

Fo. 35a 1, duas factiones .i. *guerin*.
35b 2, pulcibus *euenn* [W. *chwain*].
36a 1, nauseantem *alemauh*.
36a 2, proletarios *erublobion*.
37b 2, hebesceret *blino* .i. stupesceret.
40a 2, sustulit .i. *guntricsot*.
58a 1, ademptatis [leg. *ademptis*] *guuprinisti-*
cion.
58b 2, ammentis .i. *innbisiou*. 74b 2, ammenta
.i. *innbisiou*.
59a 1, stratoris .i. *saumucou* [from *sagma*].
59b 1, pessum .i. *in-madu* [= Old-Irish *im-*
mada].
64a 2, sarmentis .i. *uineae* purgamentis .i.
minutolou.
70a 1, pendulo [rectius *putres*] *boco*.
73a 1, aestuaria .i. *morgablou* .i. per quae mare
reciprocum tum accedit tum recedit.
73b 2, Trinouantum firmissima ciuitas .i. ciui-
tas quae britannice dicitur *torntrient*.
75b 1, agger .i. *calchuit* .i. pice .i. a *pie* .i. *saouo*
[leg. *sevo* or *sebo*] .i. *soui*.
100a 1, a burgos .i. *burgolion* ["Burgundiones"]
a *burgi* .i. *burgolion*.

Regina 691.

Fo. 50b, impensis .i. *impineticion*.
51b, gestatorum .i. *euuouion*.
53a, corbem .i. *caguel* [from the Low-Latin
cauella].

Of these glosses *sainis*, *erublobion*, *torn-trient*, and *euuouion* are obscure to me, and I shall be grateful to any Celtic scholar who will explain them. I conjecture that the second stands for *eru-bolbion* "agrestes," "coloni," where *eru* is = Corn. *eru* (gl. ager), W. *erw*, and *bolbion* is a mutation of *poblion*, pl. of *popl* = Lat. *populus*.

There is also in Regina 465, fo. 83a, a list of the bishops of Nantes, among which are some Latinised Breton names, eg. Nonnechius, Alannus, Trugarius.

III. ANGLO-SAXON.

There are at least three fragments of Anglo-Saxon prose in the Vatican library. The first in Regina 497, fo. 71b, is a portion of Alfred's translation of Orosius, book iv., c. 11. The second, in Regina 946, fo. 75b, is the introduction to, and the first section of, the law of King Ethelred printed in *Ancient Laws and Institutes of England*, i. 304, where the introduction is omitted. The third, in Regina 1283, fo. 114b, begins, "On sumum geara bið se mōna xli. eifum geniwod, fram þare halgan easteritit," and agrees with the translation of Bede de temporibus, printed in Cockayne's *Leechdoms*, iii. 234, 248, 250. All these fragments, as I learn from Prof. Napier, have been published by Prof. Steinmeyer in the *Zeitschrift für deutsches Alterthum*, xxiv. 192-3. But Steinmeyer seems to have missed the following glosses, which Mr. Lindsay and I found in a copy of Bede's hexametrical poem on S. Guthbert's miracles, marked Regina 204. I use *w* for the rune *wen*.

Fo. 5b, Peruigil én (nu) modico magnalia tem-
pore crevi.
8b, Ipsa sui leuitate perit. patriasque (*grecynde*)
sub umbras (*under scada*)
17a, Caederet ut pectori arboreo de pabula cono
(*i. coppe*).
20a, Qua (*onðæra*) uigil (*i. weart*) e speculis
pernox seruauerat (*i. wearduda*) horam
[hora, Giles].
20b, Elatos coram gremio (*on fæþme*) leuis in-
deret arcae.
21a, Hanc findi placuit, medium (*healf*) pia
membra receptant,
Seruatur medium signi memorabilis
(*gemyn*) index.
24a, Atque genas maculis Huor (*lael*) respergit
adurens (*suelende*).

The context of each of the above lines may be found in Giles' *Venerabilis Bedae Opera*, i., pp. 6, 12, 24, 28, 29, 33.

There are also, in a calendar prefixed to Regina 12 (an eleventh-century codex which formerly belonged to S. Edmund's in Suffolk), twenty-one Anglo-Saxon names of male and female saints Latinised and in the gen. sg.

IV. OLD-HIGH-GERMAN.

There is a large number of Old-High-German glosses in the Vatican Library, some of which have been published by Prof. Steinmeyer in his *Althoch-deutsche Glossen*, ii. 409, others (from Regina 1701) by M. L. Duvau in the *Mélanges de l'Ecole française de Rome*, t. vii., and in the *Mémoires de la Société de Linguistique de Paris*, t. vi., pp. 359-367. So far as I can ascertain, the following have not yet appeared in print, though Bethmann mentioned the existence of some of them in the *Archiv der Gesellschaft für ältere deutsche Geschichtskunde*, vol. xii. pp. 258, 332, 333.

Vatic. 7222.

This is a collection of canons, written apparently in the ninth century. At the end (pp. 488, 489) is a large number of glosses in double columns, headed *Incipiunt Glossae*. Most of these are in Latin; but among them are the following Old-High-German:

Seditiosus id est qui rixas et dissensiones uel iniurias necnon qui dicitur in rustica parabola ungareh. Pernitiosum quam per peius. frauah. Refrictur ridet (leg. *ribent*?). *Pernitio est fraisa ist. Sollicitare halon. Suggestionem manunga. Proteruus abuh. Emergentes farsenchen. Conqueri uel quaeati conplangere. chumen. Nihil obesse Niouet niterae. Ignauia unuistum. Ludicris einu(u)gi. Fraudes furationes l. feich.*

So far as they go, these agree closely with the glosses printed by Steinmeyer, ii. 89-90 (No. DLXXXVII.), from MSS. in Paris and Rheims.

Palatina 242.

This comprises an eleventh-century copy of certain prose works by Sedulius Scottus. In the part relating to S. Jerome's prefaces and prologue to the Gospels there are the following Old-High-German glosses:

Fo. 9b, collationem *esiamens prahti*. temeritate *frauah*. 10a, Exemplaria *piidpuoch*. 10b, Exemplar *piidpuoch*. 12a, imbibent *keelintem*. 12b, imbibit *keelant*. a temerariis *frauallen*. 13a, arguta. subtili *chleiner*. suspicionem *uidarsiht*. *zurtriuuida*. solidissimum argumentum *chleini*. list. maledicos *skellara*. 14a, maledicorum *skellarro*. 15a, A uitiosis interpretibus. malis. *puosuwirdigen*. dormitantibus. indoctis propria incuria captis *engueu(a)rem*. 15b, notauit *seraluoc*. institutum *kemeintas*. cum industria *keuuerido*. *chleini*. *klesti*. *uiistume*. 18a, emendarios *puosilapuooh*. hebraice ueritatis consideratione *keuuerido*. 19b, industria. ingenio. *klesti*. 20a, de curiosis *foraklinen*. *fruuuigernem*. 21b, ceterum *andarsuabo*. 23b, argumento *chleini*. 25b, recurrens *uidarilente*. 23b, de continuatis *samhaften*. continuatas *samhaften*. 58a, sperat *ferdingit*.

There is also in fo. 29b a gloss on "praesignauerint," which I could not read with certainty. Perhaps it is *keestichomont*.

Regina 469.

A tenth-century copy of Walafrid Strabo's *Carmina*. At the end are three or four German glosses, written as *probationes pennae*, one of which is *mitra huot*.

Regina 598.

This is a collection of fragments of different codices. On fo. 16b is a small Latin glossary, in which is catax *dehothalo*. And on fo. 26 is a piece in a hand of the tenth (?) century, entitled *Epistola Hypocratis*, which contains the following glosses: 26a, alopitia [*ἀλωπεκία*] *orint*. scrofae *pula*. 26b, nasturtium *oreuo*. cilicacus *kel:unt*. desinteria *askan*. emorroidas *pula in aroe*.

Regina 1861.

This is a copy of Chalcidius in Timaeum. It contains on fo. 4a a single Old-High-German gloss, which is written in cipher, namely: orbitis *xxbgbnfkspm*. Here each vowel is represented by the consonant which in the Latin alphabet immediately follows it. Read, therefore, *uuaganleison*. In Regina 358 there are eighteen Old-High-German glosses in a similar cipher, which have been published by Steinmeyer.

* Half of the third letter of this word has been cut off by the bookbinder.

Palatina 288.

This codex (in 8°, ff. 302), written in the eleventh century, contains, besides a number of biblical glosses, Baeda super Tobiam, Rabanus Maurus super nonnullos libros bible, tracts on the Sacraments, quaedam ex iure canonico, &c. The glosses are in ff. 53a—61a. Most of them are in Latin; but the following late Old-High-German occur:

- Fo. 54b, Virgultum *sumorladda*. leuigatus *githigenen*.
 55a 1, craticula *hurl*. a craterost. ex occipicio *innullon*. capitulum *houbitlooh*. Feminalia (*in druch*).
 55a 2, Reticulum *nezi*. lecoris *leberum*. piperis *peffores*. Acet[a]bulum *esschfas*. in finibus *in ängon*.
 55b 1, Strues *huffo*. Ascellas *oeheson*. tenuis (leg. *azyza*) *derbi*. Renunculi *lumbola*. Noctua *uula*. niticorax [*νυκτι-κόραξ*] *nathram*. Bubo *huwo*. onocratalon *horäumal*.
 55b 2, Vpupa *videhoffo*. Stellio *mol*. Talpa *mul uulph*.
 56a 1, Nouerca *stiff muder*. Gupus *hooer**. Lippus *weihouger* l. *surouger*. Colonus *knos*. Cicatrix *uestigium* uulneris *lilevi*. Liba *flado*. Spatulæ *suerdalon* l. elata folia palmarum eo quod erecte et spatia. i. gladiis sunt similes. Mortarium *mursert*. Batilla *seuueli*. Zelotiple *seiruasgermi* (over *w* is written *f*, over *g* is written *h*).
 56a 2, Actinum. uilis potus seruorum uisibus aptus. id est *lürum*. Pops [leg. *pepo*] *pedema*. Enigma *rediles* questio obscura. Lupanar *huarhu*.
 56b 1, Manzer *hurkin* filii scorti. Procaz *fraser* improbus. protelentur *gilmet* werden.
 56b 2, Amici hironice dixit. i. *munici*.
 57a a, Siro quando per iota (i. *iota*) scribitur *thaho* significat. Vnde sirtes dicuntur.
 57b 1, sudes stipites *sticken*.
 57b 2, Anaboladium *sabsaban* [leg. *saban*] amictorium lineum feminarum quo humeri operiuntur. Stuppa. *awirke*†. canabi *hānaffes*. Aria *denns*. l. *houestat*.
 58a 1, campestris pharan. *geflidi*. Subtemen *ueual*. In canalibus in *nolin* l. *dragin* (o written over *a*). Palæa *stro*. Vadum *wert* [leg. *wurt*]. Sicoel hebraice genus ponderis. i. *enza* (i written over *v*). Theristrum *hulleduch*. pallium subtilissimum dicitur quo in estate mulieres utuntur. Pincerna *büttigilari*. Pistor *druchesso*. Canistrum *seina*. Conicitor interpretis *radissari* (e written over the second *a*).
 58a 2, Dinersorium *gastnissi*. Marsupium *sekkil*. Acrarium *drese* *hus*. domus ubi aes ponitur. Loculum *keits* (t), in marg. *beddi*. Fiscellam *curbilen*. Scirpeam *binizzin*. in carecto in *binisse*. in loco paluati ubi carex habundat. in papione in *binizzanfasse*. Rubus *dorn studa*. § lignum spinosum
 58b 1, Sciniphes *knellissa*. Patruellis *stieren sun* (in marg. *federen sun*). Adpensum *cicagum*. coturnices *quahtelum*. Pilo. tonsum *stamphe*.
 58b 2, Coriandrum *colander* (v written over *o*). Subula *uilla*. Stips *gizing*. Contestare *zigureundine*. Luscus *einoger*. Scabro *hurnis*. Sperulas *soibun*. Emunctorie. *kluni*. i. *klufdun* quibus candelæ mundauntur. Fibula *nuga* ||
 59b 2, Cucuma *cohma*. fuscina *kroovel*. fenus *ueddi*. sistorcie *malaha* l. *dasga*.
 60a 1, fornix *euibugo*. Oubitus *clafdera*. Palmus *mun*. Cassis *helm*. Ocrea *beinberga*. formella *formizzi*†. i. caseus. Perendie *egesterem*.

* *hooer* (gl. *gippus*), Reg. 1701.† *morsari*, Reg. 1701.‡ = *auirchi* (gl. *stuppa*), Reg. 1701.§ *studa* (gl. *frutex*), Reg. 1701.|| = *nusca* (gl. *lunula*), Reg. 1701. Cognate with Old-Irish *nasc*.¶ A loan from *formaticum*, whence *formaggio*, *formage*. The "*forinissi*" in Steinmeyer, i. 407, is obviously a scribal error.

Fo. 60a 2, Alligatura *hangilla*. Capsella *capitlin*.
 61a 2, De dolatis lapidibus *gimasseton steinon*.
 Coccleæ *scale* l. *uentilachin*.
 There are many German names in Vatican 3101, fo. 73, which would be worth copying for a new edition of Förstemann's *Altddeutsches Namenbuch*.

V. MEDIAEVAL LATIN.

Turin, Bibl. Nazionale, F. IV. 12 (Vita Colum-
 bani), fo. 1, parōra genus nauis. scarbea aspera.
 lintris nauis. ascoque* similiter genus nauis.
 The following are from the Vatican library:
 Regina 849 (Canones, saec. x.), fo. 115a, tumultu
 nauis; 115b, tumultus nauis. Hence (and not
 from *noza* or *nausea*) is the French and English
noise.
 Regina 549 (Gesta Francorum, saec. xii.), fo.
 136b, col. 1. Ite et forsitate [in marg.] teutoni-
 cum uerbum, id est inquire.
 Regina 81 (Hisperica Famina, saec. x.), fo. 1b,
 iduma. manu. 8a horanos caelum. 10b trabias
 nestes regales. Here *iduma* seems formed from the
 Hebrew *gādhayim*. *Horanos* is, of course, *oiparés*,
 and *trabias* *trabes*.
 Vaticana, 7222, p. 488 (glossary to canons,
 saec. x.). Obtilti tituli. Philasteria. id est .x.
 uerba legis, uel scriptura uena quod ligat homo
 aut super caballum aut super caput suum. P.
 489. temellici† locutores. tafidus credulus.
 Appareor oboedior. Lesus debitor. Perfindiant.
 perueniat. Decessor. dispectior. Platum.
 homo uel corpus. Telleum terrestre. Affiam.
 animam. Rentur sperant. Contant. temptant.
 Penplices quincupli. Quamplices quadrupli. Cir-
 cumcelliones qui e diuersis cellis circumueunt.
 But the greatest collection of strange Latin
 words in the Vatican library is in Vatic. 3321—a
 seventh-century codex in uncials—whence it has
 just been printed by Goetz, in the fourth volume
 of the *Corpus Glossariorum Latinorum*, pp. 3-198.
 Of these words, the most interesting, perhaps, is
uidubium, ‡ a loan from a Gaulish *uidu-lion*, re-
 presented by the Irish *fid-ba* (gl. *falcstrum*), the
 Prov. *vesoig*, and the French *vouge*, as to the ety-
 mology of which, all that Littré says is "Origine
 inconnue."

WHITLEY STOKES

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

ROSENBERG, A. Aus der Düsseldorf'schen Malerschule.
 Studien u. Skizzen. Leipzig: Seemann. 95 M.

HISTORY.

HANSEN, G. v. Alte russische Urkunden, die im
 Revaler Stadtarchiv aufbewahrt werden. Reval:
 Kluge. 2 M. 50 Pf.
 PUBLICATIONEN aus den k. preussischen Staatsarchiven.
 41. Bd. Protokolle u. Relationen d. branden-
 burgischen Geheimen Rathes aus der Zeit d.
 Kurfürsten Friedrich Wilhelm. Von O. Meier-
 ardu. 1. Bd. Bis zum 14. Apr. 1648. Leipzig:
 Hirzel. 30 M.

THEOLOGY.

KUHNEN, A. Historisch-kritisch Onderzoek naar het
 Ontstaan en de Versameling van de Boeken des
 ouden Verbonds. Tweede Deel. De profetische
 Boeken. Leiden: Eegels en Zoon. Fl. 5.85.

PHYSICAL SCIENCE.

ZITTEL, K. A. Handbuch der Paläontologie. 1. Abth.
 Paläozoologie. 1. Lfg. 8 M. 2. Abth. Paläop-
 hysologie. Bearb. v. A. Schenk. 8. Lfg. 8 M.
 60 Pf. München: Oldenbourg.

PHILOLOGY, ETC.

BIDDER, H. De Strabonis studii Homerici capita
 selecta. Königsberg-L.-Pr.: Koch. 1 M. 50 Pf.
 HARTMANN, J. J. Analecta Xenophontea nova. Leiden:
 van Doesburgh. 5 fl. 80 c.
 Κορυδαίνης, Σ. Δ. Διορθώτικα εἰς τὰ ἔθνη Στεφανοῦ
 τοῦ Βυζαντίου. Ἐκδοτὴς α'. Jena: Doebereiner
 6 M.
 KUTTNER, M. Das Naturgefühl der Altfranzosen u.
 sein Einfluss auf ihre Dichtung. Leipzig: Fock.
 2 M.

* See Ducange, s.v. *ascus*.† The first letter is doubtful. Read *thymelici*.‡ It occurs on fo. 141a (*Corpus G. L.* iv. 171):
 Sica genus armorum est simile uidubio [leg. *uidu-
 bio*]. Ducange's *bidubium* is corrupt. See Thur-
 neyssen in Kuhn's *Zeitschrift*, xxxi. 83-84.

CORRESPONDENCE.

THE LINE-NUMBERING IN BROWNING'S
"RING AND THE BOOK."

London: Jan. 14, 1890.

Mr. Benjamin Sagar, of Willow Bank, Heaton Moor, near Manchester, has already started work upon his self-imposed task, the compilation of a Subject-and-Word-Lexicon to Browning's Works. I having told him the established rule for numbering broken lines of verse—that all bits of one line counted as a single whole—he called my attention to the fact that this was not the system adopted in *The Ring and the Book*; for in that poem, the only one of Browning's which was published with line-numbers, every half-line was counted as a whole one. Incredible as this statement appears, it is nevertheless true. Not only in the original edition printed by Smith, Elder & Co., but in the reprint in the sixteen-volume edition of Browning's Works, printed by Spottiswoode & Co., the two opening half-lines of the poem—

"Do you see this Ring?"

'Tis Rome-work, made to match"—

are numbered as two whole lines, and so are every other two halves or parts right through the complete work. Needless to say that the blunder was not Browning's. His MS. has no such numbering, as the facsimiles in the *Pall Mall Budget* of December 19, 1889, show. This mis-numbering of *The Ring and the Book* escaped my notice when compiling my *Browning Bibliography*, though I had corrected mistakes in the numbering of the "Globe" Shakspeare.

All Browning students will wish Mr. Sagar success in his arduous undertaking. Possibly some may care to offer him help.

F. J. FURNIVALL.

MIDDLE-ENGLISH NOTES.

London: January 11, 1890.

By way of supplement to my remarks on the word *tryst* in the ACADEMY of this day, I wish to remark that Du Cange gives *terstra* as a variant of *tristra*, and that a poem of Froisart, cited by Lacurne, has *tristre* (masc.), apparently in the sense of *tertre* "mound." These facts seem to point to the identity of the words *tristre* and *tertre*. The latter word occurs in the sense "piece of ground," as well as in the sense still current. The derivation from *terrae torus*, sanctioned by Diez, Scheler, and Littré, is surely not phonetically possible. I do not know whether Romanic philologists will entertain the suggestion that *terra* may, in Gaul, have given rise to a derivative of the form **teristrum*, **teristra*, with the accent fluctuating between the first and the second syllable. If this hypothesis be admissible, it will, I suppose, account for the forms *tristre*, *terstre*, *tertre*, and also for the twofold sense in which *tertre* occurs; and the original English meaning of *tristre*, *tryst* would be the "portion of ground" assigned to each person in certain modes of hunting. The wider sense "rendezvous" might easily have been developed from this, and it is very likely that the word would be at an early period confused with *trist*=*trust*.

HENRY BRADLEY.

"RAGMAN," "RAGMAN-ROLL."

Wimbledon: Jan. 13, 1890.

With reference to Mr. Bradley's remarks on this word in the ACADEMY of January 11, I can state that the records in connexion with the financial operations of Richard II. and Richard III. make it clear that a "ragman" or "rageman"—I believe the word is spelled both ways—meant simply a bond or personal obligation; in legal phrase, a "deed poll," as

opposed to an indenture. The "ragmans" of the two Richards were money-bonds, which the gentry were required to subscribe for amounts corresponding to their means. The "ragmans" of the Scottish gentry were bonds of personal allegiance to Edward I. A ragman-roll is simply a file or engrossment of ragmans or bonds; as an indenture roll is a file or engrossment of indentures.

The historical "Ragman-Roll" might be rendered in modern English as "Roll of the [homage] bonds [of the Scottish gentry]." On the etymology of the word I can throw no light.

J. H. RAMSAY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 19, 4 p.m. South Place Institute: "National Life and Thought among Gipsies," by F. Hindes Groomer.

MONDAY, Jan. 20, 4 p.m. Royal Academy: Demonstration, "The Trunk," I., by Prof. J. Marshall.

5 p.m. London Institution: "Coal and what we get from it," by Prof. R. Meldola.

8 p.m. Royal Academy: "The Old Masters' Exhibition of 1890," V., by Mr. J. E. Hodgson.

8 p.m. Aristotelian: "The Universals," by Mr. M. H. Dzielicki.

8.50 p.m. Geographical: "Mr. J. R. W. Pigott's Journey to the Upper Tana in 1889," by Mr. E. G. Ravenstein; "The Mouths of the Zambesi," by Mr. Daniel J. Rankin.

8 p.m. Society of Arts: Cantor Lecture, "The Electromagnet," I., by Prof. Silvanus P. Thompson.

TUESDAY, Jan. 21, 8 p.m. Royal Institution: "The Post-Darwinian Period," I., by Prof. G. J. Romanes.

5 p.m. Society of Arts: "Tea, Coffee, and Cocoa Industries of Ceylon," by Mr. John Loudoun Shand.

7.45 p.m. Statistical: "Popular Education in England and Wales since 1839," by Mr. Rowland Hamilton.

8 p.m. Civil Engineers: Discussion, "Recent Dock Extensions at Liverpool," by Mr. G. F. Lyster.

WEDNESDAY, Jan. 22, 4 p.m. Royal Academy: Demonstration, "The Trunk," II., by Prof. J. Marshall.

8 p.m. Geological: "The Crystalline Schists and their Relation to the Mesozoic Rocks in the Lepontine Alps," by Prof. T. G. Bonney; "The Variscite Rocks of Mont Genève," by Messrs. Grenville A. J. Cole and J. W. Gregory.

8 p.m. Society of Arts: "Vision-Testing for Practical Purposes," by Mr. R. Brudenell Carter.

THURSDAY, Jan. 23, 8 p.m. Royal Institution: "Sculpture in Relation to the Age," I., by Mr. E. R. Mullins.

6 p.m. London Institution: "The Shape of Leaves and Cotyledons," by Mr. John Lubbock.

8 p.m. Royal Academy: "The Old Masters' Exhibition of 1890," VI., by Mr. J. E. Hodgson.

8 p.m. Electrical Engineers: Discussion, "Electricity," by the President.

FRIDAY, Jan. 24, 4 p.m. Royal Academy: Demonstration, "The Upper Limb," I., by Prof. J. Marshall.

7.30 p.m. Civil Engineers: Students' Meeting, "The Up-keep of Metalled Roads in Ceylon," by Mr. T. H. Chapman.

8 p.m. Philological: A Dictionary Meeting, by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "The Scientific Work of Joule," by Prof. Dewar.

SATURDAY, Jan. 25, 8 p.m. Royal Institution: "The Natural History of the Horse and of its Extinct and Existing Allies," I., by Prof. Flower.

8.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

The Language of the New Testament. By the late Rev. William Henry Simcox. (Hodder & Stoughton.)

It is curious to look back now, as one may so easily do with the help of one's Winer, on the controversy that went on for something like two centuries or more about the language of the New Testament: one party maintaining that it was the best and purest of Greek, except perhaps where a Hebraism was purposely introduced to express that for which any other language was inadequate, on the principle, no doubt, that the Holy Spirit could not commit a solecism; the other following the lead of Erasmus in contending that the speech of the Apostles was altogether rude and unpolished, and remote from the accuracy and elegance of the classical writers.

The commonsense view would seem to be

that the authors of the New Testament wrote in the current Greek of their day; that this language, having been modified by the course of time and by the many disturbing influences to which it would be exposed in its rapid diffusion among the different peoples embraced in Alexander's empire, could not be pure Greek according to the standard of Plato or Demosthenes; that, being men of various degrees of culture and capacity, the New Testament writers would use this language with different degrees of elegance and mastery; and that, so far as, in their hands, it received any foreign colouring, that colouring would be Hebrew. This is the view which, I suppose, now universally prevails, though it may be, perhaps, that a certain pedantry still influences our exegesis, and that help in the interpretation of the New Testament has not yet been sufficiently sought from modern Greek. It is certainly the view taken in this excellent little work; and nothing could well be better in its way than Mr. Simcox's short introduction, in which he treats of the "the Greek Nation and Language after Alexander," and shows how inevitable it was that the new Greek should be a modified form of Attic, but with a tendency to break up into new varieties under the widely differing influences of particular localities.

In his first chapter Mr. Simcox goes on to treat specially of the language of the Jewish Hellenists, which he describes as

"a form of the post-Alexandrine or 'common dialect' of Greek, modified partly by the local or dialectal peculiarities of Alexandria and its neighbourhood, but more extensively by a simplification of grammar and idiom, by an abandonment of the antithetical and rhetorical form of sentence usual in classical Greek, and by some adoption or imitation of Semitic idioms, or at least the choice of such Greek idioms as resembled the Semitic most."

We may or may not agree with him in thinking that this language was specially designed by Providence as a medium of divine revelation; we may possibly think him too sweeping in characterising the Greek of the New Testament as a whole, without distinction of authors, as "half-Hebraised," and as "neither a very elegant nor a very expressive language"; but no one will dispute with him that it is "a many-sided language, an eminently translatable language." Yet this is certainly true in differing degrees of the different books of the New Testament.

It is not necessary to follow the author in his detailed treatment of the characteristics of New Testament Greek in its various grammatical relations; but one great merit of the work may be pointed out—that it draws the line so firmly between grammar and exegesis, letting neither intrude on the province of the other. Thus, in regard to John i. 1, there is the very just remark that Θεός in the last clause of the verse is without the article, not because John either wished to teach Arianism on the one hand, or to avoid Sabellianism on the other, but simply because it is the predicate in the sentence. It may be noticed, too, in reference to another vexed passage, Titus ii. 13, that Mr. Simcox decides unhesitatingly against the text of the Revised Version, for the less orthodox (if it be so) of the two possible versions, regarding Θεοῦ and

σωτήρ as two Persons, though only the former has the article. The same remark, of course, applies to 2 Peter i. 1. "The gen. ἡμῶν," says Mr. Simcox, "which is expressed in St. Paul and supplied in St. Peter, makes σωτήρ sufficiently definite without it." In fact, may we not add, if Paul had been thinking of only one Person, he would have written τοῦ μεγάλου Θεοῦ ἡμῶν καὶ σωτήρος? This, however, is just what the author of 2 Peter does write, omitting the μέγαν; and ought we not therefore to have a different rendering there, though this was not Mr. Simcox's opinion?

It is but right to say, before concluding this notice, that those who possess Winer's *Grammatik* need not think that they will find they have nothing to learn from this much smaller and less complete work, which is, notwithstanding, evidently the result of independent study and scholarship. The only fault to be found with it is perhaps its name, which seems to promise more than is either performed or attempted. It is really a work on the *grammar* of the New Testament language; but the work of another recently deceased Oxford scholar—Dr. Hatch's *Essays in Biblical Greek*—shows that the dictionary offers a yet almost unexplored field to the student.

ROBERT B. DRUMMOND.

MATHEMATICAL BOOKS.

American Journal of Mathematics. Vol. xii., Nos. 1, 2. (Baltimore.) These two numbers contain five memoirs. Mr. A. R. Forsyth writes on "Systems of Ternariants that are algebraically complete" (pp. 1-60, 115-160). The memoir is divided into three parts, and deals with "the theory of the algebraically independent concomitants of ternary quantics, taking as the starting point the six linear partial differential equations of the first order satisfied by them." Numerous tables accompany the text, and an abstract puts the reader *en rapport* with the matters discussed. Captain (now Major) MacMahon follows up previous work (see Vol. xi., No. 1) by a "Second Memoir on a New Theory of Symmetric Functions" (pp. 61-102). In connection with this, reference is made to the writer's paper on "Symmetric Functions and the Theory of Distributions" in vol. xix. of the London Mathematical Society's *Proceedings*, and to the "Théorie des Formes Binaires," by Faà de Bruno. In a note, "De l'homographie en mécanique" (pp. 103-114), M. P. Appell applies the principles of central projection, "au mouvement d'un ou de plusieurs points libres sollicités par des forces qui ne dépendent que des positions des points." In Vol. x., M. Humbert gave some theorems relating to the orientation of systems of lines; these and some more general results due to Laguerre and Humbert are interestingly discussed by Prof. Franklin in an article "On some Applications of Circular Coordinates" (pp. 161-190). In a memoir, which is preliminary to a discussion of groups of rotations in four-dimensional space, Mr. F. N. Cole writes "On Rotations in Space of Four Dimensions" (pp. 191-212) under the heads of (1) Linear Configuration, and (2) the General Theory of Rotation, in four-dimensional space. The first number is illustrated with a portrait of the distinguished mathematician Poincaré—for so we read the name after a painful consideration of the autograph signature.

Algebra: an Elementary Text-Book for the Higher Classes of Secondary Schools and for Colleges. By Dr. G. Chrystal. Part II. (Edinburgh: A. & C. Black.) Such a work as this is sure to win universal approval. The author knows well what he wants to say, and says it so as to be understood by his readers. He need hardly have apologised for delay; for, considering the great store which is opened up to the student, the wonder is how, with the great press of other work, he could bring out such a volume in so short a time. In this place we need only say that all is of the best, and we shall confine ourselves to a brief *résumé* of the subjects discussed. Chapter xxiii. is on permutations and combinations; xxiv., on the general theory of inequalities; xxv., on limits; xxvi., on the convergence of infinite series and of infinite products; xxvii., xxviii., on the binomial and multinomial series for any index, and on exponential and logarithmic series; xxix., on the summation of the fundamental power-series for complete values of the variable; xxx., general theorems regarding the expansion of functions in infinite forms; xxxi., summation and transformation of series in general; xxxii.-xxxiv., on continued fractions; xxxv., general properties of integral numbers; and xxxvi., on probability, or the theory of averages. Those who have read the first part will be prepared to find that this bare enumeration conceals very much more than meets the eye in reading it. In addition to a skilful arrangement of other men's proofs, there is constantly cropping up some neat addition of the writer's own, and all is vivified by the touch of a master hand. Not the least interesting feature is the frequent "Historical Note." We have noted a few trivial mistakes in examples; but such a work must be thoroughly studied before one can detect errors of importance, if such exist.

Key to Todhunter's Integral Calculus. By H. St. J. Hunter. (Macmillan.) The book before us must have occupied the author many hours, for there are many tough questions which he had to tackle. Not content with single proofs, in many cases he indicates alternative methods. As is fitting, the solutions of the questions in the earlier chapters are given in some detail; for the student who can grapple with the advanced questions wants little more than a hint, and, in fact, prefers to do the greater part of the work himself. Our remarks must not be supposed to imply that there is any scamping in any part, but in the elementary parts every little step is clearly put before the student to meet the case of ordinary readers who want little more than these elementary chapters. Here and there some students will solve the questions in other ways, but it is a matter of taste in some cases whether these solutions would be better than those here given. The solutions are clearly stated, and sometimes illustrated by figures which are a great advantage. The exigencies of space have caused in some cases a putting down of the solution in a form which jars upon our feelings.

Hydrostatics for Beginners. By F. W. Sanderson. (Macmillan.) This is a capital introduction to the subject. In the case of beginners, the author considers it necessary that the experiments should be worked concurrently with the class work, and that all the class should be working the same experiment at the same time. A great number of experiments are described, and well illustrated by diagrams; and a large collection of exercises is furnished, which ought to drive the instruction given in the text well home. Ample information is given as to how the work may be used with large classes, and as to the apparatus required. Sets of examination papers are furnished at the end. For an

elementary course on Hydrostatics we know of no better book than this.

The Shorthand of Arithmetic. By J. Jackson. (Sampson Low.) This work is intended to be "a companion to all arithmetics for teachers, students, middle and upper forms, and candidates preparing for examinations." We had occasion to speak favourably of the author's previous work, entitled "A Practical Arithmetic," which commendation we can extend to the small book before us. It is not intended to supersede any text-book, but to be a companion to all of them. The methods are very compendious, but we should imagine that many, if not all of them, are in more general use than Mr. Jackson supposes. He himself remarks that "the large majority of the abbreviations are taught by the best masters in nearly all our large and important schools, but no text-book, so far as the author knows, has attempted to deal with them in a separate compilation." The whole field of arithmetic is treated under forty-three methods. There is special insistence upon the short methods, in the elementary parts, as in contracted division, advocated by De Morgan. Such a book as this is likely to be of special use for "commercial" examinations.

First Mathematical Course: comprising Arithmetic, Algebra (to Simple Equations), and the First Book of Euclid. (Blackie.) The special object of the compiler is to write a book "adapted to the requirements of the examinations of the Science and Art Department in Mathematics, First Stage." From our knowledge of what is required for these examinations we can recommend this work as a capital handbook for junior students. It is furnished with a good collection of exercises in all the subjects, and contains in addition specimen papers set during the last three years, and also numerous exercises culled from the papers set during the years 1877-1886.

Key to Lock's Arithmetic for Beginners. By Rev. R. G. Watson. (Macmillan.) The solutions are well arranged, concisely stated, and yet give ample information. The proof sheets have passed under Mr. Lock's eye, and the fact of the publication of the work proves that the solutions have his approval. The result is a useful book for both teachers and students.

SCIENCE NOTES.

PROF. MARSH has described and figured in the *American Journal of Science* the skull of a gigantic horned reptile termed *Triceratops*, belonging to his group of *Ceratopidae*. The skull is larger than that of any land-animal, living or extinct, some specimens indicating a head more than eight feet in length. The huge skull was furnished with a sharp cutting beak in front, a strong horn on the nose, and a pair of very large pointed horns on the top of the head. The dinosaurs carrying this terrible armature have left their remains in beds of Upper Cretaceous age, traceable for nearly 800 miles along the eastern flank of the Rocky Mountains.

Proceedings of the Linnean Society of New South Wales. Second Series. Vol. IV. Part Second. Containing Papers read at Meetings in April, May, and June, 1889. With Eight Plates. 408 pages. (Sydney; London: Trübner.) This part contains a valuable addition to the interesting series of memoirs mentioned recently in THE ACADEMY in the notices of previous parts of these *Proceedings*. There is an article entitled "Notes on possible Means of Dispersal of Species, and on the Effects of eating Pigeons nourished by the Seeds of *Euphorbia Drummondii*," by C. T. Mugson. In Vertebrate Zoology, Messrs.

J. D. Cox and Hamilton contribute a "List of the Birds of the Mudgee District, with Notes on their Habits"; and "Observations on the Oviposition and Habits of certain Australian Batrachians," are published by Mr. J. J. Fletcher. In Entomology, Mr. Skuse continues his elaborate Memoir on the Diptera of Australia, part vi., containing the extensive family of the small midges (Chironomidae), well-illustrated; Mr. Blackburn publishes a third part of his revision of the Lamellicorn genus of beetles *Heteronyx*, with descriptions of new species; and a third portion of his "Notes on Australian Coleoptera" of various families, with descriptions of new species; and Mr. T. G. Sloane gives a review of the genus *Sarticus* (Fam. Carabidae). In Bacteriology, Dr. Katz publishes (1) a note on the *Bacillus* of Leprosy; (2) on "Air-gas" for bacteriological work; and (3) Experimental Researches with the Microbes of Chicken-cholera. In Botany, Baron N. Müller publishes a note on the Probable Occurrence of *Aldrovanda vesiculosa* in New South Wales; and "Descriptions of Plants collected at King George's Sound by the Rev. R. Collie" are given by the Rev. Dr. Woolls. In Geology, Mr. R. Etheridge, jun., publishes "Remarks on Fossils of the Permian-Carboniferous Age from North-Western Australia in the MacLeay Museum"; Prof. Stephens contributes the result of an attempt to synchronise the Australian, South African, and Indian coal-measures: Part I.—The Australasian and New Zealand Formations; and Mr. T. W. David a note on the Origin of Kerosene Shale.

Journal of the Asiatic Society of Bengal. Vol. LVIII. Part II. Nos. 1 and 2. (Trübner.) The first of these two numbers is entirely occupied with zoological articles: (1) On a new species and genus of scale insects (Coccidae), named *Pseudo-pulvinaria Sikkimensis*, by E. T. Atkinson, found on *Quercus incana*, *Castanea indica*, and *C. tribuloides*, fully illustrated; (2) Notes on Indian Rhynchota, Heteroptera, by the same author, containing descriptions of numerous species of Cimicidae allied to the genera *Acanthosoma* and *Urostyides*; (3) Notes on butterflies from Upper Assam, by William Doherty, of Oincinnati, with a coloured plate; (4) On the species of *Thelyphonus* inhabiting continental India, Burma, and the Malay Peninsula, by E. W. Oates; and (5) On certain earthworms from the Western Himalayas and Dehra Dun, by A. G. Bourne. The second number is of a more miscellaneous character. It contains several articles of a purely mathematical nature, by Asutosh Mukhopadhyay; a paper on the tornadoes and hailstorms of April and May, 1888, in the Doab and Rohilkhand, by S. A. Hill; and one on a Neolithic Celt from Jashpur, by J. Wood Mason. On the volatility of some of the compounds of mercury and of the metal itself, by Alex. Pedler. In zoology, the description of a stag's head allied to *Cervus dybowskii* procured from the Darjiling bazar, with a photograph, is published by W. L. Slater, of the Indian Museum; descriptions of three new Homoptera (gen. *Idiocerus*) found in great abundance on the mango tree, by M. L. Lethierry; and lastly, a memoir on the Uredinea (*Puccinia*) from Simla, Part 2, by A. Barclay.

PHILOLOGY NOTES.

THE growing interest taken by America in Oriental research has more than once been noticed in the ACADEMY. We now hear that Mr. Jacob Schiff, of New York, has made a donation of 50,000 dollars (£10,000) to Harvard University, to found a special department for the study of the literature, history, and relics of the Semitic peoples.

Zur Geschichte der englisch-friesischen Sprache. I. Von Th. Siebs. The author tells us in his preface that this treatise is a preparation for an Old-Frisian Grammar which will form one of the series of Germanic Grammars edited by Prof. Braune. The most important part of the work is the information it gives on the phonology of the living Frisian dialects. The present volume deals only with the vowels, the consonants being apparently reserved for a second part. But it also contains introductory matter dealing with the territorial extent and boundaries of the Anglo-Frisian dialects, a full bibliography and index being added. Such a work as this ought to throw light on the relations of the Old-English dialects to one another and to the Frisian dialects, and to help in determining the difficult question: what dialectal divergencies in Old-English were developed before and after the migration to Britain. But it is to be hoped that the author will carefully reconsider his views on the older stages of Anglo-Frisian. When we find him gravely maintaining the possibility of a direct mutation of *ō* into *ē* in Anglo-Frisian, and that Germanic *au* passed through *ā* into Old-English *ē*, we cannot help altogether distrusting his judgment. It is unfortunate that he does not seem to be acquainted with Dr. Sweet's *History of English Sounds*, which gives the latest summary of our knowledge of prehistoric Old-English.

MEETINGS OF SOCIETIES.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, December 28.)

MR. E. G. CREW, Esq., vice-president, in the chair.—Miss Florence Herapath read a paper on "The Source of 'Othello,'" calling attention to the differences between Giraldi's tale and Shakespeare's play. The most unnatural part of the drama—at least to our English minds—is the very slight evidence required to convince Othello of his wife's infidelity. But in the story it is even less. In the closing scene we see in its fullest extent how easily Shakespeare throws off artificial trammels, how independent he is of the framework he has himself selected. In the tale, the death of Desdemona is barbarous and destitute of probability; and with this clumsy, unnatural, inartistic series of brutalities, stands out in fine comparison the passionate pathos of the self-torture, guilt, remorse, and death of Shakespeare's Othello.—Mr. Leo. H. Grindon, in a paper on "The Figurative Language of 'Othello,'" stated that although "Othello" is emphatically the most powerful and dramatic presentation of jealousy ever placed before the world, perhaps the greatest tragedy of human passion ever written, there is that in it which in a certain sense may be called refreshing. While stricken by the painful grandeur, very significant is it to note how Shakespeare discerns and elicits the poetry that lies latent in the very simplest of our surroundings. Othello's reference to Desdemona's needlework may be taken as an instance of this, which came from the Shakespearian possession of that most royal of the faculties, the faculty of seeing, on the instant, not only the entire substance of nature, but the whole mind of man, which gives his work a completeness otherwise not realised. The "little things" of Shakespeare show that, whatever he may be upon the stage, he is a far more precious possession in the college and the university—yes, even more precious yet in times of private culture. Never anywhere will Shakespeare be proved so perfectly himself, and so consummately useful to mankind, as when made the pleasant friend and companion of the home-circle. Many instances can be given in this play of the beauty of Shakespeare's metaphors and similes. The only one upon which a blemish could be charged is that in which Othello compares the smoothness of Desdemona's skin to monumental alabaster. The surface of sculptured marble may be likened to that of the body of woman; but the simile should not be reversed. But in a short paper it is not possible to do justice to the figurative language of this play, which in that respect is a diamond of

many facets. No human composition is more distinguished for intellectual iridescence than "Othello." It is rich in incomparable pathos. With all its tremendous force, it is magnificently quiet and from beginning to end there is not a touch of artificiality.—Mr. J. W. Mills, in a paper on "The Versification of 'Othello,'" dealt mainly with Dr. Price's recent small work, *The Construction and Types of Shakespeare's Verse as seen in the 'Othello.'* Dr. Price would have us believe that half of Shakespeare's verses scanned by feet are "incorrect and lawless." But the inaccuracy of this amazing statement can be easily shown by the simple process of taking at random any one of his plays and applying the test. We are told that the true unit of versification is not the foot but the stave, "a group of feet from one to four in number, which can be pronounced together, without pause, upon one breath, and be dominated by one accent." But as the stave "can be analysed into its separate feet," the distinction seems artificial and unnecessary. According to Dr. Price's theory, the perfect form of the Shakespearian iambic line consists of eleven syllables, or in other words is a double-ending line, and all lines of only ten syllables are defective. The intellectual atmosphere both in England and America so reeks of paradoxes that one more or less may well pass as a matter of course. But this "theory" of Shakespearian versification is a natural and fitting climax to the Baconian "theory" of authorship.—Mrs. E. A. Harvey in a paper on "Desdemona" said that in "Othello" Shakespeare set forth in glowing poetry the truth expressed by the heroine in the Italian tale when she said—"I must serve as a warning to young maidens not to marry against the wish of their parents." Desdemona, excelling in all qualities of the heart, had neither circumspection, activity of mind, nor knowledge of human nature. Her highest charms are her humility, ingenuousness and innocence; and, therefore, she is quite unsuspecting. The first thing that settled in Othello's soul was the warning uttered by Brabantio when he said that, having deceived her father, she would be likely to deceive her husband also. We see, at last, the unhappy effects of the different nature and descent of both, and of her abandonment of the paternal home. Not alone did Othello intend, but the poet intended also, that the death of Desdemona should be brought as a sacrifice, and that of Othello as an atonement, to the manes of the broken-hearted father.—Mr. W. O. H. Cross also read a paper on "Desdemona," in which he said that Shakespeare knew his business far too well to destroy our interest in a human character by making it inhumanly perfect. Desdemona's conduct raises the whole question of the ethics of elopement. But her heartless indifference to her aged father's wishes broke the old man's heart. In the matter of Othello, her interference was without the shadow of an excuse. Othello, as a prudent commander, was quite right to dismiss him. As her life was a series of weaknesses, her popularity must be ascribed to the pitiful tragedy of her death.—Mr. L. M. Griffiths read a paper on "Various Readings in 'Othello,'" calling attention to the principal discrepancies between the 1622 Quarto and the 1623 Folio, and to the more noteworthy emendations in the first act of the play.

SHELLEY SOCIETY.—(Wednesday, January 8.)

DR. TODDUNTER read a paper on "Shelley as a Prose Writer." Commencing with a reference to Matthew Arnold's assertion that Shelley's future fame would rest on his letters rather than on his poetry, the lecturer remarked that Shelley might possibly have been a great prose writer, but that he had not enjoyed the benefit of Mr. Arnold's advice. Having traced back the several influences observable in Shelley's prose style, from Godwin to Bacon, he proceeded to consider his prose works under two heads. First, the earlier writings, such as the Irish pamphlets, the "Declaration of Rights," the "Letter to Lord Ellenborough," and the "Notes to Queen Mab," all of which are more or less polemical in tone; and, though conceived in a philosophical spirit, show that their author was at that time not a philosopher, but merely a brilliant questioner, intent on his own scheme of morals. The political pamphlets are, as a rule, better than the religious. Secondly, the later

writings, among which may be instanced the short treatises on "Love," "Life," "Morals," the important essay on Christianity, the letters from Italy, and the "Defence of Poetry." At this period Shelley had discarded the materialism of his earlier years and had become a Berkeleyan idealist—a change which is clearly reflected in his prose writings, which are maturer and more moderate in tone, and more limpid in expression. The latter portion of Dr. Toddhunter's paper was devoted to an analysis of the "Defence of Poetry," which is generally considered to be the finest of Shelley's prose works. In conclusion, he pointed out that, while Shelley must be regarded as to some extent a mystic, he is far less so than Blake, his mysticism being tempered and balanced by a strong admixture of rationalism.—A discussion followed, in which Mr. W. M. Rossetti, Dr. Farnivall, Miss Mathilde Blind, and others took part. The hope was expressed that Lady Shelley would see her way to publishing the "Philosophical View of Reform," of which an epitome has been given by Prof. Dowden.

FINE ART.

Gleanings from Old St. Paul's. By W. Sparrow Simpson. (Elliot Stock.)

It is now some fifteen years or more since the late Mr. William Longman gave to the world his history of the three cathedrals dedicated to St. Paul in London. It dealt mainly with the architectural history of the several structures and with the means employed for raising the necessary funds—Dean Milman's *Annals of St. Paul's* having already, and in a masterly way, recorded the chief events with which the cathedrals have been connected. These books, however, did not exhaust the subject nor the interest of the public in it. Nine years ago Dr. Simpson edited for the Camden Society an interesting series of documents illustrating the history of St. Paul's; and now he offers us a similar miscellaneous volume, and gives us reason to hope that it may be followed by a further contribution from that storehouse of knowledge to which he is continually adding. While grateful to him for permitting us to share in these results of an industry stimulated by affection, we cannot help expressing our regret that the important task of re-editing Dugdale's great history should have been left to other hands than his to perform. It needs, as he himself has told us, "a learned and competent editor, who can devote time and loving labour to the work"; and we know no one who fulfils these conditions more exactly than Dr. Simpson himself. He has already shown that he is something more than a mere accumulator of antiquarian fragments, and we do not for one moment suppose that the enthusiasm with which he has conducted his past researches is at all likely to flag in the future that is still before him.

The present volume—delightfully suggestive of Hearne in its binding—deals a good deal with the cathedral music and with those who took part in it. The earlier records of the cathedral, or such of them as escaped the Great Fire, give very little information on this subject. It is true that among the statutes of St. Paul's compiled before the year 1313 mention is made of *Cantus Organicus*, but it would be a mistake to suppose that this means an organ chant. In truth, it was a kind of music which it was forbidden to sing in the vestibule of the church, and is explained by Sir John Stainer in the following terms:

"It seems to have consisted of adding a part

above a given melody at the interval of a fifth, and another below it at the interval of a fourth. The relation of the parts to the melody being strictly adhered to, as the melody proceeded there resulted a succession of parallel quarts, quintes, and octaves, which would be intolerable to modern ears. . . . The middle part (in an example subjoined) is the melody, and was probably sung louder than the parts above and below it, which form the whole into an *organum*."

As early as 1307 the Temple Church, London, had its "two pairs of organs," but Dr. Simpson does not appear to have satisfied himself of the existence of such musical instruments at St. Paul's until a much later date. In the sixteenth century England had its own school of cathedral music; and the degree of excellence to which it had attained may be gathered from the fact that one of the anthems, composed by John Redford, who was organist and master of the choristers from 1530 to 1540, is frequently sung in the cathedral at the present day, and is characterized by Sir George Grove as "remarkable for its melody and expression." Redford, who heads the list of eminent musicians noticed by Dr. Simpson, is commemorated by his pupil Tusser, the author of the *Five Hundred good points of Husbandrie* in the following quaint lines:

But mark the chance; myself to 'vance
By friendship's lot to Paules I got;
So found I grace a certain space
Still to remaine
With Redford there, the like no where
For cunning such and vertue much,
By whom some part of musicke art
So did I gaine "

Better known, however, than Redford is Thomas Tallis, born early in the reign of Henry VIII., and still living on the lips and in the hearts of all true lovers of Church music. Farrant, Bird, and Blow, were worthy successors of Tallis; but the progress of their art was sadly interrupted by the great Civil War and the troubles of the Interregnum. Probably there were other Puritans besides Milton who could appreciate the compositions and execution of Lawes:

"Harry, whose tuneful and well-measured song
First taught our English music how to span
Words with just note and accent—not to scan
With Midas' ears, committing short and long."

But the style of psalmody which we associate with that party was incongruous with cathedral services. The Roundheads were, therefore, consistent in destroying the organs and banishing the choirs and burning—to our great loss—the prick-song books, as they were called, out of which the old chants were learned. The injury done by them was never fully repaired till our own day. At the close of the eighteenth century some of the cathedrals were in wretched plight, and Dr. Simpson records an incident that occurred to Samuel Sebastian Wesley, which is sufficiently suggestive:

"Easter Day was near at hand; for Easter Day, in a cathedral, Wesley had only at his command the choir boys and one bass voice, one adult singer. Most men would have broken down, would have thought it enough to declaim against the evil days. He put forth his strength and wrote the anthem, *Blessed be the God and Father*. Good came out of evil. The literature of the Church was enriched by a noble addition to its stores."

The striking contrast of this condition of things with that which has prevailed since Sir John Stainer presided at the organ does not require to be pointed out. But the revolution that has been effected is due not to him only, but in part to his predecessors Attwood and Goss, and in part to the warmer appreciation of good music on the part of the public at large. That the present organist, Dr. Martin, will prove a worthy successor of these great men there is happily no reason to doubt.

Another interesting section of Dr. Simpson's volume is devoted to the materials still extant for ascertaining the features and dimensions of Old St. Paul's. By Old St. Paul's we mean not the fabric erected by Ethelbert and destroyed by fire in 1087, nor that which took its place and shared a similar fate in 1137, but the cathedral which gradually rose out of these ruins and with which the engravings of Hollar have made us tolerably familiar. It was of great size, and its position on the summit of the highest hill in London gave it additional dignity.

"The imposing mass of the long nave with its twelve bays, of the choir with its equally numerous arches, of the well-developed transepts crowned by the delicate and lofty spire, far exceeding in height that of Salisbury, must have presented a very remarkable *coup d'œil*."

And there is no doubt that it was an object of universal admiration. Dr. Simpson quotes from a chronicle of the date 1314 some details of measurement, from which we gather that the length of the church was 690 feet and its breadth 130, and that the height of the campanile tower from the ground was 260 feet, and the height of the wooden fabric of the campanile, 274 feet. The chronicler introduces a marginal sketch of the west front, above which rises the lofty spire, surmounted by a very large ball and cross. It is this spire that in the sketch of the chronicler as well as in some other ancient drawings forms the conspicuous feature. Unfortunately, it was destroyed by fire in 1561; and we have, therefore, in Hollar's beautiful views (published in Dugdale's *S. Paul's*, 1658) only the truncated tower given to us. Dr. Simpson has done his best to help us in realising what was lost in the destruction of the edifice which preceded Wren's cathedral. Without disparaging the latter, we have cause indeed to regret the utter annihilation of the former.

CHARLES J. ROBINSON.

SOME NEW PRINTS.

WE have received from the Autotype Company a reproduction of a drawing by Mr. Frederick Shields, which, by the tenderness of its religious sentiment, reminds us of the very popular autotype of "The Gentle Shepherd," by the same artist. The design is called "The Angel Guardian," and consists of two figures—a beautiful boy and an angel, who are crossing a dangerous pass. The angel—who is crowned with fire—shields the child with her wings, and helps him to bear the lantern of truth and the staff of faith. Apparently unconscious of his guardian's protection, the child walks on without fear, and treads a serpent under his foot.

WE have also received some very successful autotypes after some of the earlier pictures of Mr. Holman Hunt, including the celebrated scene from "The Two Gentlemen of Verona," the

"Rienzi" vowing vengeance over the beautiful body of his slaughtered brother, the "Early Christian Missionaries fleeing from the Druids," and that beautiful head of an Italian child plaiting straw—the latest and simplest, but not the least beautiful, of the series. Whether regarded for their beauty as works of art, or as typical records of the most striking movement in the history of British painting, these admirable reproductions of some of the best works of the most faithful of the "Pre-Raphaelites" are equally welcome.

MR. A. WALKER RIMINGTON—whose fine etching of the Frauenkirche at Nuremberg we noticed at the time of its publication—has completed with equal success a much more difficult task. The subject of his latest etching—of which we have received an artist's proof—is the Campanile of Giotto at Florence, taken from the east, showing the south side of the Duomo on the right, and the beautiful little Loggia of the Bigallo on the left. The etching is of a large size, and gives a true sense of the height of the tower and the beauty of its proportions. Italian Gothic of this kind, with its clearly defined outlines and smooth surfaces of marble, its delicate carving and variegated inlay, requires great skill in tone, and precision in draughtsmanship, to render it satisfactorily with the needle. But Mr. Rimington's lines are accurate without being hard; and he has made the Campanile stand out fair and soft and beautiful in the morning sunshine at Florence. The etching is published by the Fine Art Society.

THE growing popularity of etching is shown in the new departure made by the Art Union of London. In return for the subscription for 1890, the council has resolved to issue to each member a set of eight etchings, contained in a handsome portfolio, instead of the usual large line-engraving. The etchings are by different hands; and all are landscapes, or at least out-of-door scenes. That by Mr. F. Slocombe is, as might be expected, the most successful, both for choice of subject and for technical accomplishment. Next we should be disposed to rank Mr. Percy Robertson's "Bridge"; though other tastes might prefer Mr. O. E. Holloway's "St. Paul's," or Mr. A. Morris's "Silver Strand." Taken altogether, they may be described as good, workmanlike examples of the art, especially when we bear in mind the vast number of impressions that will be required. It is to be hoped the flowing tide of industrial prosperity will bring with it an increase of subscribers to this old-established and most deserving institution.

NOTES ON ART AND ARCHAEOLOGY.

WE learn that the Queen has conferred the title of "Royal" upon the Porcelain Works at Derby, or rather upon the Crown Derby Porcelain Company (Limited). Though established for about ten years only, the productions of this manufactory have acquired a just celebrity for the beauty of their workmanship and "body," for originality of design, as well as for their reproduction of the old patterns of "Crown Derby." The prestige of Derby china, once so high, had sadly decayed before the establishment of the new company; but it may be now said to be completely restored. There are now two "Royal" Porcelain Factories, one at Worcester and the other at Derby; and it is difficult to say which best deserves such a distinction. The "Royalty" of Worcester dates from 1788; and it was in the year 1773 that George III. paid the visit to the Derby works, after which the crown, which was the origin of the term "Crown Derby," was added to Duesbury's mark.

THE Royal Anglo-Australian Society of Artists will hold a conversation in the galleries of the Institute on the evening of Wednesday next, January 24, when the collection of pictures to be exhibited shortly at Melbourne, Sydney, and Adelaide will be on view.

THE following have been elected members of the Royal Society of British Artists:—A. E. Brookbank, Gordon Browne, Val. Davis, Charles H. M. Kerr, Davidson Knowles, F. H. A. Parker, J. L. Pickering, S. Sidley, and Arch. Webb.

IN connexion with the Chelsea centre of the Lohdon University Extension Society, Miss Jane Harrison will deliver a course of ten lectures on "Athens, its Mythology and Art," illustrated with lantern photographs. The first lecture of the course, to which admission is free, will be given at the Chelsea town-hall on Friday next, January 24. A collection of photographs of Greek sculpture and painting, and a number of books dealing with the subject, have been placed for consultation in the Chelsea free library; and it is proposed that visits shall be paid both to the British Museum and to the gallery of casts at South Kensington.

MR. CLAUDE DE NEUVILLE—whose water-colour drawings of Oxford architecture were recently mentioned in the ACADEMY—has been commissioned to etch a large plate of Magdalen College Tower and several vignettes illustrative of the scenery of Oxford.

IN consequence of a fire at the Chiswick Press, it is feared that most of the back numbers of the *Hobby Horse* have been destroyed. The January number has to be reprinted; and, it cannot be issued until the latter part of the month.

As readers of the ACADEMY may remember Dr. Schliemann recently made an offer to Capt Bötticher to settle the discussion between them as to the real nature of the ruins at Hissarlik by a fresh examination on the spot. This examination took place during the first week of December, Dr. Schliemann being accompanied by Dr. Dörpfeld. There were also present, as arbitrators, Prof. George Niemann, of the Vienna Academy; and Major Steffen, of the Prussian Artillery. In the course of the examination, which was most thoroughly carried out, Capt. Bötticher withdrew his charge that Dr. Schliemann had tampered with the remains; and the two arbitrators have now signed a formal document, to the effect that, in their opinion, the remains are not those of a necropolis, as alleged by Capt. Bötticher, but of an inhabited town, including a temple and halls.

THE STAGE.

OBITUARY.

[WESTLAND MARSTON.]

To the ordinary playgoer of to-day the name of Westland Marston—who died but a week since in his lodgings in the Euston Road—conveyed very little. The playgoer of a quarter of a century ago recognised in Dr. Marston a writer legitimately prominent—one who was accustomed to furnish some of the best of our actors with parts in which they might hope to attract the approval of the literary. But it was at a still earlier period that Westland Marston was doing his most original and most characteristic work; and it is doubtful if the merits of "The Patrician's Daughter"—written when he was at most but twenty-three years old—have ever, in the author's subsequent career, been surpassed. This piece was produced by Macready at Drury Lane, in the year 1842. "The Heart and the World"

followed in 1847; "Anne Blake"—which had the Charles Keans among its interpreters—in 1852. Later on, Westland Marston made many adaptations, among which "Donna Diana," for Mr. Hermann Vezin and Mrs. Charles Young, and "A Hero of Romance" for Mr. Sothorn, ought to be mentioned. We remember seeing at the Lyceum, just twenty years ago, an effective play which was among the first successes of Miss Neilson; and only four years ago, Mr. Thomas Thorne, at the Vaudeville, produced "Under Fire." That, however, had no success; the fashion of the time no longer permitting Marston to repeat his earlier triumphs. Something more highly spiced was wanted, and something more stirring—we shall dare even to say that a certain lack of recent observation of life and society did fairly lay the writer open to some want of appreciation by his audience. But Dr. Marston, even when he was not actually poetic, was at all events literary. He wrote with admirable finish and grace. In his ornament there was an abundance of fine taste. Less than two years ago, we think, he published a book of *Reminiscences*, not common and trivial gossip—of that he was incapable—but well-considered and sagacious criticism chiefly of the stage that he had known so well, and in which he never altogether lost interest. A very high opinion of this book was expressed in the ACADEMY, we remember, when it appeared; and it is indeed a model volume of its kind, alike in its confessions and in its reticence. It is the worthy contribution of a true man of letters, who would pain nobody, yet would never merely flatter—it was the work of a man who was above all things both gentleman and artist.

In the latest days of the well-known assemblages at Northumberland-terrace, Regent's Park, it was the privilege of the present writer to be introduced to Dr. Marston. It was characteristic of Dr. Marston that years afterwards, when he was no longer a prominent person of the moment, it never seemed to occur to him to consider that the kindness of long ago had laid anybody under obligations to him. His entire independence and scrupulous chivalry were, indeed, thoroughly remarkable. Few people who were present when Mr. Irving tendered a benefit to him at the Lyceum can forget the impression made upon the house by the pathetic, but manly, appearance of the gentleman bereft of fortune and kindred, and by the singular appropriateness of the few words of thanks which he chose to address to the public and to Mr. Irving before the footlights. The behaviour of the man at such a difficult moment was faultless, and curiously indicative of character. That Dr. Marston was subsequently cheered a little by the reception accorded almost universally to his book, we have reason to know. But though much of his personal charm had remained, the interests of his own life had within the last few years sadly narrowed. We should suppose that one of the last occasions—perhaps the very last—on which he was seen in society was on an afternoon last summer, when he attended a party at the rooms of a long-attached friend—Mrs. Chandler Moulton. Though his health was very much broken, his graciousness and readiness of happy speech had not even then deserted him. His fortunes in life have well been compared with those of Job. He lost nearly everything that he valued—friends, money and, if not exactly reputation, at all events what stands for reputation with some people—immediate success. Yet it never occurred to him—as to the less courageous and less resigned—to "curse God and die." He put up, blandly and graciously, with the most modest of lodgings in the Euston-road; and, it is said, even with the station-bookstall for a

reading-room, and with the meats of the third-rate foreign restaurant. An admirable example of truth to his own convictions and truth to his art in writing—an admirable example, likewise, as a man of courage and serenity under misfortune!

F. W.

STAGE NOTES.

IN consequence of Mrs. Pfeiffer's serious illness, the production of her drama, which was to have been performed at a *matinée* in February, is indefinitely postponed.

MR. BENSON has been compelled to postpone his first performance of "The Taming of the Shrew" at the Globe Theatre, which had been fixed for this week, until Thursday next, January 23.

MUSIC.

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

ON Thursday morning (January 9) Dr. Longhurst, of Canterbury, read a short paper on "The Orchestra, Past and Present," beginning with the sixteenth century. The big orchestra of Wagner was evidently not to his taste, but a visit to Bayreuth would probably help him better to appreciate its merits. He was followed by Mr. E. Prout who, wishing for a practical result from the paper which he had read on the previous day, now proposed that a due proportion of questions in strict counterpoint be added to the present examination questions book of the society. In a brief but forcible speech he begged the society to acknowledge strict counterpoint, and by this means to satisfy musical conservatives as well as radicals. He was supported by Dr. Vincent, who stated that he knew members of the musical profession who kept aloof from them on account of their action in this matter. Dr. Hiles opposed the resolution, as a retrograde course. After much discussion, an amendment was finally proposed by Mr. W. H. Cummings. To Mr. Prout's resolution he proposed to add "for optional adoption." This Mr. Prout accepted, feeling that, at any rate, strict counterpoint would thus be recognised as an important part of the education of a musical student. The resolution thus amended was put to the vote, and carried unanimously.

On Friday morning Dr. E. J. Hopkins read an instructive and, at the same time, entertaining paper on old organs and organ-builders. He read quaint extracts from the diary of Thomas Dallam preserved in the British Museum. This famous organ-builder was commissioned to convey to the Sultan at Constantinople an elaborate mechanical instrument of his own design, as a present from Queen Elizabeth. Dr. Hopkins concluded with some curious extracts from old parish registers.

Mr. W. H. Cummings followed with a paper on "Fingering, Past, Present, and Future," in connexion specially with pianoforte and organ music. Like Mr. Prout, he had a practical object in view. He desires to arrive at universality in the matter of fingering. In England we mark the thumb with a cross, whereas on the continent the thumb is considered the first of five fingers. Teachers are, we believe, generally in favour of the latter system, but national pride probably more than anything else has preserved the former. It was Mr. Cummings's good fortune to show, as the result of much research, that the 1, 2, 3, 4, 5 fingering was first used in England, and that what we are in the habit of calling the "English" method

was introduced here by foreign musicians. This discovery ought to prove the death blow to the cross mark for the thumb. English publishers ought, as indeed Messrs. Novello have already done, to announce their determination to abandon the cross method. It would prove a great boon to teachers, and still more so to pupils. Both, at present, find the two systems of marking confusing; and, further, English music would thus stand a better chance of being played and studied abroad.

The congress concluded with a business meeting at which various matters were discussed. Liverpool has been fixed on for the conference of next year. In the evening there was a banquet, over which the mayor presided, and thus the proceedings were brought to a convivial conclusion.

J. S. SHEDLOCK.

MUSIC NOTES.

SCHUBERT's Octet was played at the first Monday Popular Concert of the new year, and was led by M^{me}. Néruda with her accustomed charm and skill. Miss Geisler-Schubert, grand-niece of the composer, joined Signor Piatti in Mendelssohn's Sonata in B flat for pianoforte and 'cello, and the lady played in a clear and intelligent manner. It was unfortunate that Miss Schubert's solo should come at the end of the programme. Chopin's Ballade in G minor has but a poor chance after the Octet. Miss Geisler-Schubert interpreted the piece with good feeling and a certain refinement. It is to be hoped that at her next appearance she will give a Sonata of Schubert's. She showed last season at her concert how admirably she can interpret the music of that master. Mr. Plunket Greene, the vocalist, somewhat hoarse in voice, sang with intelligence songs by Schubert and Schumann.

Hush, a vocal Berceuse by E. F. Spence (Woolhouse), is a soft, soothing song, sung with success at the Princess's in the monologue "Grown Up."

ROYAL SOCIETY of LITERATURE.—

This Society will meet on WEDNESDAY EVENING, the 22ND INST., at 8 o'clock, at their ROOMS, 21, DELAWARE STREET, ST. JAMES'S PARK, when will be read a Paper by Sir PATRICK COLQUHOUN, Q.C., F.R.S.L., on "SOME OF THE POPULAR, POETIC, AND PROSE SATIRISTS OF THE LAST HUNDRED YEARS."—E. GILBERT HIGHTON, M.A., Secretary.

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LITERATURE.

Louisa May Alcott: her Life, Letters, and Journals. Edited by Ednah D. Cheney. (Sampson Low.)

IN striking contrast with the pretentious *Life* of William Lloyd Garrison, which I lately reviewed in the *ACADEMY*, is the biography that Mrs. Cheney has prepared of her friend, the author of *Little Women*. Mrs. Cheney errs, if at all, in the direction of over-modesty. She does not attempt to magnify either her subject or herself. This, however, in the present case, cannot be considered an error; but, on the contrary, seems to be due to praiseworthy skill and judgment, united with clear insight and sympathy. An editor less sagacious would have aimed at greater elaboration. Mrs. Cheney appears to have understood that the story of Miss Alcott's life needed a plain and simple telling. It is given here almost wholly in her own words, drawn from diaries and letters. The result is a full, sufficient, and lifelike picture. Already, in a general fashion, many of the chief incidents in the life had been known to the world though Miss Alcott's published writings; for, as Mrs. Cheney says, "her capital was her own life and experience, and those of others directly about her." Mrs. Cheney undertook to supply what was needed to supplement, and to verify or correct the more or less irresponsible records in the story-books; and she is to be congratulated on the efficient manner in which she has executed her task.

Louisa May Alcott was born in 1832, the second of four daughters who, as Meg, Jo, Beth, and Amy, are the heroines of *Little Women*. The father, Amos Bronson Alcott, was described by Emerson—his best friend—as

"a pure idealist, not at all a man of letters, nor of any practical talent, nor a writer of books; a man quite too cold and contemplative for the alliances of friendship, with rare simplicity and grandeur of perception, who read Plato as an equal, and inspired his companions only in proportion as they were intellectual, whilst the men of talent complained of the want of point and precision in this abstract and religious thinker."—*Life and Letters in New England*.

He was one of those "children of light" who in worldly wisdom are no match for the "children of this world"; a truthful, trusting man, absorbed in the pursuit of high aims. His lack of practical talent, and not any defect of will or any indolence, rendered him incapable of providing suitably for his family; and the early days of Louisa and her sisters were spent amid chronic poverty, amounting even to positive want of the necessities of

life. Mr. Alcott was a pioneer in the matter of education; and his experiments in the training of the young, although, like all his other schemes, failures as a means of livelihood, were in other respects of high importance. In his own household his peculiar ideas on this subject had full sway. Many a worthy Concord matron must have been painfully exercised in her mind at the way in which Mr. Alcott was "ruining" his children. No corporal punishment—Solomon notwithstanding! Positively encouraging them to think for themselves and to balance motives for actions, like rational beings, and to ask the queerest questions! It is, indeed, quite possible that on Mr. Alcott's system introspection was carried too far—at any rate when guided by persons less clear-sighted than Mr. Alcott himself. A child whose temperament inclined to be morbid might be effected injuriously; but the risk of this was less evil than the thought-quelling and spirit-breaking system that prevailed in former days. In the case of the Alcotts at least, the children were, on the whole, free-hearted and happy, notwithstanding that, for the due development of their virtues, and perhaps for economy also, they had to subsist on such diet as "plain-boiled rice without sugar," and "Graham meal without bread and molasses." One of Mrs. Cheney's earliest recollections of Louisa is that, at a Conversation on Vegetarianism, when Mr. Alcott was affirming that a vegetable diet would produce "unruffled sweetness of temper," she heard a voice behind her, saying—"I don't know about that; I've never eaten any meat and I'm awful cross and irritable very often." It would seem, however, that the perfect work of the vegetables was marred, in the case of Louisa and her sisters, by the secret importation, in a band-box, of pie and cake, provided by a compassionate friend. Despite poverty and vegetables—thanks, in large part to a good father and one of the noblest of mothers—those Concord days were, as Miss Alcott afterwards declared, the happiest of her life.

For her mother, in particular, Miss Alcott had a strong, unwavering affection. Highly as she esteemed her father, she was of opinion that "all the philosophy in our house is not in the study; a good deal is in the kitchen, where a fine old lady thinks high thoughts and does kind deeds while she cooks and scrubs." The aim of Miss Alcott's life was to place her mother in comfortable circumstances, and when her mother died she wrote, "a great warmth seems gone out of life and there is no motive to go on now." "I am a busy woman," remarked Mrs. Alcott on one occasion, "but never can forget the calls of my children." She never did. She was their friend and companion, and as such watched over them and gave and received confidence. She believed in and trusted them, not fearing that they would be injured by contact with rougher elements in the world—a contact which, in the case of the Alcotts, who were ever ready to shield and succour the destitute, could not well be avoided. The home-life and character of both Mr. and Mrs. Alcott, and the relation in which they stood to one another and to their children, may be discerned in the following passage:

"When cautious friends asked mother how she

dared to have such outcasts among her girls, she always answered, with an expression of confidence which did much to keep us safe, 'I can trust my daughters, and this is the best way to teach them how to shun these sins and comfort these sorrows. They cannot escape the knowledge of them; better gain this under their father's roof and their mother's care, and so be protected by these experiences when their turn comes to face the world and its temptations.' Once we carried our breakfast to a starving family; once lent our whole dinner to a neighbour suddenly taken unprepared by distinguished guests. Another time, one snowy Saturday night, when our wood was very low, a poor child came to beg a little, as the baby was sick and the father on a spree with all his wages. My mother hesitated at first, as we also had a baby. Very cold weather was upon us, and a Sunday to be got through before more wood could be had. My father said, 'Give half our stock and trust in Providence; the weather will moderate or wood will come.' Mother laughed, and answered in her cheery way, 'Well, their need is greater than ours, and, if our half gives out, we can go to bed and tell stories.' So a generous half went to the poor neighbour; and a little later in the eve, while the storm still raged and we were about to cover our fire to keep it, a knock came, and a farmer who usually supplied us appeared, saying anxiously, 'I started for Boston with a load of wood, but it drifts so, I want to go home. Wouldn't you like me to drop the wood here; it would accommodate me, and you needn't hurry about paying for it?' 'Yes,' said father; and as the man went off he turned to mother with a look that much impressed us children with his gifts as a seer, 'Didn't I tell you wood would come if the weather did not moderate?' Mother's motto was, 'Hope and keep busy'; and one of her sayings, 'Cast your bread upon the waters, and after many days it will come back buttered'" (pp. 54-5).

Another glimpse is afforded in the following scene which Miss Alcott had noted in her journal. The date is 1854, and Mr. Alcott had been on a lecturing tour, unsuccessful as usual:

"In February father came home. Paid his way, but no more. A dramatic scene when he arrived in the night. We were waked by hearing the bell. Mother flew down, crying, 'My husband.' We rushed after; and five white figures embraced the half-frozen wanderer, who came in, hungry, tired, cold, and disappointed, but smiling bravely and as serene as ever. We fed and warmed and brooded over him, longing to ask if he had made any money; but no one did until little May said, after he had told all the pleasant things, 'Well, did people pay you?' Then, with a queer look, he opened his pocket-book and showed one dollar, saying, with a smile that made our eyes fill, 'Only that! My overcoat was stolen and I had to buy a shawl. Many promises were not kept, and travelling is costly; but I have opened the way, and another year shall do better.' I shall never forget how beautifully mother answered him, though the dear, hopeful soul had built much on his success; but with a beaming face she kissed him, saying, 'I call that doing very well. Since you are safely home, dear, we don't ask anything more.' Anna and I choked down our tears, and took a little lesson in real love which we never forgot; nor the look that the tired man and the tender woman gave one another" (p. 70).

Such were the influences under which Louisa Alcott and her sisters were trained.

The outcome was, not only that all the

children turned out well, but also that Mr. Alcott's ideas were given to the world in the most convincing manner possible. He has written several books himself—good, suggestive, inspiring books; but they can have nothing like the range of influence of his daughter's stories. "False ideas," as Cardinal Newman has told us, "may indeed be refuted by argument; but only by true ideas can they be expelled." The method of the reformer is to refute by argument; but Miss Alcott, consciously or unconsciously, adopted the surer method. Her stories were acceptable just because they were true to life; and, at the same time, they were surprising, because of the depths and possibilities of child-nature which they revealed. Men of science tell of germs floating in our atmosphere which, if they come into contact with certain infusions (each according to its nature), exhibit signs of life. The life was there in the germ. It needed the occasion to call it forth. In like manner, possibilities in the children which had been long suppressed found their opportunity for development in the method of training of which Alcott and Pestalozzi (to mention no others) were, separately, pioneers. The name and system of Pestalozzi are known everywhere; but that system cannot be better understood, or in reality have had more influence, than the kindred truths of the obscure philosopher of Concord which found vent through the books of his daughter. There were "mute inglorious" Megs, and Jos, and Beths, and Amys, always. That the children of to-day seem different from the children of the "good old times" is due to no change in their nature, but to the new possibilities for its development. It is a part—and far from the least important part—of the democratic expansion which marks this age.

Turning to Miss Alcott's own life, we find that the author is even better than the books. "Jo," wild and wayward, but true at heart, was, indeed, in a great degree, her counterfeit presentment. As she says: "I always thought I must have been a deer or a horse in some former state, because it was such a joy to run. No boy could be my friend till I had beaten him in a race, and no girl if she refused to climb trees, leap fences, and be a tom-boy" (p. 30). This and much besides is truly "Jo"; but in her inner life, Louisa Alcott was greater than this ideal. The wild and wayward element, under due control, became the motive force of a noble life of self-devotion. "I was born with a boy's spirit under my bib and tucker," she said "I can't wait when I can work"; and work she did at whatever honest task she could find. There was much need for her aid, to lift her family out of their poverty, and to help each member of it in his or her special career. Her journal contains many passages like this, which is dated September, 1861: "Wrote a story for C., as Plato needs new shirts and Minerva a pair of boots and Hebe a fall hat." We find her sending "neckties and some paper" as gifts to her father, while she herself is wearing such old gowns as she can patch up or friends have given to her; even here, often enough, dispatching the best of them to her sisters. On Christmas Eve 1864 she notes receiving ten copies of *Moods*, then just issued; and she is encouraged by the fact that "for a week, wherever I went,

I saw, heard, and talked *Moods* and "found people laughing and crying over it"; but before this and afterwards she is "hammering away at the parlour carpet" and "feeling very moral to-day, having done a big wash alone, baked, swept the house," &c., &c. She did, at length, redeem her family from their poverty. After twenty years of strenuous effort she was able to write: "Debts all paid, even the outlawed ones, and we have enough to be comfortable. It has cost me my health, perhaps [and in truth it had]; but, as I still live, there is more for me to do, I suppose." She went on doing, chiefly for others, for nearly sixteen years more, when her health finally broke down. Then she had to learn how not to do. "The learning not to do is so hard," she said, "after being the hub of the family wheel so long. But it is good for the energetic ones to find that the world can get on without them, and to learn to be still, to give up, and wait cheerfully." Whether doing or not doing, she did not grumble. No one outside her immediate circle knew what she sacrificed and suffered. Nay, no one whatever really knew; her high spirits and humour hid many an anxious thought; her journal was the only receiver of the secret. "Life is my college," she wrote in that journal in 1859, "may I graduate well and earn some honours." Readers of this book will admit that she graduated with high honours. A young woman who had read *Work* entered her service because she wished to see "if Miss Alcott practices as she preaches." She found that she did, for the experiences of Christie were, in fact, her own. No task, were it mere house-cleaning or plain sewing, was too lowly in its time and place. Emerson, who was her good friend from her childhood until his death, may have been thinking of her when he wrote that passage in "Illusions" where he says that "if we weave a yard of tape in all humility, and as well as we can, long hereafter we shall see it was no cotton tape at all, but some galaxy which we braided, and that the threads were Time and Nature." Her services were not confined to her own family. Had they been, her life might have been a quieter and also a longer one; for overwork, and her brief but brilliant career in the war hospital, undermined her health. She was the good genius of many who had no claim upon her beyond the claim which in her eyes was supreme—that they were in need. So, with success and increased resources came always new demands: "Every poor soul I ever knew comes for help, and expenses increase. I am the only money-maker, and must turn the mill for others, though my own grist is ground and in the barn." In the midst of all, she found time to do her part as citizen, exerting herself in women's and other public movements. She had some contempt for mere theorists, being herself so pre-eminently practical. When a swarm of "budding philosophers" invaded Concord she was not well pleased. "If they were philanthropists," she said, "I should enjoy it; but speculation seems a waste of time when there is so much real work crying to be done. Why discuss the 'unknowable' till our poor are fed and the wicked saved?" Her own abounding sympathy always rushed into action; and happily, unlike many "prac-

tical" persons, that sympathy enabled her to be helpful to others in *their* way even when it was not her own also.

Incidentally, Mrs. Cheney's book gives interesting glimpses of other persons besides Miss Alcott—of the other sisters: Anna, who inherited the "serene, unexact temper of her father"; Elizabeth, until her early death "a serene and saintly presence," as her sister said; the cherished May, who also died all too soon; of Emerson and Theodore Parker, both of whom exercised great influence over Louisa in her early life; of Thoreau, the Hawthornes, and others. Parker knew her when her struggle was keen, and he was well constituted to understand and admire her heroic spirit. A "God bless you!" and the grasp of his hand, gave her, she said, "courage to face another anxious week." When people say, as they sometimes do, that the influence of Theodore Parker is spent, they do not remember how great a power for good he was in his personal contact with many besides Miss Alcott; and that so his influence lives and will live through lives which he helped to bless and make worthy.

WALTER LEWIN.

Ireland and the Anglo-Norman Church. By G. T. Stokes. (Hodder & Stoughton.)

PROF. STOKES has not been long in fulfilling the promise made by him, in his *Ireland and the Celtic Church*, of writing a companion volume to that work, bringing the ecclesiastical history of Ireland down to the eve of the Reformation.

The period covered by the present volume is not, perhaps, so generally interesting as was the preceding, and there is something not altogether satisfactory in the title of the book. But as a pleasant and intelligible introduction to the study of Irish history it deserves warm commendation. As in the former volume, there is in this little that can be called original; but the story of the conquest is told in a clear and graphic fashion, evincing a thorough mastery of the authorities and a familiar acquaintance with the localities described. Like a certain eminent English historian, Prof. Stokes is a great cyclist, and his holiday excursions into the country have been turned by him to excellent use. As for his method of teaching Irish history there is much to be said in favour of it, and his criticism of those who mistake obscurity for profound thought and pedantic dulness for surpassing learning is not without a spice of truth in it; though, on the other hand, there is the danger, not always avoided by Prof. Stokes, of becoming trivial as well as simple. "To select great personages of light and leading, or great central epochs," round which to "group the onward march of events," is undoubtedly a much simpler and perhaps, on the whole, a more satisfactory way of proceeding than the strictly chronological, where events are apt to lose their true significance amid the multiplicity of detail that surrounds them.

Especially is this so in regard to Irish history at a time when there was really no national life at all. To treat Irish history as one would treat English history appears to be altogether a mistake. In the history of Eng-

land there is a continuity of national life—sometimes broadening, sometimes narrowing, but at all times visible—which is altogether wanting in that of Ireland. In Ireland it was only after the Cromwellian and Williamite wars had crushed out every separate interest in the island that a national life born of common suffering sprang into being, supplanting the old clan life. Till then each part of the island had its own separate life and its own separate history, which, in order to be understood, must be studied separately and in detail. Here (*e.g.*) it is the history of the English settlement, stretching out its arms of conquest now in this direction, now in that, and again shrinking to the inconsiderable dimensions of the English pale. Here it is the history of some great Irish clan, like that of the O'Neills, contending at one time against the English, at another against the O'Donnells. Here, again, it is the history of some great Anglo-Irish family, like the Geraldines of Munster, struggling to cut out for themselves a principality independent of English and Irish alike. To the student of English history, familiar with the idea of a central legislative and a central executive authority, such a state of affairs is bewildering in the extreme. In his endeavour to arrive at some sense of unity, he concentrates his attention wholly upon Dublin and the history of the English colony. Such a history may be sufficient and complete in itself, but it is evidently inadequate as a history of Ireland or the Irish people, and it is for this reason that I demur somewhat to the title given by Prof. Stokes to his present volume. What he has given us is not a history of Ireland and the Anglo-Norman Church, but a history of the Anglo-Norman conquest of Ireland and of the subsequent fortunes of the settlement down to about the close of the fifteenth century.

But to turn to the book itself. Prof. Stokes's account of the circumstances that led up to the invasion of Ireland by Strongbow and his comrades, and the subsequent conquest of the island, is complete and graphic. His narrative, enlivened by anecdote and by information of a most recondite sort, is, throughout, brimful of interest. But I must confess to a certain sense of disappointment at his treatment of Henry's legislative work in Ireland. The fact is Prof. Stokes is too prone to exaggeration. No doubt this is in some measure due to the audience to which these lectures were in the first place addressed. But one can hardly repress a smile when reading his description of the conquest of Ireland by Henry as a "great epoch, much talked of, widely celebrated, but almost entirely unknown," which it will be his object "to withdraw from the region of mythical shadows into the clear light of historic day." And, again, on p. 64, he writes: "Prince John's government was in every respect a disastrous one. It lasted but eight months, and yet it sowed seeds of mischief which have not yet fully matured." This is rank nonsense; but it is by no means a solitary instance of the exaggerated manner of writing in which Prof. Stokes occasionally indulges. Ever with an eye to effect, he is best in the descriptive portions of his work. It is when he comes to analyse character and interpret motives that he is slightly disappointing. Every historian is necessarily, at the same

time, more or less antiquarian. Occasionally with Prof. Stokes the antiquary overbalances the historian. His account of Henry's landing, of his triumphal progress northward from Waterford, and of the Christmas festivities of his court at Dublin, is excellent. But of Henry's ultimate intentions, of his policy in regard to Ireland, we are left almost completely in the dark. And yet, as every student of Irish constitutional history knows, there are few questions more interesting than that which relates to the scope of Henry's Irish legislation. Did he or did he not intend to establish an independent kingdom in Ireland? What is the meaning of Roger of Hoveden's assertion that at the Council of Oxford in 1177 Henry raised his son John to the dignity of "king of Ireland"? On these points Prof. Stokes is altogether silent. Possibly the requirements of his lecture-room prevented him discussing these and similar topics, less interesting generally, but of greater importance to the student of Irish history than a knowledge of the exact spot where the Anglo-Norman invaders landed, to which Prof. Stokes devotes considerable attention. Still I cannot help thinking that his book would have been more valuable had he done so, even at the expense of curtailing it within the limits marked out by Mr. Sweetman's *Calendars of State Papers*. For it seems to me useless to rewrite the history of the fourteenth and fifteenth centuries until the documents relating to that period are systematised and calendared. Prof. Stokes, it is true, makes good use of the materials at his disposal; but he has no fresh light to throw on the subject; and his remark that "Poynings' Act was the turning-point of Irish history," inclines one to believe that he has not studied this latter period so closely as he has done the former.

I suppose one hardly takes up a book on Irish history nowadays without wondering of what complexion of politics the writer is; but it would be difficult to say whether Prof. Stokes is a Home Ruler or a Unionist. Still, he would not be a true Irishman did he not have some grievance of his own against England.

"Here let me note," he says (p. 72), "one extraordinary piece of editorial folly—I was going to say, of Anglican wrongheadedness. It was bad enough to have Morice Regan's narrative edited and Giraldus Cambrensis translated by a man who, in his notes on Giraldus Cambrensis, identifies Kinsale, a town in Cork, with Kinselagh, an Irish tribe in Wexford; but then, when the government were officially publishing an edition of the collected works of Giraldus Cambrensis, to hand over the editing and annotating of his *Topographia Hiberniae* and of his *Expugnatio Hiberniae* to another Englishman equally ignorant of Ireland, was one of those thoughtless, hopelessly stupid actions which help to explain the failure of English policy in this country. One can scarcely imagine how even officialism of the densest character could pass over Irish scholars like Bishop Reeves, Mr. Hennessy, Mr. James Graves, or Mr. Gilbert in favour of any Englishman, no matter how learned in textual criticism, where a history and a geography dealing with Ireland were concerned," &c.

When Prof. Stokes comes to treat of the period covered by the *Calendars of Carew MSS.* I anticipate his indignation will pass all bounds. Perhaps, however, he is a little

inclined to make mountains of mole-hills; for even Irishmen, one must allow, sometimes trip in the matter of Irish topography and Irish pedigrees (and small shame to them!), as witness Prof. Stokes, who informs us that the ancient Offaly is represented by the modern county of Kildare. This is a small matter; but everyone of us who cares anything about the Ireland of the future will join with Prof. Stokes in his earnest protest against the doctrine that it is advisable that Irishmen should know nothing of the history of their own country. It is, as he says, "a narrow, a bigoted, and a dangerous opinion"; and yet I wonder how many Englishmen are aware that at this moment Irish history is a forbidden subject in Irish schools. How much wiser, how much more politic, would it be to place in the hands of each Irish boy—and, for the matter of that, of each English boy—such histories as these which Prof. Stokes has given us, written with a single eye to the truth, but full of sympathy for what is good and noble in Saxon and Celtic nature alike.

R. DUNLOP.

In an Enchanted Island; or, a Winter's Retreat in Cyprus. By W. H. Mallock. (Bentley.)

THIS is a brilliant book, in which a strange country is described from an original point of view. The cause of the author's visit to Cyprus, he tells us, was as follows. When staying in the house of a much-travelled friend in England, he received information from him of the existence in that island of an extensive vein of green marble, resembling *verd antique*; and this, he conceived, might perhaps be worked as a profitable speculation. The spot where it was said to be found was near a mountain called Pentadactylon, in the northern part of the island; and the objects by which it was to be recognised were a ruined church, a cave, a copious spring of water, and a cypress tree. With these data he started on his exploration; and after one unsuccessful attempt he discovered the place, but only to be disappointed at finding that the marble was scanty in amount and in small pieces.

So much for the immediate object of Mr. Mallock's journey. But, meanwhile, the speculator's thoughts had been diverted into another channel by the magic influence of the first impressions of Eastern scenes and of a life and associations altogether alien to those of modern Europe. In this connexion he propounds a somewhat novel view of the true purpose of travelling, which he repeats with no little insistence in the course of his volume. According to Mr. Mallock, the traveller's function is not to observe facts or to notice what is real in the present or in the remains of the past—to do so would be to have an object, and the true traveller must have no object; but to drink in "the stimulant of a new mental experience." Those who do this "are the only true travellers; for it is they alone who really love change for the sake of change, taking it into their system as a smoker inhales smoke, and finding it exhilarate them like a kind of spiritual hashish." "The true traveller is mentally the *émigré* of contemporary

revolution; and he exiles himself from his country in order that he may escape at intervals, if not from himself, at all events from his generation."

In this respect Mr. Mallock acted up to the principles which he enunciates. We have often been told that the amount which a man learns from travelling is in proportion to the store of information which he collects beforehand; Mr. Mallock assures us that six weeks before he landed in Cyprus he was not even aware of the existence of its capital, Nikosia. When he is present at the excavation of a Phœnician tomb, he says:

"The trench that had just been opened was the grave of a Phœnician child. . . . I had never been present at an occasion like this before, and it changed at once the whole character of the afternoon for me. I did not, as I have said, care sixpence about Phœnicia; but there was something that touched the feelings like a knife or a note of music in seeing after all these centuries the earth giving up her dead, and the toys of a child thrown back to the light which had shone on them last before the dawn of history."

We are half afraid that Mr. Mallock's definition of a traveller would exclude Herodotus and Marco Polo, and a few others to whom that title has usually been applied; and we are not certain that his views on the subject do not resolve themselves into a refined epicurism, which appeals in vain to persons who are not so *déillusionné* as he professes to be.

But it would be ungenerous to press these points when the result in the present instance has been to give us a most agreeable book. Mr. Mallock's tour in Cyprus comprised a stay at Nikosia in the interior of the island, and visits to Kyrenia on the northern, and Famagusta on the eastern, coast; and he was everywhere entertained by British residents. The Gothic structures, which date from the period of Western occupation, seem especially to have excited his admiration, surrounded as they are in this land by the unusual accompaniment of palm trees and other luxuriant vegetation. Among these he allowed his fancy to run riot; and while he describes them, he endeavours to picture at the same time the dream-land or cloud-land in which he himself lived. His account of Famagusta, with its mediæval fortifications and splendid churches, now deserted, is very romantic; but the place which attracted him more than any other was the Abbey of Bella Pais, in the neighbourhood of Kyrenia. The church and the refectory of this abbey are in perfect preservation; and the cloisters, which reminded him of those of Magdalen College, Oxford, are only ruined on one side. The following is his description of the refectory:

"Its door opened from the cloister on the side facing the precipice and opposite to the church. I entered. I was in a magnificent hall more than a hundred feet in length, more than forty feet in height, and in width more than thirty. Nowhere a stone was chipped, nowhere an angle obliterated. Not York Minster nor Westminster Abbey could show, in all their roofs, groining whose ribs rose and met more gracefully, or more complete preservation of the overarching stone. To another feature they could show no parallel at all—to the palms and oleanders on which the windows opened, and which, seen through this Gothic framework, looked like the work of sorcery. Presently, I espied a passage leading to some regions

beneath. I descended some broken steps which led me into a dim twilight; and, advancing a little, I came upon two crypts, perfect as the hall above, but not a third of its height, and sustaining their ponderous vaulting on low hexagonal columns."

Throughout this volume everything is gracefully described and invested with a tinge of romance and poetry; and an element of piquancy is added by the introduction of contrasts with modern European life and quaint and clever observations. In the course of the narrative, also, not a few amusing incidents are related, the prominent figure in which is the author's native travelling-servant, Scotty, whose real name was Abdullah, while this *sobriquet* had been appended to it owing to his having once visited Glasgow. Nor must we overlook a number of really good sayings, the best of which, to our mind, is the following: "The variety of travel is in inverse proportion to the speed of it." The fault is ours if, after perusing the book, our uncultivated British taste for solid food makes us feel as if we had been dining off pastry. It certainly is not everyone who can feel and describe, as Mr. Mallock has done, the enchantment exercised by the sunshine of the South and romantic memories; and therefore we are grateful to him for imparting to us this quintessence of the impressions of an impressionable traveller.

H. F. TOZER.

Sketches of Rural Life, and other Poems. By Francis Lucas. (Macmillan.)

OUR literature is rich in classical descriptions of the felicities of the peasant's existence. He must indeed be a soulless creature who is insensible to the vivid and picturesque beauty of those idyllic representations of rural life. But, while fully realising their charm, many, perforce, disallow their truth. In depicting a peaceful scene of simplicity, innocence, and joy, Goldsmith, in "The Deserted Village," was conforming to a canon of pastoral art. The pastoral poet, as Steele says, must discover what is agreeable in country life and hide what is wretched. In strong contrast with that charming product of the poet's fancy is the sombre picture—in the propriety of which Dr. Johnson acquiesced—of the peasant's life, with all its meanness and its misery, Crabbe presented in "The Village." Washington Irving's pleasant picture is not less sharply at variance with Cobbett's descriptions in his *Rural Rides*.

Historical evidence favours the verisimilitude of the darker representation. Once only—when, after the ravages of the Black Death, he found himself master of the labour-market—has the lot of the English land-labourer been more than barely tolerable at best. The first Statute of Labourers promptly determined that period of unfamiliar prosperity; and, from the reign of Edward III. until our own time, notwithstanding frequent legislation—sometimes remedial, but for the most part repressive—his condition generally has been more or less hapless. No substantial betterment of the lot of the labourer in husbandry accompanied the phenomenal progress in other departments of industrial life. He remained, as we have known him, inured to toil at a very tender age, his best years

passed in unremitting labour, embittered by anxieties, and haunted by a persistently intrusive vision of the comfortless inactivity, the pain, and the humiliation that awaited his declining powers—a figure at once inspiring pity and commanding respect, pathetic alike in his hopeless acquiescence in his lot and in the patient dignity of his endurance. It may be true that individual effort and kindly intention on the part of those socially above him were not always lacking to relieve with some touches of warmer colour the monotony of his life. But these at most availed very little to brighten the "hueless grey" of his *servitude*—the harsh term, still in general use in the south-west, itself a significant survival. It was no wonder that, in the first amazement of a fresh-born hope, the field-labourers in the southern shires regarded Joseph Arch as the apostle of a new evangel.

There is almost an absence of shadow in the presentment of rural life in the volume before us. Oppression and sordid care have no place in the lot of Mr. Lucas's peasant. His wage is more than sufficient for his need; he is quite content with his condition; and he can contemplate the future with complacency. "The Shepherd" says—

"I've every comfort I could wish,
And manage to pay my way,
And furthermore I've a little store
Against the rainy day."

Nor does the way in which "The Ploughman" regards his exposure to the weather accord with Crabbe's view of the "slaves" of labour hoarding up "aches and anguish for their age":

"Oh! the ploughman's lot is a humble lot,
And homely is his fare,
And we spend our toil
On our native soil
And breathe our native air.
Though it howls across our broad hillside,
And cuts us to the skin,
Our English blood, so warm and good,
Leaps up to drink it in."

"The Woodman," too, is above the promptings of discontent:

"Oh! the woodman's wages are sure and good,
His tool is keen and his arm is strong,
And though the weather be never so rude,
Lustily in the lonely wood
He labours all day long.
And now and then wakes up the hills
With a bit of an old song.
Of lop and top he gets his share
To furnish his winter's store,
And a faggot or two he well can spare
To lay at the widow's door;
And, if her old heart blesses him,
What could he wish for more?"

But the woodman belongs to the aristocracy of rural labour. Another portrait in this gallery of rustics, and one of the best in the series, is that of "The Hedger and Ditcher":

"Heigho! for the hedger and ditcher,
There's many wiser and many richer;
But leather, all leather from tip to toe,
The very worst weather that ever can blow
Is good enough for the hedger and ditcher.
Where the ragged fence runs up the hill,
With the thick gloves on his hands,
Busy with hook, and billet, and bill,
Yonder the hedger stands;
And he clenches and wrenches, and wattles and twists
The stubborn stems by the strength of his wrists
As if they were hempen strands."

And the brier, whose laughing roses swung
In June's delicious breath,
And the thorn where the linnet perched and sung
To his mate on her nest beneath,
And the berries of waxen pink that blush
On the spindlewood's slender spray,
Those merciless hands will lop and crush
Whenever they come in his way."

Stephen Duck himself, the poetical tasker or thresher who became rector of Byfleet—Crabbe's "honest Duck," whom Gay described as the favourite poet of the Court, and on whom Swift expended a bitter epigram—could not have produced a more sympathetic picture of "a tasker bred and born" than that limned by Mr. Lucas. Ancient memories of an exceedingly agreeable kind will be revived in many minds by the familiar environment of "The Tasker"—the

"big old barn with its gloomy bays,
And the moss upon the thatch,"
where the rats and mice scuttle about, and
"the fierce old tom-cat hides,
And the barn owl snores and blinks,
And between the sheaves the weasel glides";
and where the oaken

"floors send up the sound
Of the swivel's measured stroke."

The book contains pleasing descriptions of natural scenery, more than one of which we would transcribe, were it not for a restraining fear of indulging in the luxury of quotation more freely than courtesy permits. The sketches are largely informed with the feeling of the country, and show great love of beauty and intimate acquaintance with nature's moods and works. They indicate, too, familiarity with the rustic mind; and in no wise is this knowledge more truly illustrated than in the note of natural piety which occurs now and again, but never obtrusively.

It is of an older England that Mr. Lucas has given these transcripts. Nowadays, the leather garb of the hedger and ditcher is never seen, and the sound of the flail is rarely, if ever, heard on the countryside, where, too, the old spirit of faith and reverence is slowly dying out. These things were; but the peasant's life of simple happiness never existed outside the poet's imagination.

Of the other poems in the book, some of them of considerable merit, space will not permit any detailed notice. Two of the "Songs in the Old Style," however, call for mention. Of these "Violet Buds" is too long to quote; besides, "Winter" is more seasonable:

"When hungry fowl go roosting soon,
And nightly shines the crystal moon
O'er silent rills,
And icy winds their bugles blow
And crisping sheet the powdery snow
Oat o'er the hills;
Then merrily, merrily trim the fire,
Merrily troll about the bowl,
And merrily sing to your heart's desire,
For to solace the winter's lack
There's nothing so good as song and sack;
So merrily, merrily trim the fire.
When barns at early eve are fast,
And woodmen from the darkling waste
Their wallets bear,
And teams are housed by lanthorn light,
And fold-yards littered down at night
With special care;
Then merrily, merrily trim the fire,
Merrily troll about the bowl,
And merrily sing to your heart's desire,
For to solace the winter's lack,
There's nothing so good as song and sack;
So merrily, merrily trim the fire."

The echo will be readily recognised, and "special care" is unfortunate; but this is a good song withal.

JOHN F. ROLPH.

A DUTCH HANDBOOK TO THE HISTORY OF THE OLD TESTAMENT CANON.

Het ontstaan van den Kanon des Ouden Testaments. Historisch-kritisch Onderzoek door Dr. G. Wildeboer. (Groningen: Wolters.)

AMONG the many continental works which have found translators in recent years I do not remember one on the origin of the canon of the Old Testament. It is much to be wished that this convenient and thoroughly critical text-book, by Dr. Wildeboer (professor at Groningen), may attract the attention of some one who is alive to the wants of students. It is of a moderate length, and is well arranged. Many inaccuracies have crept into the ordinary hand-books which are here corrected. And the statements to which the author in his preface draws special attention—on the conception of canonicity in the Jewish schools, on the true significance of the history of the canon, and on the reasons why the Christian Church of our day can, and should still, retain the Jewish canon—deserve to be carefully studied as a necessary preliminary to the theological study of the Old Testament.

Some will naturally ask, What is the author's attitude towards Old Testament criticism? This is his reply:

"The history of the collection of the books of the Old Testament can with much justice be regarded as a continuation of the history of the origin of these books. Often our enquiry presupposes certain results as to the origin of the elder Scriptures. But the research as a whole is not based upon these. And the arguments which we borrow from the results of historical criticism are so illustrated and confirmed from another side that they do not much affect the security of our argument."

In a note to this paragraph—the book is in paragraph form—the author remarks that it would be easy to derive from the late origin of Daniel in its present form (about 165 B.C.) and of Chronicles (about 250 B.C.) some evidence with regard to the canonisation of the second and third collection of books. But, he adds, the reader will see that the date given for the canonisation of the second collection rests upon independent grounds, and that the position of Daniel in the third collection of itself testifies to the late origin of the book.

Dr. Wildeboer has a comprehensive knowledge of the literature of the subject, and refers to the most recent books—Dutch, German, and English. His treatment of the subject of the canonisation of the law is circumspect and yet thoroughly up to date. A similar remark may be made of his section on the references to the Old Testament canon in the New Testament, which, he says, on the one hand oppose the theory that a fixed canon existed since the days of Ezra, and on the other hand give some positive hints of value for our conception of the history of the origin of the canon. The book introduces the student to the present state of critical research in this difficult subject, and should not be neglected by Biblical students.

T. K. CHEYNE.

NEW NOVELS.

Two Pardons. By Henry Scott Vince. In 3 vols. (Ward & Downey.)

Redeemed in Blood. By Lady Florence Dixie. In 3 vols. (Henry.)

Dr. Greystone. By Mme. Van de Velde. (Trischler.)

A Cavalier's Lady. By Constance Mac Ewen (Mrs. A. C. Dickers). (John Heywood.)

A Stage Romance. By Lilith Ellis. (Remington.)

Wheat Certainty. By John Cahill. (Ward & Downey.)

Paul's Friend. By Stella Austin. (Walter Smith & Innes.)

Jonathan Morle. By Elizabeth Boyd Bayly. (Jarrold.)

Cousin Ned. By Louisa M. Gray. (Glasgow: Bryce.)

Boycotted. By Mabel Morley. (Remington.)

THE name of Mr. Scott Vince is unknown to us as a novelist, but he has written a fairly successful work in *Two Pardons*. It may not call forth much admiration from the literary point of view, but the story is cleverly constructed and evolved. It opens with a dramatic prologue, reciting the tragic circumstances of a duel which takes place at Chagres, on the Isthmus of Panama. Then the scene changes to the quiet English village of Avonham, in Marshshire. Here lives a fascinating widow, Mrs. Stanhope, who has earned the warmest eulogies for her kindness to the poor. The sleepy village is suddenly thrown into excitement by the settlement within its midst of a certain Mr. Galbraith, of whom no one knows anything except that he is a man of great wealth, who buys a large house, and land without stint. Village life as it is still led in some remote parts of the country, with all its gossip and its petty events forming a nine days' wonder, is faithfully delineated. A considerable portion of the first and second volumes is occupied with the account of a Parliamentary election of the good old type, with the time-honoured custom of broken heads and much wilful destruction of property. But the election is only a subordinate incident in the weaving of the plot, which is of a double character. In the first place the wrath and jealousy of two men, Alfred Shelman and his *fidus Achates* Adolphus Carter, are evoked in consequence of the affection manifested by one Walter Rivers for Mrs. Stanhope, and by Galbraith and certain friends of his for the fair daughters of Mr. Abel Bompas, an Avonham magnate. Little by little they cherish the growth of sinister designs, until these culminate in murder. It would be unfair to the author to follow further this portion of his narrative. Meanwhile, the second branch of the plot is being worked out; and in course of time the past life of the bewitching widow is gradually exposed to view. It has been marked by wicked passages, of which she now bitterly repents, and which she is endeavouring to expiate by good deeds. At last she is deeply enmeshed, and her intimate relation to the actors in the duel described in the prologue is made clear. The novel has plenty

of incident, and is unquestionably interesting for its kaleidoscopic views of country life.

Whatever else be said for or against Lady Forence Dixie's novel, it is indubitably exciting. Indeed, it almost takes one's breath away. The very title, *Redeemed in Blood*, is unpleasant; and one or two of the characters endeavour to live up to it. The woman known as Lady Wrathness is about as fine a specimen of a human tigress as we have met with. She knocks down an innocent girl with a knuckleduster, nearly killing her, and hunts her own husband all over the globe, holding over him the horror of a murder which she knows he is innocent of, but which he himself believes he has unwittingly perpetrated. In order to screw up her courage to the sticking point this strange being swallows tumblerfuls of raw brandy, from whose effects she recovers in the most marvellous manner. She has in her possession the written confession of the real murderer; and a whole system of plotting and counter-plotting ensues for the possession of this document, which is concealed in a black bag. The heroine of the story, Lady Maeva Doon, loves Lord Wrathness, and is resolved on proving his innocence. This she is eventually instrumental in doing. Lady Wrathness suspends the precious bag over a lofty cliff near Santa Cruz; but Maeva, and a youth named Hamilton, who is in love with her, determine to circumvent her. Hamilton cuts the rope and loses his life at the hands of the enraged Lady Wrathness; but as the bag falls into space, it is caught by Maeva and Lord Wrathness, who have timed their arrival to the exact moment in a boat beneath. There are other marvels almost as extraordinary as these. That Lady Florence Dixie can write well is shown not only by her natural sketch of Maeva, but by the character of Lady Ettrick, and her charming sketches at the opening of the youthful lovers Rory and Lorna, who certainly do not bend to the customs of conventional society. Lady Florence Dixie states that this is her first novel. That being the case, the critic ought not to err on the side of severity, but we are quite convinced she will live to see that *Redeemed in Blood* is a literary mistake; and when she has laid aside the hysterical style, of which it is an almost perfect example, she will do work that is more commensurate with her undoubted talents.

Mdme. Van de Velde is a vivacious writer, and her *Doctor Greystone* is above the average of single-volume novels. Indeed, the picture of the doctor is invested with a quite unusual measure of individuality. The early blighting of his life, with the trouble that attends him in consequence of the death of his wife, and his subsequent self-immurement in a Leicester-shire village, must evoke sympathy on the part of every reader. He is more sinned against than sinning, and men are always predisposed to regard such a being with affection. Greystone's penchant for vivisection is forgotten in his noble efforts to alleviate human suffering. Into the mouth of one other person in the story, Sir Everett Barston, the writer puts many clever things, as, for instance, "The world is full of great men whom nobody knows, and of little men whom everybody extols." But while Mdme. Van de Velde shows unmistakeable cleverness, why

should she commit such solecisms as, "He made an effort to mix into society."

Mrs. Dicker's romance of the Isle of Wight, *A Cavalier's Lady*, is more successful than the general run of historical novels. It purports to be the journal of Mistress Judith Dyonesia Dyllington, and it is concerned with the troubles which that headstrong and unfortunate monarch, Charles I., brought upon himself. The king is himself introduced into the story, as also are Cromwell and Milton. The characteristics of the Protector have been rendered so familiar to us through the pages of Carlyle that it is not surprising Mrs. Dicker has attained a fair amount of *resemblance* in her delineation. There is considerable display of antiquarian research in the passages of this story relating to the earlier history of the Isle of Wight.

A Stage Romance is very tragic, perhaps unnecessarily so, for we do not see why it should have been incumbent upon Evelyn Erle and Arnold Rivers to throw their lives away in the manner they did. Perhaps the fact that the lady was a mystic and a fatalist had something to do with it:

"In theory she was a Platonist, tinged with the mysticism of Allan Kardec's theory of re-incarnation. She had not yet met the man who could touch her strangely balanced nature. She influenced all with whom she came in contact, without in return being influenced by any."

But the conqueror came at last, and the end of her love was darkness, gloom, and death. We shall be glad to meet with Miss Ellis again under more cheerful circumstances.

The Cornish story, *Wheal Certainty*, is very touching. As the name implies, it deals with a mine discovered on the property of Michael Treleven; but this is only a peg on which to hang a moving story of love and revenge. Ruth Treleven is a charming creation, and her sorrows and final deliverance from the persecutions of an aged and fiendish lover excite genuine sympathy. Mr. Cahill writes with ability and freshness.

Paul's Friend excellently fulfils its mission, being "a story for children and the childlike." Miss Austin is one of the few writers who can depict children with all their winning ways and naturalness. Little Paul Charteris and his sister Paulina are delightful, and this record of their youthful joys and trials is just the book to place in the hands of boys and girls. It is also not without its lessons for "children of a larger growth." Socrates the dog and Chum the cat, who figure prominently in the narrative, are exceedingly knowing animals.

The writer of *Jonathan Merle*: a West-Country Story of the Times, has something in common with Miss Edna Lyall, but her religious philosophy is more healthful and satisfying, if her literary facility be inferior. Jonathan Merle himself is a manly, earnest fellow, a sincere Christian without cant, and consumed with the desire to do all he can for the amelioration of the race. He is better than the hazy philanthropists with vague notions, and by dint of resolutely doing the duty nearest to him he achieves high results. Miss Bayly's story is very thoughtful, and pervaded by a high tone.

The same praise can honestly be awarded to *Cousin Ned*, and a pathetic interest attaches to it from the fact that it is a posthumous work. Miss Gray had a gift for writing stories with a moral purpose. Her style is simple and effective, with no pretensions to genius. Her latest published production may be read with genuine pleasure, and at the same time with regret that the young have lost a sincere friend.

Boycotted, an Irish story by Miss Morley, is diversified by some pleasant love passages; but we prefer to take our fiction and politics apart, as we can then enjoy the one and discuss the other.

G. BARNETT SMITH.

CURRENT LITERATURE.

Scenes from a Silent World. By Francis Scougal. (Blackwood.) The readers of *Blackwood's Magazine* in the past year have had most of these scenes before their eyes, but the present volume is not a mere reprint of what has already appeared. It contains a chapter upon Capital Punishment which is well worth consideration, and an earnest appeal for more sympathetic treatment of the inmates of our prisons. Mr. Scougal believes that much good would result if the silent world to which the criminal is condemned could be visited by a properly organised body of unofficial persons, who would make acquaintance with every individual prisoner and study his case in all its bearings, past and future, with a view to his amelioration. Although he does not put his suggestion into any practical shape, we should hesitate to say that it is impracticable. Mr. Scougal has himself shown what can be done by means of personal intercourse. He found hopeful traits even in condemned murderers, and drew forth, by sympathy, what otherwise would have remained for ever locked up:

"'A friend!' exclaimed a criminal, on whom the chaplain's visits had had no effect. 'A friend!' He remained silent for a few minutes, with his piercing eyes staring into the face of his visitor; then he suddenly flung himself back on his pillows, muttering, 'Well, when I came into this hateful place—ay, and long before—I thought I had done with friends for ever and ever! It goes very hard with me to believe I've got one now.'"

It should be borne in mind that in some few prisons ladies have, of late years, been allowed to visit the women's cells; but this privilege, owing to indiscretion, has in several instances been withdrawn. We are disposed to think that men would prove better visitors than women. They are more ready to recognise the letter of the law and to keep their feelings under control. Mr. Scougal—many of whose over-true stories are stranger than fiction, some rather ghastly, and a few relieved by a touch of humour—is a strong opponent of capital punishment. His language is, we think, more forcible than his logic is convincing; but he deserves to be heard.

Old Age: the Results of Information received respecting nearly 900 Persons who had attained the Age of Eighty Years, including Seventy-four Centenarians. By George Murray Humphry. (Cambridge: Macmillan & Bowes.) This book is welcome, not only for the information it contains, but for the evidence it supplies of the growth of a more scientific method of dealing with the problem of longevity. The frank credulity of Easton and his school, who regarded all centenarian claims as matters to be dealt with by faith and not by evidence, has passed away. Sir G. C. Lewis and Mr. W. J.

Thoms both did good by their persistent demand for evidence; and the latter in particular achieved a great service by the exposure of many imposters—some of whose falsehoods were so glaringly improbable as to seem intended to challenge doubt rather than invite the belief with which they were received. Dr. Humphry's book is not, however, simply a discussion of the question, "Can man live a hundred years?" for that question has been decisively answered in the affirmative, although many make false or mistaken claims to an existence of a century. It is a digest of the information on old age brought together by the Collective Investigation Committee of the British Medical Association, supplemented by some later data. This mass of material is expounded in a very satisfactory manner by Dr. Humphry. That civilisation is lengthening the term of human life seems to be quite clear. The system of birth and death registration now used will in a few more generations probably make this increasingly manifest, as it will then be much easier to trace the life-history of individuals. That our very complex society has its special dangers need not be said; but the greater security of life, the increase of sanitary knowledge, the improvement in cleanliness, the better food, and the wider interests of the mass of the community, have had the effect of lengthening the term of human existence. It is a significant fact that longevity is commoner among women than men. How is this to be explained, except by the greater regularity of the lives of the female sex? This, in fact, appears to be the broad lesson of Dr. Humphry's book. Some old people have been free livers, and possibly have violated every hygienic law; but when the data are examined as a whole, it will be seen that temperance in all things is the highway to a healthy old age. Perhaps the first essential is the most difficult of all; for the centenarian is almost always "well-born" in the physical sense—that is comes of a stock that has a constitutional power of endurance. Yet as vicious habits may destroy the finest physique, so the rational management of life, the alternation of physical and intellectual interests and employments, the cultivation of a cheerful temper, and the careful avoidance of excess whether in eating or drinking, in the play of the passions, in work or in pleasure, will do much to counteract original defects of constitution. This is not a new doctrine; but the moralist who advises a sober, cheerful, and temperate life may now reinforce his counsel by these facts of science, which show that this is the surest method by which to attain length of days—a boon often desired even in an age of superficial pessimism.

The Makers of Modern Italy. By J. A. R. Marriott. (Macmillan.) In this little volume of less than one hundred pages, Mr. Marriott gives us an admirable sketch of the rise of Italian nationality. He describes the unification of Italy as the work of three men—Mazzini, Cavour, and Garibaldi. To these he adds a fourth—Victor Emanuel, the first king of United Italy, "whose coolness and courage, whose temperate zeal and whose unswerving honesty, whose clearness of vision and unfailing commonsense, gave consistency and coherence to the life work of them all." Mr. Marriott carefully avoids the graceless task of appraising the comparative value of the work which each of these great men achieved for Italy. He is content with admiring all. As he eloquently expresses it:

"The Prophet, the Statesman, the Crusader, each was complementary in his lifework to the other. Possessed of widely diverse gifts, dissimilar in temper, and generally opposed in policy, but equal in abnegation of all selfish aims, equal in devotion to a noble cause, equal in the steadfast

courage with which it was pursued, each will have his proper niche in the temple of Italian unity, for each contributed most precious gifts—each freely gave his life and lifework—to the building of that imperishable fane."

Mr. Marriott has read Mazzini to some purpose. He points out that with Mazzini "the sole origin of every right is in a duty fulfilled." He describes him as he was—no mere dreamer of vain dreams, no fawning demagogue, but

"a pure-minded, God-sent prophet, self-devoted to the noble task of rescuing his fellow-countrymen from the degrading yoke of alien tyrants, of emancipating his fellow-men throughout the world from the no less ignoble tyranny of selfish passions and of base desires."

We have said enough to show that these three lectures will be an intellectual treat to all who sympathise with the making of modern Italy.

From Kitchen to Garret; Nooks and Corners. By J. E. Pantan. (Ward & Downey.) What Mrs. Pantan calls "the ever fascinating subject of household management and household decoration" forms the subject of these twin volumes. They will prove a useful present to young couples entering upon the rather fearful pleasures of an establishment of their own, and even old stagers may gather from them not a few hints for the improvement of their homes. It will be understood that these books are essentially women's books. We cannot imagine any man taking them in hand except for the purpose of criticism. Moreover they are, to a large extent, class books. The domestic economy about which they treat is that of the middle and upper-middle classes—the professional and mercantile folk—among whom there is an increasing desire to get the largest possible amount of enjoyment out of their incomes, but who, through ignorance, often fail in doing so. Mrs. Pantan will tell them where they can get tasteful things cheaply, and how they can produce satisfactory results out of the least promising materials. She will advise them how to furnish "artistically" their reception rooms, and make their nurseries and bedrooms cheerful and healthy. She will impart to the young housekeeper all those domestic details which, we believe, form the staple of conversation among the newly-married, and she will win the regard of those who are candidates for matrimony by her generous views on the subject of dress.

"Dress," she says, "is, unfortunately, so frightfully expensive nowadays that the problem of how to dress at all, always a serious one, has assumed gigantic proportions of late years."

An allowance of less than £100 a year may clothe, but cannot dress, its recipient. It is only fair to add that in apportioning an income of £1000 a year, she is kind enough to assign one-tenth for "clothes for husband," while only £75 is retained for "clothes and pocket money for wife." Perhaps the lady's dress, in contradistinction to "clothes," is paid for out of the balance for incidentals, which is a big one.

A Guide to District Nurses. By Mrs. Dacre Craven. (Macmillan.) No better qualified person could have been chosen than the author of this little book to write on Nursing. Mrs. Craven was trained at St. Thomas's, and worked at King's College, Hospitals. She has seen the chief continental hospitals, and those of Canada and the United States; and she helped to nurse the sick and wounded in the Franco-German War. It was only natural, therefore, that she should be chosen by the trustees of the Jubilee Fund to write this small manual for the use of the nurses of the Queen Victoria Jubilee Institute. All who are in any way connected with the sick poor will find many useful hints in it, whether they have adopted the profession of a nurse or not. The

personal qualifications of the district nurse, arrangement of the sick-room, its ventilation, cleanliness, temperature, and cookery are lucidly treated. There are rules for keeping registers, reports, &c., which will be practically useful in every household where typhoid or scarlet fever make their unwelcome appearance. Indeed, the chapter on the latter disease ought to be studied by all mothers. It is quite needless to commend Mrs. Dacre's book. Without a superfluous word, from beginning to end it forms an admirable handbook of Nursing.

Historical Tales and Legends of Ayrshire. By William Robertson. (Glasgow: Thomas D. Morison; London: Hamilton, Adams & Co.) Mr. Robertson has collected a quantity of interesting matter; but it is unfortunate that he has not made his book more attractive. Only after repeated attempts, indeed, were we able to read it. "Contest for" is used where the preposition is needless; and it is hardly possible that "akin with" could be a right construction. Expressions like "vernal influences," "eventuated," "the jubilate of its strains blending away into the dirge of the coronach," occurring frequently in serious narratives, warn the reader off the ground. Mr. Robertson's writing requires to be drained and stubbed. These strictures apply more especially to the stories in which the author draws on his imagination. When he has facts to deal with the ground is firmer. Putting the language aside, we find in the historical portions research and a laudable impartiality, and in the legendary and romantic narratives a feeling for the picturesque. As Mr. Robertson points out in a preface, which, in style, contrasts favourably with the bulk of the book, Ayrshire is rich in historical associations. Haco was defeated on its shores; Wallace and Bruce "wrought wondrously" within its borders; to it the Lollards came; and Cromwell in the Fort of Ayr "stabled his steeds in the shadow of St. John's." Roman and Pictish remains, crannogs and tumuli, give it a place in archaeology as interesting almost as its place in history. Then there is plenty of material for the study of its social condition past and present. If, instead of giving us twenty-eight disconnected papers, Mr. Robertson had put some method into his work, and beginning with his "Prehistoric Sires of Ayrshire," traced the development of society in Kyle, Carrick, and Cunningham to the present time, his long-winded stories of wraiths and raids and sheep's heads would have found their proper compass and significance as incidental illustrations of the manners and beliefs of the times. He would have taken much greater interest in his work, and so would his readers. Everything required for such a plan is contained in the present volume; and, from the forcible and compact style of one of the papers—"The Story of Kyle and Carrick Four Hundred Years Ago"—we are convinced that Mr. Robertson is equal to something of the kind.

Heroines of Scotland. By Robert Scott Fittis. (Paisley: Alexander Gardner.) Mr. Fittis possesses a familiar knowledge of Scotch history, and of the annals of many Scotch families, and is chiefly interested in the antiquities of his subject. He is too good a patriot not to catch fire sometimes; but his pages are burdened with matter that would have been sufficiently prominent in an appendix, and the style is rather halting. "Many glorious women that are famed for masculine virtue" is the fitting quotation from Webster which Mr. Fittis uses as one of the mottoes of his book. Isobel, Countess of Buchan, who installed Bruce as king of Scotland; the amazons, Black Agnes of Dunbar, Lilliard of Ancrum, Margaret Campbell—the heroine of "Edom

o' Gordon"; and the strong-hearted martyrs, Isobel Alison of Perth and Marian Harvie of Bo'ness, are among the harder heroines whom the author seems to prefer; but he writes also of Helen of Kirkconnel, Bessie Bell and Mary Gray, and other ill-starred ladies dear to romance.

Police! By G. T. Clarkson and J. Hall Richardson. (Field & Tuer.) The two authors are a police officer of many years standing and a journalist whose daily duty has brought him into contact with policemen of all ranks. The book does not pretend to contain a complete chronicle of the police, and still less of crime. The writers have co-operated to sketch in broad outlines the constitution of our guardians of the peace. The metropolitan force is especially dealt with, as that body is governed not by the ratepayers but by the Home Secretary. The book is written in a very rambling vein, and embraces all sorts and conditions of men from that delightful artist, the late John Leech, to vulgar murderers like Peace. Chap. xv. gives a very detailed and impartial account of the recent disturbances in Trafalgar Square, and chap. xiii. of the Jubilee Plot. The earliest orders issued to the force in 1830 are given in some detail, and the writers question whether the "frog's march" is not a breach of these orders. The book has something to tell us about London slang. For instance, the cabmen call a stand near a certain club in Trafalgar Square "Poor Man's Corner," because the club members "pay the legal fare" and no more. A burglar's kit is given, and we learn with some surprise that it was not till 1758 that the first forger of a Bank of England note was executed. We have, however, said enough to show that the book gives a good deal of information in a chatty and discursive manner.

From Printing-Office to the Court of St. James's. By W. M. Thayer. (Hodder & Stoughton.) Charles Lamb was not singular in his dislike of the industrious apprentice. A man so obviously capable of advancing himself does not require our sympathy. Benjamin Franklin is the industrious apprentice of history. We cannot say his character loses any of its priggish traits under Mr. Thayer's treatment. On the contrary, the author has added a tone of self-righteousness which is entirely absent from the Autobiography. The book professes to be a biography of Franklin for the first thirty years of his life. The title is, therefore, misleading, as Franklin at the end was still a printer, and had not begun his public career. Hardly one of the 380 pages is without a piece of entirely imaginary dialogue. But the worst feature of the book is that it is not so much a life as a panegyric. "Franklin is the wisest man I ever knew," interjected Coleman (p. 359). Coleman's interjection is the one staple of the book. Eulogy is palatable when met with occasionally; but it soon palls when it seasons every dish. As long as the reader finds the style clear and unpretentious, he has no right to complain; but he may fairly object to the vulgar (or legal) use of such words as "party":

"Once a party applied for several hammers, to whom Maydole was indebted for some favour; and the party said to him—" (p. 215).

The author does not state that he writes for boys; and it is as well he does not, as we doubt whether the perusal of this book would awake any feelings but those of dislike to one whom Bancroft has styled "the true father of the American Union." Such is the natural result of unqualified praise.

Trying to Find Europe. By Jimmy Brown. (Sampson Low.) The title of this book is its worst fault; but we forgive the author after

reading it. It is distinctly amusing. The American boy tells his own tale. He runs away from his brother-in-law's house to find his father in Europe. The fun begins in the first chapter with his sister's wedding:

"When I found that things were to be thrown at Sue and Mr. Travers, I thought I would throw something of more consequence than the old slipper that mother meant to throw. . . . There was a big india-rubber boot in the garret which weighed about twenty pounds. I went up into the garret every day for nearly two weeks and practised throwing this boot at a mark. I made a splendid invention, too. Instead of throwing the rice separately, I filled the boot full of rice and then threw it with a circular sort of motion. It would whiz through the air with the stream of rice coming out of it just as fire comes out of a fireworks when it is first lit and moves slowly, and then when the boot struck the mark it would seem first to burst into rice. I practised with this invention till I could hit the mark every time and I felt sure that if there was any luck in throwing things at married people I couldn't fail to get it."

The success of this novel experiment need not be told here. We do not wonder that after this the American boy preferred running away to living with his brother-in-law. The book overflows with humour, and will amuse readers of all ages.

NOTES AND NEWS.

THE late Sir Henry Yule was elected a foreign correspondent of the Académie des Inscriptions on December 27 of last year, together with Dr. Neubauer. As our readers know, he died on December 30, but not before he had received the news of his election. From his deathbed he sent the following characteristic telegram, which was read at the meeting of the Académie on January 3:

"Reddo gratias, illustrissimi domini, ob honores tanto nimios quanto immeritos. Mihi robora deficiunt, vita collabitur, accipiat voluntatem pro facto. Cum corde pleno et gratissimo moriturus vos, illustrissimi domini, saluto."

MR. JUSTIN HUNTLY MCCARTHY has been for some time past engaged upon a History of the French Revolution, which will be published by Messrs. Chatto & Windus in four volumes, uniform with his father's *History of the Four Georges*. The first two volumes are already in the press.

MESSRS. LONGMANS will publish shortly *France and her Republic: a Record of Things seen and heard in the Centennial Year 1889*, by Mr. W. H. Hurlbert, an American Catholic, well known as the author of *Ireland under Coercion*.

MESSRS. SWAN SONNENSCHNEIN & Co. will issue shortly *The Life and Times of Robert Owen*, in two volumes, by Lloyd Jones, edited, with a memoir of the author, by William Cavines Jones.

MESSRS. WARD & DOWNY will publish immediately a new book by Mr. John Ashton, entitled *Social Life under the Regency*. It will be in two volumes, with numerous illustrations.

THE next volume in the "Eminent Women" series will be *Mary Shelley*, written by Mrs. W. M. Rossetti.

MESSRS. DEAN & SON announce a new edition of Lieut.-Col. Knollys's *Shaw the Life-Guardsman*, which will contain several new illustrations, and some hitherto unpublished matter relating to Shaw's early life, which has been compiled by a relative from papers in the possession of the family. Among the illustrations will be a picture of the farmhouse in which Shaw was born.

MESSRS. SWAN SONNENSCHNEIN & Co. have in the press a translation (from the second French edition) of Roger de Guimps's *Life of*

Pestalozzi, by Mr. J. Russell. Mr. B. H. Quick is writing an introductory preface. The same publishers are just about to issue a second edition of Compayre's *History of Pedagogy*, and a fifth edition of the Baroness von Bülow's *The Child and Child Nature*. The increasing demand for such books on the theory of education seems to augur well for the future of teaching in this country.

MESSRS. TILLOTSON & SON, of Bolton—who claim to be the originators of the plan of publishing novels in a series of newspapers—have already made arrangements for 1891 with some sixteen authors, among whom we may mention Messrs. James Payn, Justin McCarthy, Robert Buchanan, S. Baring Gould, W. Clark Russell, Adeline Sergeant, Mrs. Alexander, Dora Russell, and the author of "Molly Bawn."

SIR HENRY PEEK has offered prizes of £60, £40, and £20, for the three best essays giving information as to the methods and regulations under which meals are given, either by the state or by voluntary agencies, to necessitous children in large centres of population in foreign countries. The essays may be written in either English, French, or German, and should not exceed 40,000 words in length. They must be sent in to the London Schools Dinner Association by April 30.

MRS. ALEXANDER IRELAND will lecture on "Browning" at Toynbee Hall on Sunday evening next, January 26; and she is also to give a series of six lectures at Southport, during February and March, on the poet's works. Dr. Furnivall is to open a discussion on Browning at the Hampstead Vestry Hall, Haverstock Hill, on February 4.

MESSRS. W. H. ALLEN have just issued the sixth and concluding volume of their cabinet edition of Col. Malleon's *History of the Indian Mutiny*. It consists of four chapters dealing with the conduct of civil servants during the outbreak, largely expanded from the single chapter devoted to this subject in the original edition; together with notes on the native states (including Sindh), and the services of officers of the Indian Navy. In a pocket at the end is an excellent map of India, with the railways, &c., brought down to date, and the names spelled (for the most part) as in the text. But the most valuable portion of this volume is the index, compiled by Mr. Frederic Pincott, revised from his index to the library edition, which has hitherto (we believe) been obtainable only as a separate work. It covers about 265 pages, and forms an alphabetical summary of the entire history so complete as to render it almost unnecessary to refer to the body of the work except for continuous reading. So long as Col. Malleon's name survives as a military historian, we trust that Mr. Pincott's will also live as a model index-maker.

Correction.—The name of the translator of Ibsen's *Rosmersholm*, reviewed in the ACADEMY of last week, was unfortunately misprinted. It should be "Louis N. Parker."

THE FORTHCOMING MAGAZINES.

MR. WILLIAM MORRIS contributes to the *English Illustrated Magazine* for February a poem of some length, entitled "The Hall and the Wood."

THE *Art Review* for February will contain two portraits of Robert Browning—from a photograph taken by Messrs. Cameron & Smith, and from the recent picture by Rudolf Lehmann. The same number will also contain an article on "Emin Pasha," by Dr. Felkin, and an article on "Matthew Arnold's Meliorism," by Prof. W. Minto. Among the

other contents will be papers on the German humorist poet, Victor von Scheffel, by Mr. T. W. Rolleston; and on Velazquez at the Royal Academy, by Hon. Gilbert Coleridge. Mr. William Sharp also contributes an elegiac poem on Browning.

THE forthcoming number of the *Century* will contain a descriptive paper on the Congo, by one of Stanley's officers and the United States Commissioner. The article will be freely illustrated.

THE February number of the *Bookworm* will contain an article on "The Rowfant Library," accompanied by Mr. Du Maurier's characteristic sketch of Mr. Fred Locker-Lampson.

MARK TWAIN contributes a fairy story to the February *St. Nicholas*, entitled "A Wonderful Pair of Slippers," with illustrations from photographs. The same number will also have a paper on "The Boys and Girls of China," by Yan Phon Lee, illustrated by the author.

THE *Scots Magazine* for February will contain an article by Sir George Douglas on some unpublished letters of Sir Walter Scott; a paper on the land of the Burneses (Burns's ancestors), by W. J. O. Watt; an account of Robert Browning's funeral, by Miss E. K. Chapman; and an important contribution to the Scots Church question.

THE forthcoming number of the *Gentleman's Magazine* will contain an article by Mr. Alexander Gordon, on "Examining a Scotch School," which gives reminiscences of the days prior to the introduction of systematic government inspection and the School Board régime.

THE *Asiatic Quarterly Review*, which has now commenced its ninth half-yearly volume, will henceforth be published by Messrs. Kegan Paul, Trench, Trübner & Co.

UNIVERSITY JOTTINGS.

A MEETING will be held in the lodge of Trinity College, Cambridge, on Wednesday next, to consider the question of procuring a portrait of the late Bishop Lightfoot. We may add that the last portrait is that painted by Dr. Haswell, of Sunderland, to whom the bishop gave sittings just before his journey to Bournemouth. This is intended for the University of Durham. It represents him seated in a chair of antique design, with an illuminated volume open in his hands.

THE Oxford University Dramatic Society have determined to produce Browning's play of "Strafford" in the current term, in substitution for Marlowe's "Jew of Malta." It is stated that Mr. Irving, of New College, will take the part of Strafford; while Mr. Alma Tadema has undertaken to design the scenery.

PROF. PELHAM, the successor of Canon Rawlinson in the Camden chair of ancient history at Oxford, will deliver his public inaugural lecture on Wednesday next, January 29. The subject he has chosen is "The Imperial Domains in their bearing on the History of the Roman Empire." It is understood that the delegates of the common university fund have decided to continue the readership in ancient history, vacant by his promotion.

PROF. J. W. HALES, the newly appointed Clark lecturer in English literature at Trinity College, Cambridge, announces a course of six lectures during the present term on "The Elizabethan Period, with special reference to Spenser and Shakspeare."

IN connexion with the Teachers' Training Syndicate at Cambridge, Mr. J. Bass Mullinger will deliver a course of twelve lectures during the present term upon "The History of Education," from the Renaissance down to the present time.

PROF. J. C. ADAMS—who has held the Lowndes chair of astronomy at Cambridge since 1858—is prevented by his recent severe illness from lecturing during the present term.

At the meeting of the Cambridge Philosophical Society next Monday, Prof. Cayley will read a paper on "Non-Euclidian Geometry."

IT is worthy of record that no essays were sent in this year at Cambridge for either the Hulsean or the Burney Prize.

At a meeting of the Convocation of London University, held at Burlington House, on January 21, the following resolution, proposed by Mr. T. Tyler, was, after some debate, carried unanimously:

"That the proposal of the University for London Commission that, under a new charter for this University, special powers and privileges should be conferred on certain institutions in or near London is incompatible with the fair and just treatment of the provincial colleges, and that the acceptance of this proposal would be detrimental alike to the interests of the provincial colleges and to those of the University itself."

Meanwhile, it is understood that a scheme drawn up by the Senate, on the lines of the recommendations of the Commission, has been submitted to University and King's Colleges, which bodies have requested a conference with the Senate on the subject.

In consequence of the election of Prof. J. Ward to the principalship of Owens College, Manchester, a re-arrangement of the departments of history and English literature has become necessary. The council, therefore, invite applications for the chair of history, and candidates are requested to state whether they are willing also to conduct classes in English literature, with such assistance as may be granted.

The *Registers of Wadham College, Oxford*. Part I. 1613-1719. Edited, with Biographical Notes, by the Rev. R. B. Gardiner. (Bell.) Not only dutiful alumni of Oxford, but all genealogical inquirers, owe a debt of gratitude to Mr. Gardiner for undertaking for Wadham what Dr. Bloxam and Mr. C. W. Boase have already done for Magdalen and Exeter. Those who have at any time made use of the *Admission Registers of St. Paul's School* will not need the assurance that the work has fallen into good hands. It is something to have the lists put into type, as the Oxford Historical Society has done for the early period of the university and Mr. Foster for more modern times. But Mr. Gardiner has achieved much more than this. In the first place, he had several lists before him; and he wisely determined to combine all of them, and to set down every one whom he could find, in university or college records, as either matriculating, graduating, residing, or paying caution-money at Wadham. This catholic principle has enabled him to include the great name of Richard Bentley, who incorporated M.A. in 1689 as tutor to the son of Bishop Stillingfleet. In the second place, he has collected all the various entries (which in the case of some of the fellows are very numerous) under the first mention of each name, so that we are enabled to follow their academic career. And lastly—what is, of course, the most important matter of all—he has added from extraneous sources, wherever possible, brief biographical notes. Herein, as anyone knows who may have attempted such work, infinite time and trouble may be spent without any results apparently commensurate. But we venture to think that Mr. Gardiner has been singularly successful, with that good fortune which not unfrequently rewards sound methods of investigation. We observe, however, that he does not attempt to identify John Pitt, one of the original fellows and fifth warden (1644-1658). Is it not probable that he was of the

family which afterwards gave to England two of her greatest statesmen? It is true that he is described as of Somerset, and "pleb. fil."; whereas the great Pitts were a Dorsetshire stock, and well connected even in early times. Their genealogy has been most elaborately traced by the late Sir Henry Yule in his notes to *The Diary of William Hedges* (Hakluyt Society, 1889). In the family tree there given we can find no place for Warden Pitt; but, on the other hand, it seems more than a coincidence that he should have been succeeded, *circa* 1645, as rector of Blandford St. Mary, by the father of Governor Pitt and great-grandfather of Chatham. It is also not unworthy of notice in this connexion that several members of the family, including the poet Christopher, were at Wadham in a later generation. Indeed, we find a Joseph Pitt, of Dorsetshire, "gen. fil.," matriculating in the second year after the foundation of the college (1615), though he likewise cannot be identified in Sir H. Yule's family tree. But we have been led away from our main purpose, which is to congratulate Mr. Gardiner on the accomplishment of the first portion of his task. We decline to believe that he will not obtain sufficient encouragement to continue it; and we hope that he will also go on to publish those materials for a general history of the college which he has accumulated in the course of his researches. May his example induce some Oxford residents to print the similar MS. collections which they are known to have made!

AN EPITAPH.

"One name was Elizabeth,
The other let it sleep in death."

ὁὖν μὲν σοὶ ἔδωκε φίλη πατρίς· ἔτρεφεν ἡβην
πάνθ' ὅσα χρηστοφίλοις ἐγγυάλιζε τύχη.
ξείνη δ' ἐν ξείνοισι λείνων πάρα τύμβον ἔδειξεν
τῇ δόθ' ἀμνηστικῇ, τῇ δόθ' οὐκ ἀπαρτίστῃ.

J. CHURTON COLLINS.

OBITUARY.

WE regret to record the death of the Rev. Aubrey L. Moore, dean of divinity at Magdalen College, and honorary canon of Christ Church, Oxford. He was also tutor at more than one college; and since 1881 he had lectured on ecclesiastical history as deputy for Canon Bright. To the outer world he was best known by *Science and the Faith*, published early last year, which mainly consists of reviews reprinted from the *Guardian* and the *Quarterly*. He also published several sermons and addresses; and the recent volume, entitled *Lux Mundi* (John Murray) contains a paper by him on "The Christian Doctrine of God." Mr. Moore's interest in all speculative questions was very keen; but he deserves especially to be remembered for his bold and liberal efforts to reconcile the doctrines of evolution with orthodox theology.

MAGAZINES AND REVIEWS.

THE *Jewish Quarterly Review* for January presents a varied and attractive bill of fare. Theology proper is represented by the introductory paper on S. B. Hirsch, an eminent reviver of historical Judaism. Mr. Schechter draws a curious parallel between Boswell and an admiring disciple of Rabbi Jacob the Levite (fifteenth century), better known as Mahari, who excused his interest in trifling details by precisely the same Rabbinical explanation of the Psalm-passage, "His leaf also shall not wither," as our Boswell quotes in his introduction to the *Life of Johnson*. Mr. Montefiore, in an elaborate and thoughtful essay, traces "Many Moods in the Hebrew Scrip-

tures"; and also gives a valuable notice of Prof. W. R. Smith's *Religion of the Semites*—valuable, not for the criticism of these lectures, but as an intelligent and helpful survey of an admirably constructed, but difficult, book. Dr. Harris answers the question: "Are the Jews a Nation To-day?" in the negative. Mr. Abrahams illustrates the saying: "Marriages are made in Heaven," from the Midrash. Mr. Strong reviews Jacobs's *Fables of Aesop*, already noticed in the ACADEMY; Mr. Simmons Prof. Margoliouth's scholarly edition of Jephthah on Daniel in the *Anecdota Oxoniensia*. Nor have we exhausted the contents of these excellent "Notes and Discussions." Dr. Neubauer concludes with a "post-Biblical Bibliography" for 1888-1889.

"*Le Livre est mort: vive Le Livre Moderne!*" is such an exceedingly obvious remark that it would be wicked not to make it. "Do make it: it is humanity to make it," as a famous person said. *Le Livre Moderne* is a very pretty little periodical—indeed, much daintier and more coquettish than its predecessor. We own, as we have owned before, that we rather miss the solid dishes of literature proper. But, though some almost unnecessary apology is made for the difficulties of the start, there is plenty of readable and interesting matter even in this first number; while the get-up is capital. The paper is particularly good, the type agreeable, the initial letters well-designed, the wrapper in good taste; and there are two famous full-page etchings. One gives us a bust of M. Uzanne himself detached upon a *fond* which seems to be a shower of roses, so that the body of the editor appears to be undergoing the same pleasant process of translation as the soul of Faust. The other is a composite series of vignettes of "Les Lectrices à Travers les Ages," with some facsimile verses to match by M. Jean Richépin. Altogether, a most elegant little thing in periodicals.

THE LANGUAGE OF MITANNI.

AMONG the cuneiform tablets discovered at Tel el-Amarna, and now at Berlin, is a long letter from Dusratta, king of Mitanni, the Nahrina of the Egyptians, written in the native language of the country. The language is a peculiar one, and totally different from that of the letter of Tarkhundara(ba), king of Arzapi, about which I wrote to the ACADEMY a year ago, and which I conjectured to be a Hittite dialect. If this conjecture be right, the language of Mitanni will throw no light on the language of the Hittite hieroglyphs.

The letter of Dusratta has been published by Messrs. Winckler and Abel in their *Mittheilungen aus den orientalischen Sammlungen*, part i. As in Vannic, the vowels are expressed in it by separate characters, and there is the same confusion between the dentals *d* and *t* as in the Assyrian letters of the king of Mitanni. The grammatical forms are distinguished by suffixes, most of which terminate in a nasal; and forms which agree with one another are provided with the same suffixes. There seems to be but little distinction between the noun and the verb; thus, when the suffix *-man* is attached to the noun, we find it attached also to the verb *mannimma-man*, "he sent."

Among the deities invoked by Dusratta are the Babylonian Ea-sarri, "Ea the king"; Istar of "Ninua" or Nineveh; Amānu or Amen, "the god of my brother," the Egyptian monarch; and Tessubbe or Tessup, who corresponds to the Rimmon or Air-god of the Assyrian texts of Dusratta. Now, in a tablet published by Dr. Bezold, Tessub or Tessup is stated to be the name of Rimmon among the "Su"; and, as I have lately pointed out, the name is the same as that of Tesba(s), under

which the god Rimmon is known in the Vannic inscriptions. By the language of the 'Su is meant the language of the district which, as Dr. Strassmaier has shown, was called 'Suri or 'Surti, and answered, as we now see, to the country termed Nahrini by the Assyrians, and Nahrina by the Egyptians. Perhaps the name survived in that of the city 'Suru on the Euphrates. Whether the language of Mitanni was related to that of the Vannic inscriptions time will show.

An Egyptian scarab, first published by Brugsch, informs us that in the tenth year of the Egyptian king Amenophis III. Kirkipa, the daughter of Satarna, king of Nahrina, was sent to Egypt along with 317 other ladies. The name of Satarna occurs in a mutilated passage of the letter of Dusratta, from which we gather that he was the father and predecessor of Dusratta. The latter tells us that "my father Suttarnā" sent his sister to the Egyptian sovereign. From a later part of the letter, as well as from another letter in the Assyrian language, we learn that the name of the sister was Artatama. Could this have been the native name of the queen of Amenophis III., called Teie by the Egyptians?

The Mitannian word corresponding to the Assyrian *akhat*, "sister," is *ammat-ippi*. Other words signifying relationship terminate in the same suffix, as *sen-ippi*, "brother"; *atta-ippi*, "father"; *attart-ippi*, "grandfather" (P); *sāla-ippi*, "daughter." The same suffix has also a gentile sense, as in *Nimmārias Mizirre-pi-nes*, "Neb-mā-Ra the Egyptian," and, further, denotes agency. Thus we find *Asāli-nnan dubbarr-ippi-u*, "Asāli my secretary"; and *passi-d-khe-ippi*, "a messenger," by the side of *passi-d-khe-na*, "messengers." It throws light on the name of Aleppo—Khalip or Khilbu in Egyptian, and Khalman in Assyrian—which, as has long been recognised, must be a derivative from the name of the river Khal-ṣa. Since both *-ippi* and *-man* are common suffixes in the language of Mitanni, while *-ippi* has a gentile sense, there is no longer any difficulty in understanding how the city of Aleppo drew its name from the river on which it stood or in explaining the form which it has in Assyrian.

A. H. SAYCE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BEHRMANN, G. E. *Malenfahrt durch Griechenland*. Hamburg: Gräfe. 4 M. 80 Pf.
 DAUDRY, E. *Daniel de Kerfons: confession d'un homme du monde*. Paris: Plon. 3 fr. 50 c.
 DOVBERNE, A. (Tchernoff). *L'esprit national russe sous Alexandre III.* Paris: Ouepientier. 3 fr. 50 c.
 GENVILLER, H. *Un mystère*. Paris: Plon. 3 fr. 50 c.
 GUILLOT, Ad. *Les prisons de Paris*. Paris: Dentu. 7 fr. 50 c.
 HAUSMAN. *Mémoires du Baron*. Paris: Victor-Havard. 80 fr.
 LEVASSOUR, E. *Le Brésil*. Paris: Lahure. 25 fr.
 MÜNCHENBERGER, E. F. A. *Zur Kenntnis u. Würdigung der mittelalterlichen Altäre Deutschlands*. 7. Lfg. Frankfurt a.-M.: Foeser. 6 M.
 POIRET, Jules. *Horace: étude psychologique et littéraire*. Paris: Thorin. 3 fr. 50 c.

HISTORY, LAW, ETC.

- BRUCKNER, O. *Studien zur Geschichte der sächsischen Kaiser*. Leipzig: Fock. 1 M. 30 Pf.
 CANTEUIN, R. *Führ. v. Lehrbuch d. Wechselrechts*. Berlin: Heymann. 12 M.
 FRITZ, E. *De Juli Frontini strategematon libro IV.* Berlin: Hedrich. 1 M. 30 Pf.
 MAURANDER, W. *Archivische Beiträge zur Geschichte d. J. 1693*. Leipzig: Hinrichs. 1 M. 40 Pf.
 ORLANS, Duc d'. *Récits de campagne 1833-1841. Publiés par ses fils le Comte de Paris et le Duc de Chartres*. Paris: Oalmann Lévy. 3 fr. 50 c.

PHYSICAL SCIENCE.

- BRANSON, K. L. *Die Taafalter (Rhopalocera) Europas u. d. Caucasus*. Berlin: Friedländer. 3 M.
 DALLER, G. *Le monde vu par les savants du 19^e siècle*. Paris: J. B. Baillière. 18 fr.
 HAMONVILLE, le Baron d'. *La vie des oiseaux: scènes d'après nature*. Paris: J. B. Baillière. 3 fr. 50 c.

OTTO, A. *Zur Geschichte der ältesten Haustiere*. Breslau: Preuss. 1 M. 50 Pf.

PHILOLOGY, ETC.

- BOZON, Nicolo. *Frère mineur, les Contes moralisés de publiés d'après les manuscrits de Londres et de Cheltenham par L. Toutmin Smith et Paul Meyer*. Paris: Firmin-Didot. 16 fr.
 CAGNAT, René. *Cours d'épigraphie latine. 3^e édition, entièrement refondue*. Paris: Thorin. 12 fr.
 KAUFFMANN, F. *Geschichte der schwäbischen Mundart im Mittelalter u. in der Neuzeit, m. Textproben u. e. Geschichte der Schriftsprache in Schwaben*. Strassburg: Trübner. 8 M.
 KIRCHHOFF, F. *Tafeln zur Berechnung der Jupiter. Jahre nach den Regeln d. Surya-Siddhanta u. d. Jyotistattva*. Göttingen: Dieterich. 1 M. 40 Pf.

CORRESPONDENCE.

EYTON'S MSS. IN THE BRITISH MUSEUM.

London: Jan. 22, 1890.

I very greatly regret that some words in the preface to the third volume of my *Feudal History of Derbyshire* recently issued should have received a construction which I had no intention of giving to them, and which I am sorry to hear has caused pain to an honourable body of men for whom I have ever held the highest respect.

In the course of writing that work I have had frequently to consult the MSS. of the late Robert Eyton, the historian of Shropshire, now in the British Museum, which are of the greatest value to everyone dealing with early baronial history. The chief value of these MSS. consists in the collection of data for founding a great chronology of Anglo-Norman times. With this object Eyton collected the names of the witnesses to many early charters, giving also the itineraries of the kings; and he arranged these names in certain tables, so that the date of a charter attested by any of these witnesses can be approximately ascertained.

Unfortunately, there is the greatest difficulty in utilising these MSS., from several causes. It is necessary to understand the system of references and cross-references which Eyton himself adopted, as well as the method of the tables, which have the *prima facie* appearance of a cryptogram. For some time I failed in trying to work this complex machine, and I could obtain no help from any of those to whom I have been frequently indebted for literary assistance. I, therefore, with the indulgence of the officers at the Museum, who allowed me to use the whole of these MSS. at once, set myself to discover Eyton's methods and the meaning of his hieroglyphs. I was fortunately successful; but I found that the difficulties I had met with arose from the fact that the MSS. have been deranged rather than arranged. The present arrangement is not that of Eyton himself. Some of the volumes have been renumbered, so that the references and cross-references do not tally. Others are composed of independent MSS., improperly bound up together. Worst of all, some of the most important MSS. are altogether missing; hence the difficulty in discovering Eyton's method, and in utilising it. For example, in Add. MS. 31,937, which consists of a comparative view of the charters of the reign of Henry II., it is stated that there was "an index of witnesses, and with notes as to their various dates, and reasons for assigning the same." This index is missing. Folio 197, Add. MS. 31,936 shows that MS. No. XI. of Eyton's own numbering is gone, and in its place a printed book is given, which, of course, does not supply Eyton's references.

I constructed for myself a plan of the MSS. as they existed in Eyton's time, which I drew up in parallel figures with the present arrangement; and, thinking that others would be glad to avail themselves of my labours, I printed a full account in the preface of my *Feudal History of Derbyshire*, a copy of which

is now at the British Museum with Mr. Eyton's MSS. for public use. In doing so, I wrote :

"It seems incredible, but the present arrangement of the volumes would appear to have been adopted to hide the losses which have been sustained."

These are the words complained of. I have always understood, and I believe it is a fact well-known, that Eyton's MSS. came to the British Museum in their present condition. Assuredly, I had not the remotest intention of making the Museum authorities responsible either for their arrangement or for the losses. I have always felt and expressed my gratitude for the admirable manner in which MSS. are there kept and made accessible to the public—a system which compares favourably with that adopted in any other library in England or on the Continent that I am acquainted with. I hope, therefore, you will allow me to free myself from the charge of having written one word in disparagement of the British Museum.

PYM YEATMAN.

SEE SIDEPULLE.—SOTA. SATIVOLA.—SAINT
SIDWELL.

Wynfrid, Clevedon : Jan. 20, 1890.

Outside the east gate of the city of Exeter extends a large, ancient, and populous suburban parish, known as St. Sidwell's. It is divided throughout by a street which, in popular speech, is known by that name. It is long, straight, and very wide; such as are seen in western towns, which were ancient markets, and which formerly had a row of shambles through the centre, with the width of the street suddenly contracted at each end.

The first of the above three forms of the name is no doubt the original one. It is so found in the Anglo-Saxon catalogue of the graves of saints in England, printed in Dr. Hicke's *Dissertatio Epistolaris* (p. 120). In Bishop Leofric's account of the alienated lands which he reclaimed to his cathedral, it is "sidefullan hiwiso" (Earle, *Land Charters*, p. 249; Codex Dipl., no. 940; Thorpe, *Dipl.*, p. 428). This local dedication is believed to be the only original one at the place of her martyrdom. Within the last ten years has been destroyed a remarkable old building, known as her well—a rough, beehive-shaped building, of large size for such a purpose, and probably the most ancient piece of masonry at Exeter. It has given place to a row of small brick cottages. It may have been a "gunshot" (old style) from the church, at a spot formerly called "Lion's Holt."

The second form, "Sativola," may be called the liturgical or cartular form. So she seems to have been commemorated in Exeter Cathedral. So, in the list of reliques in Bishop Leofric's Missal (Warren's *Introd.*, lxii., and his correction to p. 5 in his *Index of Proper Names*). At Lanecast, Cornwall, the dedication is "SS. Welvela and Sativola," where the second is believed to have been an aftergraft upon the Celtic dedication, arising from a proprietary interest of the bishops of Exeter through Launceston.

The third is the now current form of the name. Some have discredited the legend by attributing the origin of the name to the mediaeval rebus of a scythe and a well, instead of the rebus to the name.

The inhabitants of this parish have sometimes shown a semi-belligerent spirit, and have been called "The Grecians." About seventy years ago they attempted to revive some ancient market rights which they thought they possessed, and actually pitched paniers of country produce, when the Mayor, with his swordbearer and staff of officers, issued from the city and made prize of them.

This dedication, St. Sidwell, formed a part

of the argument of a paper which I had the honour to read to the Royal Archaeological Institute, in 1873 ("Celt and Teuton in Exeter," *Archeol. Journal*, vol. xxx.). Among my audience was Mr. E. A. Freeman, who with great liberality favoured it with much approval, which he also continued in the second of his papers on "King Ine," in 1874. But he suggests that, as it showed the presence of Teutons, before any record that the Saxon conquest had advanced so far westward, there must have been an earlier unrecorded penetration of Damnonia. I have in store a different explanation, which I hope to get into print shortly. The late Mr. J. R. Green included the substance of the paper in *The Making of England*.

THOMAS KERSLAKE.

OLD HIGH-GERMAN GLOSSES IN THE VATIOAN.
London : Jan. 20, 1890.

In the ACADEMY for January 18 (p. 46, col. 3) I said that, so far as I could ascertain, the glosses in Palatine 242 and in Palatine 288 had not appeared in print. After a proof of my paper had been signed for press and returned to the editor, I heard from Prof. Napier that he had just found that the glosses in Palatine 288 had been published by Reizenstein in *Germania*, vol. xxxi., p. 331. And to-day I learned from a postcard, sent by Prof. Steinmeyer to Prof. Napier, and kindly forwarded by the latter to me, that most of the glosses which I printed from Palatine 242 had been published by Cardinal Mai, in his *Spicilegium Romanum*, ix. 29, and reprinted from Mai's book in Steinmeyer and Sievers's *Die Althoch-deutschen Glossen*, i. 719. Mai omits seven of the glosses printed in the ACADEMY (*ubi supra*), and his transcripts are not always correct. On the other hand, he gives three glosses which I overlooked, namely: *Falsarium, erratum errare, lugenare; Non tam nols so filo; Canones Kerehtida*. It is probable that Bartsch's recent edition of these glosses in the appendix to his *Beschreibung der altid. Handschriften in Heidelberg* (1887)—a work which I have not yet seen—is both complete and accurate.

WHITLEY STOKES.

Corrigendum.—In the ACADEMY for Jan. 18, 1890, p. 46, col. 2, l. 40, for "sg." read "e.g."

"RAGMAN," "RAGMAN-ROLL."

London : January 18, 1890.

I hesitate to accept Sir James Ramsay's view that "ragman" meant a deed-poll as distinguished from an indenture, because of the expression *indenturæ ragmannicæ* quoted by Jamieson from Fordun. Of course this might be an inaccurate use; but it seems easier to suppose that the wider use, as applied to any sort of formal document, is earlier than its various limited uses. A quotation of 1399 in Du Cange speaks of "raggemans sive Blank Charters"; and the Scotch writers of the fifteenth century use the word freely in the sense of "written engagement."

Is it possible, after all, that *ragman* as applied to deeds and the like may have been originally a jocular designation, connected with the sense "chiffonnier"? This is the view I have hitherto taken, and there are certainly instances of terms of humorous origin coming into regular official use; one good example is the "budget" of the Chancellor of the Exchequer. Still I should feel more satisfied if an etymon could be found for *ragman*, yielding the sense of "deed" or "written parchment" directly. Sir James Ramsay's suggestion, that *ragman-roll* is to *ragman* as *indenture-roll* to *indenture*, sounds plausible, though I am not yet convinced that it is correct.

HENRY BRADLEY.

"THE LANGUAGE OF THE NEW TESTAMENT."

Butler's Cross : Jan. 18, 1890.

While thanking Mr. Drummond for his appreciative review of *The Language of the New Testament*, I may be allowed to say that the title which he thinks too wide was chosen because the author "attempted something less and something more" than an elementary grammar. It was intended to cover a second Part left ready for press, which I hope may shortly appear. In this there is

"an attempt to distinguish how far each writer (or each school or group of writers) shares in the special characteristics of Hellenistic or Biblical Greek, how far he has marked linguistic features of his own."

G. A. SIMCOX.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 26, 4 p.m. South Place Institute: "National Life and Thought in Roumania, Bosnia, Herzegovina, and Novi-Bazar," by Mr. A. R. Fairfield.

MONDAY, Jan. 27, 4 p.m. Royal Academy: Demonstration, "The Upper Limb," II., by Prof. J. Marshall.

5 p.m. London Institution: "Electrical Forces," by Prof. A. W. Rücker.

8 p.m. Royal Academy: "Roman Architecture," I., by Mr. G. Aitchison.

8 p.m. Society of Arts: Oration Lecture, "The Electromagnet," II., by Prof. Silvanus P. Thompson.

TUESDAY, Jan. 28, 8 p.m. Royal Institution: "The Post-Darwinian Period," II., by Prof. G. J. Romanes.

8 p.m. Civil Engineers' Discussion, "Recent Dock Extensions at Liverpool," by Mr. G. F. Lyster; "Bars at the Mouths of Tidal Estuaries," by Mr. W. H. Wheeler.

8 p.m. Society of Arts: "The Relation of the Fine Arts to the Applied Arts," by Mr. Edward O. Robbins.

8.30 p.m. Anthropological: Annual General Meeting; Report of Council; Presidential Address; Election of New Council.

WEDNESDAY, Jan. 29, 4 p.m. Royal Academy: Demonstration, "The Neck and Head," by Prof. J. Marshall.

8 p.m. Gymnrodion: "Scientific Farming as applied to Wales," by Prof. Dobbie.

8 p.m. Society of Arts: "The Utilisation of Blast-Furnace Slag," by Mr. Gilbert Redgrave.

THURSDAY, Jan. 30, 8 p.m. Royal Institution: "Sculpture in Relation to the Age," II., by Mr. E. H. Mullins.

7 p.m. London Institution: "Mendelssohn and his 'Lieder ohne Worte,'" by Mr. Walter Macfarren.

8 p.m. Royal Academy: "The Laurentine Villa of Piny the Younger," by Mr. G. Aitchison.

FRIDAY, Jan. 31, 4 p.m. Royal Academy: Demonstration, "The Figure in Action," by Prof. J. Marshall.

9 p.m. Royal Institution: "Smokeless Explosives," by Sir Frederick Abel.

SATURDAY, Feb. 1, 8 p.m. Royal Institution: "The Natural History of the Horse and of its Extinct and Existing Allies," II., by Prof. Flower.

SCIENCE.

SOME BOOKS ON ANCIENT HISTORY.

THE subjects of this notice illustrate both the minute study of narrow fields which is characteristic of this generation, and the rarer ability of co-ordinating the results of those studies. In one sense—and not at all a contemptuous one—the industrious students of a particular island or province, of a special tax or a special campaign, are hewers of wood and drawers of water in the service of historians proper. The historian has it for his business to bring out the salient features of the age he deals with, to preserve historical perspective, and to give little space to little points. But he is glad to rely for materials on writers of a different stamp, and to feel that, if he dismisses a subject with a few lines, those few lines are at least right and rest on a full treatment by a specialist.

An immense quantity of special discussions has gone to the masterly survey of two important periods of Greek History which Adolf Holm gives us in his new volume (*Griechische Geschichte*, Von A. Holm. Zweiter Band. Berlin: Calvary; London: Nutt). Herr Holm

here carries his history down to the end of the Peloponnesian War. Till he arrives at the account of the Athenian empire, he has hardly reached the period at which inscriptions begin to yield valuable evidence, but is still gleaning in the well-searched field of our literary authorities. But he is not too late to find a few fresh ears of corn for his own sheaf. And—metaphor apart—his new chapters have the same merits which commended his first volume to the history-loving public. His style is perhaps more compressed than it was. There is so much to be told, and it has all to be told in four volumes; but the German is still easy to read, and space is still found in the notes for ample references to modern authorities on disputed matters. Among these we are glad to find our countrymen Sir George Cox, Mr. Hicks, and Mr. Watkiss Lloyd. Here and there we notice little errors which have escaped revision. We do not know what is the authority for saying (p. 402) that the Athenians expected in 428 B.C. to raise two hundred talents by an Eiephora. It is certainly not Thucydides, 3, 19. The cry of Gorgo (Hdt., v. 51)—Πάτερ, διαφθείρεαι σε δ' εἶνός—hardly meant: "Wenn du nicht weggehst, Vater, wird dich der Fremde zu Grunde richten." διαφθείρεαι is surely "will corrupt you." The Pythian priestess was Perialla, not Periallos. P. 282 seems to confuse the great Miltiades with his uncle. The notes on chap. 24 have evidently fallen into some disorder. But the author's careful application of geographical explanations to historical facts deserves to win oblivion for many such slips. The relation to each other of the actions at Thermopylae and at Artemision has never been more clearly put. It is an interesting and plausible suggestion that after Mykale the Persians began to construct a "Grenzschutz" of buffer-states between themselves and the Greeks, placing friendly tyrants no longer on the coast of Asia Minor, but just inland, e.g. in the towns given to Gongylos, Themistokles, or the family of Demaratos. About Themistokles himself, as about Aristides, Holm recalls us from accepted theories to facts. There is nothing, as he says, to show that Themistokles was specially democratic or Aristides specially conservative in views. Both were Liberals, if we can trust the scanty record of their acts. But when we come to the question: Why Themistokles was banished, Holm, in his turn, begins to theorise: "Because he would not submit to the traditional authority of the leading Liberal houses." Nor can we follow him in denying the old view that maritime activity and democracy went together. He says that the British fleet did not alter our constitution, and that the United States keep no fleet of importance. But here he forgets the difference of size between the United States—or even Great Britain—and the tiny commonwealths of Hellas. Maritime activity affected a whole Greek commonwealth: it only touches the fringe of a great modern state. He cites Duncker for the view that the use of the lot at elections was not always a democratic measure, but was sometimes a protection or compensation to aristocrats, who would otherwise have had no chance. But, as a matter of fact, was not the suggestion made earlier by Müller-Strübing? The account of the Akropolis embodies the last results of excavation, and the theories of Milchhöfer and Lolling. But with all his control of new material Herr Holm resists temptations to alter the old lines of history, or to recast our verdicts upon the great authors. His Herodotus is the Herodotus whom so many generations of scholars have loved. His Perikles is still a man of high aspirations and of great capacity. The attacks of Pflugk-Harttung on Perikles's military ability (see ACADEMY, March 7, 1885) seem to

find little favour in Herr Holm's eyes. To sum up, he has read himself full, and the stream of knowledge which he pours out tears up no landmarks, but flows clear, deep, and well-ordered.

Passing to single parts of the Greek world, we take up a little volume of studies on prehistoric Sicily (*Fragen der ältesten Geschichte Siciliens*. Von S. Heisterbergk. Berlin: Calvary; London: Nutt.) The passion which attracts inquirers towards the unknowable, and the skill which makes baseless hypotheses look plausible, are the most noticeable features in it. Its interest is rather narrow, and its conclusions are hypothetical in the highest degree. They hang together in a sort of sorites-argument, and no one link in the chain is even approximately sure. We think we may pass over Herr Heisterbergk's attempts at finding evidence, and merely indicate his conclusions or assumptions. The theory which looks most plausible on a second reading is that which (as suggested somewhat differently in the last century by D'Orville) brings the names Trinacria and Thrinacia into connexion with the name of the Sicilian town Trinacia. The occurrence of the latter suggested to the Greeks that the mysterious Thrinacia of the Odyssey was to be found in Sicily; it was therefore assumed that Thrinacia was the primitive name of Sicily, and it was presently shaped by a sort of *Volksetymologie* into the anomalous form Trinacria. Next, there is a series of speculations which start from the river Sicanus. That river was not in Spain, as Thucydides said (vi. 2); it was in Sicily and near Agrigentum. The district Sicania, around Agrigentum, meant therefore merely the district of that river; it was a geographical, not an ethnographical, title. But, if so, it must have been a river of some size—i.e., it must have been either the Himera or the Halyous, and a change of name must have taken place. But there are already traces of another old name for the Halyous; therefore, it was the Himera. Then the name of Sicani was extended, just as the name of dwellers on the Iberus became by degrees a name for all Spaniards; but the whole island cannot have been in the oldest days inhabited by a race called Sicani. It follows, too, that there cannot have been a people of Sicani either in Spain or in Italy. The Sicani (in the earliest sense) can only have been an accidentally distinguished part of the stock of either Elymi or Siculi; and, as they are less likely to have been Siculi, they must have been Elymi. The Elymi were in the island first; the Siculi came later, and drove the already settled Phoenicians from many islets and promontories. It is evident that these theories have many more objections to face than their mere want of probability. It is enough to mention one—their incompatibility with the positive assertion of Thucydides.

Far more solidly based is our present information about the island of Delos (*De Deli Insulae Rebus scripsit Valerianus de Schoeffer*. Berlin: Calvary; London: Nutt.). The Sibyl who declared, "Ἔσται καὶ Σάμος ἄμιος, ἔσεται Δῆλος ἀήλος," can never have foreseen the revival of interest in Greek paganism and the bodily resurrection of so many remains of the sacred island. Thanks chiefly to the labours of the French commission in Delos (of which Prof. Jebb gave an account in the *Journal of Hellenic Studies*, i.), we now know a great deal about the affairs of that little rock which twice played so important a part in the Aegean waters. Yet, if our knowledge is considerable in one sense, it is very limited in another. We can draw up inventories of the precious objects which the temples contained. We know who gave the golden wreaths, and how much each weighed.

We can see the distress of Athens in the worst years of the Peloponnesian War reflected in the diminished weight of her golden offering. We can tabulate the sources of income and the items of expenditure of the sacred funds of the island. We know how and by whom they were administered. The farms which belonged to the great temple begin at one time to bring in less than before, and we can follow Herr Schoeffer in conjecturing that it was the disposal of the dead in Rhenea instead of Delos which was beginning to occupy the land in Rhenea which might have been used for cultivation. We can see how buildings and house-rents rose in value when the Romans were creating a new position for Delos—rents always rise with commercial prosperity; and the second great period of Delos was a period of commercial prosperity. But, on the other hand, we have not the means of following, except by conjecture, the foreign policy of Delos. The external history is too imperfect. Nothing could be more interesting than to watch the worldly wisdom of these religious centres—these pagan popedom, if we may be allowed the phrase; but we have seldom the means of doing so for Delos, for Delphi, or for any other centre. What again had the Delians done to the Athenians that the latter should remove them entirely from their land in 422 B.C.? How could so small a population, living in an island, prove dangerous to the lords of the sea? Was it a case of genuine superstition at Athens—the wish to keep Apollo on the Athenian side? Or were the Athenians trying to make much of one god because another would not have them, preparing to magnify Apollo of Delos because Apollo of Delphi did not disguise his hostility? We may roughly divide the historical times of Delian greatness into two periods—the religious and the commercial. Yet in the first period, whether under Athenian or under native administration of his temple, Apollo shared his island with many other deities; and, in the second period, when commerce gave Delos its life, religion was not neglected. The merchants worshipped each the god of his country. They have left records of offerings, and the usual Italian tendency towards *collegia* shows itself in the groups of Italians or Romans who united to do honour to Hermes (Mercurius). After the Mithradatic War, however, and the two-fold sack of Delos, Apollo seems to have reigned alone. No inscription thenceforth makes mention of any foreign god. Herr Schoeffer has discussed fully and carefully whatever is recorded of Delian history, and also the conjectures to which the numerous inscriptions found on the island have given rise; and he has the advantage of using many inscriptions which are not yet published. We can now trace the story—from the allusion in Homer, and the alleged burnt offering of Datis the Mede, to the last offering of all, that made by Julian's orders when he was starting to invade Persia—with a sense that we are more at home in the temple than earlier students can ever have felt. Herr Schoeffer's account is only defective in that it does not make any attempt to estimate the services of such a centre as Delos to Greek unity, and that it tells us nothing of the topography of the island. We cannot remember that he ever mentions whether Delos had a harbour.

The careful working-up of non-literary material which has taken place of late years has made it possible to control and check the *obiter dicta*, and even the positive affirmations of classical authors, to a degree which the scholars of a bygone generation would have thought out of the question. On dates and on administrative details generally—points on which it is but natural for human beings to go wrong, and almost impossible for them to be

always right, we have acquired important means of correction. In the pamphlet, for instance, which Dr. Ohnesorge has written on *Die roemische Provinz-Liste von 297* (Teil i., Duisburg: Mendelssohn), the author has to correct the occasional sayings of Zosimus and Ammianus Marcellinus, in his task of championing a view put forward in 1862 by Mommsen, but left by Mommsen without full justification—that what is called the “Veronese list” contains a tolerably correct enumeration of the Roman provinces as they stood under Diocletian. The arrangement of praefectures and dioceses, the crumbling into little bits of the older provinces, is practically the work of Diocletian, and not, as was formerly argued, of Constantine. Dr. Ohnesorge proposes presently to resume his task and maintain the accuracy of the date, A.D. 297, assigned by Mommsen to the list itself.

There is none of the interest of a continuous story about M. Pallu de Lessert's very painstaking study of Numidian affairs. (*Les Fastes de la Numidie sous le Domination Romaine*. Par A. Pallu de Lessert. Constantine: A. Braham.) We are not even given the opportunity of following in any one view the administrative history of Numidia. It is no part of the author's plan to trace in any connected way the changes in that administration. We have to pick up the history in bits as we go along. All that he supplies is the series of provincial governors, in so far as it can be reconstructed from records of one sort and another. In the task of reconstruction he attains a larger measure of success than might have been thought likely; and it is surprising to see how many points of contact with political and literary history he is able to indicate. One such is the apparent reference in the bilingual inscription of Vaison, to the oracle given at Apamée, which made the fortune of Julia Domna—a curious link between Europe, Africa, and Asia, as the inscription was very possibly cut by order of Sextus Varius Marcellus, sometime praeses of Numidia, nephew by marriage of the Emperor Septimius Severus. Like other works of the same kind, these *Fasti* have the advantage of serving as an introduction to the study of epigraphy. It is the author's way to give in full the text of the inscriptions in which the memory of so many governors is enshrined, and it will be the reader's own fault if he fail to pick up a useful knowledge of abbreviations and conventional signs. M. Pallu de Lessert knows a great deal about Roman Africa, on which subject indeed he has made some name by earlier writings; and he is laudably careful not to mix up what he knows with what he thinks. Many more names of governors are found than can be with certainty inserted into a chronological list; and it is wise not to feel too sure that in the inscription which appears in the *C.I.L.*, viii. as No. 1031, we have a trace of the presence in Africa of the historian Vellius Paterculus. It is hard to correlate the inscriptions and the other documents, and nothing is gained by cutting such Gordian knots. We should like to know, more fully than our compiler tells us, on what evidence he identifies the governor O. Puffius Fango with the *Frangones* of Cic. *Att.* 14-10; and we must urge that Greek words should be more carefully printed than those which occur on pp. 15, 127.

SOME BOOKS ON CHEMISTRY.

Watts's Dictionary of Chemistry. By M. M. P. Muir and H. F. Morley. Vol. ii. (Longmans.) In our notice of the first volume of this second edition of *Watts's Dictionary* we discussed the chief points in which this “revised and entirely rewritten” work differs from the original. There is no doubt that its extreme condensations offers a serious obstacle to its ready use

as a book of reference. In this second volume some help is furnished towards the decipherment of the numerous hieroglyphs which crowd each page, by means of a cardboard slip printed on both sides with explanations of the chief abbreviations employed. This slip is attached to the binding by means of a silk ribbon, and can be moved from one part of the work to another. The present volume extends from “chenocholic acid” to “indigo.” Besides numerous important articles and minor paragraphs by the editors, there are several special contributions by other chemists. One of these, entitled “Crystallization,” is curiously misnamed, for it is in the main a concise paper on crystallography. Some of these special contributions, if brief, are yet full of condensed information. They are, moreover, well up to date. Amongst them we may name “Relative Densities,” by Miss Ida Freund, of Newham; “Cinchona Bark,” by David Howard; “Haemoglobin,” by Dr. Halliburton; “Cholesterolin,” by Dr. G. McGowan; “Fermentation,” by Dr. S. Rideal; “Dextrin,” by C. O'Sullivan, F.R.S.; and “Formic Acid,” by V. H. Velej.

Handwörterbuch der Chemie. By Dr. A. Ladenburg. VII^e Band. (Breslau: Trewhendt.) The seventh volume of this Dictionary of Chemistry is now complete. The last and most important article in it, which is occupied with naphthalin and its derivatives, extends to more than 220 pages, while the list of references to papers and researches on this group of compounds includes no fewer than 1175 separate entries. Other important subjects treated in the present volume are—magnesium, manganese, mercaptans, methylated bodies, milk, lactic acid, mineral oils, paraffin, ceresin, and molybdenum. The bibliography of each subject is usually full, and appears sometimes to be practically complete. However, justice is not always done to English chemists, as, for instance, in the account of the methods of milk analysis.

A Text-Book of Organic Chemistry. By A. Bernthsen. Translated by G. McGowan. (Blackie.) This is something more than a mere translation of an excellent German textbook; for it has been thoroughly revised both by the translator and by the original author. Dr. Bernthsen prepared this compact digest of chemical facts and theories for the use of his students in the university of Heidelberg, with the intention of placing in their hands a small but philosophical textbook of organic chemistry. He aimed at condensing the descriptive portion, and yet making it strictly scientific; and he desired to emphasise the characteristics of each class of compounds, and the inductive development of the theoretical relations existing between them. We think he has succeeded in realising his intentions. The volume is one that may be confidently recommended.

Service Chemistry. By Vivian B. Lewes. (Whittingham.) The idea of giving in a single volume an account of the applications of chemistry in the naval and military services is novel and useful. Mr. Lewes, the professor of chemistry in the Royal Naval College, Greenwich, has carried out his idea with success, and in a sound as well as interesting manner. He very justly says in his preface that there is but one chemistry, and he does not wish the title, *Service Chemistry*, to be misunderstood. So he combines with a general sketch or outline of the science such amplifications of particular parts of it as the requirements of the Services demand. And he has added certain details of a technical character which, if not belonging to the domain of chemistry, are yet of the very greatest value in the study of its practical applications. Among the subjects discussed in this volume we may name the following: drinking water and its purification; boiler incrustations; firedamp in collieries and coal-

bunkers; coal-gas and burners; fuel; the atmosphere and ventilation; explosives; building stones and bricks; mortar and cements; phosphorus and matches; salt, soda, and compounds of lime; iron, steel, and zinc; shot and white lead; and the materials and methods of photography.

Coloured Analytical Tables. By H. Wilson Hake. (G. Philip & Son.) The characteristic feature of this little set of tables for qualitative chemical analysis is to be found in the coloured illustrations. Whenever a coloured or white precipitate or blowpipe reaction is producible in the process of testing, a wonderfully exact representation of it by means of suitable pigments is introduced alongside of the description of the method by which the result is secured. Similar coloured tables are given for salts and oxides.

CORRESPONDENCE.

THE LYCIAN LANGUAGE.

Southampton: Jan. 16, 1890.

The use of a certain dialect in Lycia about the fifth century B.C., which was employed together with Greek on tomb texts, has been well known for half a century. The texts are alphabetic, and the words are divided by dots. The inscriptions are numerous; some are bilingual; and one (the Xanthus stele) contains 259 lines of Lycian, presenting us with nearly 600 different words. The study of the language is evidently of value for the history of Western Asia, and yet, as far as I can learn, the monuments remain almost entirely undeciphered. When the subject was brought to notice by Sir C. Fellows in 1840, Grotefend pronounced the language Indo-European, and Sharpe suggested a comparison with the old Persian just recovered by Sir H. Rawlinson, and with the kindred Zend. Yet so little was then known of these languages that it was impossible to carry out the comparison; and even in 1869 we find Moriz Schmidt still speaking of the texts as “enigmatic.” After careful cataloguing of the words he arrived at a determination of the plural, the genitive, and the values of a few nouns and pronouns; but he makes no comparison with any other language except Greek.

At the present day scholars are better furnished with means of comparison, but Schmidt's work appears still to represent the utmost that has been done. What I would now suggest is that a scholar familiar with Zend should find no difficulty in reading what is without doubt an ancient Iranian dialect, closely akin to the Persian of the cuneiform monuments. Those monuments by themselves do not provide a sufficiently large vocabulary; but so closely does Lycian compare, both in grammar and in vocabulary, with the Zend that a scholar like Dr. Darmesteter would surely be able to reconstruct the language. The liquid sounds, the numerous long and short vowels, and the inflexions are alike Iranian; and among the latter the genitive singular (*he*), the nominative plural (*he*), the genitive plural (*neme*), the infinitives (*ase* and *ade*), the prefixes (*tro*, *mē*, *yat*, *nē*, *o*), all appear to me clearly to define the language. The main peculiarities of the dialect seem to be the use of final *l* instead of *n* in some words (as in *mīla* for *mīna*, *axal* for *axan*, &c.), and the short *o* answering to the old Persian *u* and Zend *vu*. The numerals, which are in several cases written in full, appear to me also to be the same as in Zend. The following words seem also clearly to point in the same direction: *Adrodē*, “December”; *ahataha*, “eighteenth”; *Depe*, “tablet”; *Vagsa*, “word”; *Zazate*, “is decreed”; *Zerēma*, “destruction”; *Kūcema*, “proclamation”; *Laga*, “law”; *Masa*, “death”; *Methrapatz*,

"protected by Mithra"; *Neké*, "corpse"; *Parza*, "Persian"; *Pasbo*, "it follows"; *Azalo*, "days"; *Razahé*, "ruling" (pl.); *sé*, "and"; *Stála*, "stone"; *Stattemou*, "we place"; *Tove*, "these"; *Tóma*, "family"; *Oune*, "mother"; *Outre*, "other"; *Aoure*, "Lord"; *Gina*, "wife"; *Gona*, "offspring"; *Goro*, "tomb"; and *Gsadrapahe*, "satraps." Of these some are rendered certain by the Greek bilinguals, such as *gina*, "wife"; *goro*, "tomb"; *sé*, "and"; and a few others. These bilinguals also give the meaning of *Lada*, "lady"; *Tedéme*, "son"; *Zemaze*, "daughter"; *Aravazeta*, "monument"; *Atle*, "self"; *Éhbe*, "his"; *Ékatamla*, "hecatomb"; *Ébe*, "this"; *Prínavatu*, "has made" (verb substantive understood); and the syntax is determined by the same bilinguals.

The great Xanthus monument gives us the best means of further study, since the same word occurs in various cases for the nouns and in various tenses for the verbs. It appears that there were three genders, seven cases, and verbs resembling those of the Persian of Behistun. What is mainly wanted is a good comparison with the Zend; but unfortunately a Zend vocabulary well up to date seems to be still unattainable in print, while Haug's Grammar is also presumably too old to be safely relied on. The Lycian appears, in short, to present no insoluble difficulty, but to require only special study. The copies of Fellows and Schmidt will be found to agree substantially; though their differences are no doubt important, and only to be settled by fresh study of the monuments, by the light of comparison with Iranian languages of the same historic period.

In calling attention to this subject I venture to point to various passages on the Xanthus stele, which seem already capable of translation. Its general subject seems to be the same as that of the Lycian tombs of a later age which bear Greek texts: that is to say, it forbids the burial of any strangers in the tomb of the family of Harpagus, condemning them to be cursed by the gods, and to pay a fine to the state. It also seems to give the names of those who erected the monument, and the date, and perhaps to prescribe certain rites to be observed. The upper part is much defaced, but the lower lines, on all four sides, are in a fairly complete condition.

On the north side of the stele are twelve lines of Greek much defaced, which have been in some passages variously read. Above the Greek twenty lines of Lycian occur recording the erection in honour of Harpagus (or of his son). It is here that we find the passage *Stattemou stála oute walahe beíhe se maleiahe se mértémhe* and again *Stattemou orobléo méte*. This would seem clearly to mean "We place this stone [acc. neut.] to him the better people and the [inhabitants?] and the soldiers"; and again "we place [it] widely visible here," answering to the Greek ΕΥΡΩΠΗΝ applied to the ΣΤΗΛΗΝ. I do not know if this has been previously pointed out. The word *orobléo* seems to consist of *oro*, the Zend *vouru* "wide," and the Aryan root *BHAN* "to shine" (in Lycian *Bla*).

Under the Greek there are thirty-four lines of Lycian, which seem to be concerned with a warning to those who destroy the tomb or bury bodies in it. Here we find the important passage ending *Vagesade Vezlasapasi: Wak ébe gostet*: which seems to me to mean "In the name of Hystaspes hear ye his voice."

On the west side the lines are recorded, payable to the *tékere* or "temple"; and a passage is written twice over, either by mistake or for sake of emphasis. This passage runs thus: *Kebé Mérede Nelaouremes Hovetóns ordésez fagesade*. This, perhaps, represents the curse with

the verb in the subjunctive. There are seventy-one lines on this side of the monument.

On the south side the words seem to suggest that certain rites of purification, the sprinkling of libations, and the burning of incense are noticed; but the number of peculiar words is here large, and requires a better vocabulary for comparison than I have been able to obtain. On this side the word *Madoneme* might mean "of the Medes," and the Lycians (*Trameles*) are mentioned as well as the "son of Harpagus." The word *arose*, as well here as on the north, seems to answer to the ΑΡΙΣΤΕΤΕΙΑΣ of the Greek and to mean "excellent." There are fifty lines on this side of the monument.

On the east side there are sixty-four lines of Lycian. The top is much injured, but the very Persian name *Methrapata* appears to occur (compare the *Methradates* of Xenophon) with the town names *Arina* (Xanthus) and *Tlava* (Tlos). *Stôte* would mean "proclaims," and *Aravazeia* is known to signify "monument" or "tomb." In line 47 we have a valuable passage, as follows: *Adrodé mahée sé ddé ahataha*—"In the December month and eighteenth day," the month name being the same as in the Cappadocian and Old Persian Calendars. In line 26 we find: *Gsadrapahe Trameles . . . Etonei Sppartaze atóna*—"The satraps of Lycia . . . of Ionia of Sparda" (a Lycian district, according to Oppert, mentioned on the great Behistun inscription). *Atóna*, compared with *Atonas* and *Otona* on the north side, seems to mean "for honour," the Sanskrit *van*. Finally, near the end, in lines 59-60, we find: *Azaloé i Taretóséhé sé Értageze razahé thredé archa Tramelesé éte*, which seems to me to read grammatically: "In the days of Darius and of Artaxerxes [abbreviated] ruling throughout the lands of the Lycian country." This would give a date about 400 B.C. for the monument, the same date which, on quite other grounds, has been formerly supposed correct.

I venture to hope these notes may induce Iranian scholars to take up in earnest the recovery of this interesting dialect.

C. R. CONDER.

SCIENCE NOTES.

A COMMITTEE, appointed by the council of the Royal Society to promote a memorial to the late James Prescott Joule, has resolved to raise a fund for establishing a memorial of an international character which shall have for its object the encouragement of research in physical science, and which shall also have in view the erection of a tablet or bust to his memory in London, the Manchester Memorial Committee having already taken steps to ensure a suitable monument being erected in his native city. Many eminent foreign men of science have already joined the committee, of which Sir G. G. Stokes is chairman, Mr. John Evans treasurer, and Sir Henry Roscoe hon. secretary. Donations may be addressed to the treasurer of the fund, at the Royal Society, Burlington House.

THE annual general meeting of the Anthropological Institute will be held on Tuesday next, January 28, at 8.30 p.m., when Dr. John Beddoe will deliver his presidential address, and the council for the current year will be elected.

THE two bodies hitherto known as the Metropolitan Scientific Association (founded in 1867) and the Society of Amateur Geologists (founded in 1884) have agreed to amalgamate under the style of the London Amateur Scientific Society. The first joint meeting was to be held on Friday, January 24, for the adoption of new rules and the election of officers. The president

proposed is Prof. J. F. Blake, and one of the vice-presidents Prof. G. S. Boulenger.

PROF. P. MANTEGAZZA has written a special chapter for the English translation of his work on *Physiognomy and Expression*, which will form the March volume of the "Contemporary Science" series, published by Mr. Walter Scott.

THE elaborate "Fauna of British India," which Dr. W. T. Blandford has undertaken to edit for the Indian Government, is making fair progress. The first issue, consisting of part I. of *Mammalia*, written by the editor himself, appeared in the early autumn of 1888. The two volumes of *Fishes* by the late Dr. Francis Day, were both published in the course of last year. And now Messrs. Taylor & Francis have sent us the first volume of *Birds*, which was entrusted to the competent hands of Mr. Eugene W. Oates, of the Public Works Department in Burma. *Birds* will occupy two more volumes; and then will come a volume on *Reptilia and Batrachia*, by Mr. G. A. Boulenger, completing the series. In no department of natural history is there such abundant material, both of fact and speculation, as in the case of *Birds*. Since the publication of Jerdon's *Birds of India* (3 vols., 1862-64), the total number of species found in that country has been augmented by more than one-half, largely by the exertions of Mr. A. O. Hume, who recently presented his unrivalled collection of 60,000 skins to the British Museum. But the advance of modern ornithology is characterised not so much by increase in the number of species, as by a fundamental revision of the principles of classification, to which Messrs. Huxley, Garod, and Forbes have mainly contributed, and which has been carried to its furthest point by Mr. Seebohm. Mr. Oates has here adopted, in the main, the principles of Mr. Seebohm, and has even advanced beyond him in regard to the importance he attaches to the characteristic plumage of the nestling as a means of distinguishing species. A discussion, however, of classification in general is reserved for the third volume. The present volume comprises about one-half of the order Passeres, beginning with the Corvidae. Woodcuts, chiefly of heads, are numerous; but it has been impossible to find space for anatomical details, or for any but the briefest notes on habits, migration, folklore, &c.

COL. GARRICK MALLERY, of the Bureau of Ethnology, has reprinted (New York: Appleton) his address to the American Association at its Toronto meeting last August. The title is "Israelite and Indian: a Parallel in Planes of Culture"; and its object is to show that the Indians of North America had reached a stage of both civilisation and religion closely resembling that of the children of Israel before the time of David. To most of his audience his bold treatment of the Books of Moses must have seemed the most novel feature of the address; but we have ourselves been more interested in his statements about the Indians. He adheres strongly to the opinion he had expressed twelve years ago that

"no tribe or body of Indians, before missionary influence, entertained any formulated or distinct belief in a single over-ruling 'Great Spirit,' or any being corresponding to the later Israelite or the Christian conception of God."

PHILOLOGY NOTES.

DR. A. W. VERRALL has undertaken to edit for Messrs. Swan Sonnenschein & Co. a translation of the section in Dr. Munk's *Geschichte der Griechischen Literatur*, devoted to the Greek tragedians. The volume will be uniform with Mr. W. Y. Fausset's "Students' Cicero."

THE *Revue Critique* for January 20 contains a long review, by M. Emile Thomas, of Mr. S. G. Owen's edition of the *Tristia*, recently published by the Clarendon Press. Concerning the recension of the text, the reviewer says: "Je ne crois pas qu'un apparat critique puisse être plus riche que ce que nous donne M. Owen."

UNDER the title of *Le Livre d'Amour* (Paris: Lemerre), M. G. de Barriquer de Fontainien has translated into prose stanzas the concluding portion of the *Kural* of Tiruvalluva, the national poet of Southern India, to which he has appended a fragment of another similar Tamil poem, the *Naladyâr*. In an interesting preface, Prof. Julien Vinson, of the Ecole des Langues Orientales Vivantes, discusses the authorship of the poem and erotic poetry in general. On the latter question his opinion does not materially differ from that of Dr. G. U. Pope in his elaborate edition of the *Kural*, with translation, &c. (1886). They both agree that the moral and allegorical element predominates over the sensual, as in the Song of Solomon.

MEETINGS OF SOCIETIES.

SOCIETY OF CYMBROBORION.—*Wednesday, January 8.*

PROF. REYS in the chair.—Mr. Joseph Jacobs read a paper on "James Howell and his Familiar Letters." When Wales conquered England in 1485, one consequence of the conquest was that Welshmen found a career in the civil and military services of England. It soon came about that Wales contributed her share to the spiritual as well as the practical life of England. In the Jacobean period especially a circle of remarkable men made a distinct Welsh group in the band of English writers. The brothers Herbert, the poet and the autobiographer, the brothers Vaughan, and James Howell, have something special about them—a mystic grace in the poets, an overweening vanity in the autobiographer, a vivacity in the letter-writer, which may fairly be set down to their Welsh origin. In Mr. Jacobs's opinion the *Epistolæ Ho-Eliaŋæ* is the greatest contribution that Wales has made to English literature. He defended at length, with *prima facie* evidence, and strong inferential arguments, the authenticity of the Letters against the aspersions cast on their validity by garrulous Anthony Wood. The defective dates on which Wood founded his suspicions were shown to be absent altogether from the first edition of the Letters, and were affixed after the lapse of years, no doubt carelessly and at haphazard, to the second edition, affixed moreover in such a way as to bear on their face many traces of honest intention. The first edition of the *Epistolæ Ho-Eliaŋæ* appeared in 1645. Since then many editions have been published, and the reader of the present paper is now engaged on a revised edition, which will shortly be published by Mr. Nutt. Howell died in the parish of St. Andrew's, Holborn, in 1666, but was buried in the Temple Church, where his monument still exists and may be seen, although it has been removed from its place in the body of the church and hidden away in the trefoil above. It would be a pious work, Mr. Jacobs added, to restore it to its proper position "at the foot of the next great Pillar this side the little Quier." Replying to a question by Mr. Henry Owen, the lecturer stated that Howell was committed to the Fleet not for non-payment of his debts, as suggested by Wood, but under an order of the House of Commons, for reasons which, although not given, one may fairly surmise to have been political.

ELIZABETHAN SOCIETY.—*(Wednesday, January 8).*

SIDNEY LEE, Esq., president, in the chair.—A paper on "Shaksperian Tragedy" was read by the Rev. H. C. Beeching. In the course of his remarks Mr. Beeching said the best definition of tragedy is that of Aristotle, "that it must not represent men without reproach falling from happiness to misery, nor must it represent wicked men falling from happiness to misery; but a hero illustrious and

happy falling into misery through some one defect of his own." In other words tragedy must be distinguished from martyrdom—such as "The [so-called] Tragedie of Sir Thomas Moore, or the Virgin Martyr"—and from melodrama, which turns on the misfortunes of a hero arising from accident or villainous plot, and ends with the triumph of virtue and punishment of vice. The peculiar note of tragic pathos, according to Aristotle, is a mixture of awe and pity: pity for the fate we are witnessing, awe that such greatness should suffer defeat, and wrapt up in this, a terror lest we, being human, should fall in like manner; and this effect can be produced only if the subject of the tragedy be of heroic stature and falls through his own fault. Shakspeare is the only one among the Elizabethans who takes this view of tragedy. Tragedy as he writes it, rests upon two postulates: (1) a moral order, implying a world where the agents are free and have been moralised, and where each action is a fruit with its seeds of consequence in itself; and (2) the postulate of all art—the privilege of selection and arrangement, and choice of place and time. The tragic poet selects from all possible times and circumstances just those which will put upon his hero the greatest pressure. He arranges for him a world—*real* in the sense that it consists only of human relations, subjects of desire; but *ideal* in the sense that in no chance world into which he might have been born could the hero, being what he is, have found himself so tried. [This was illustrated from the Tragedies.] The pleasure derived from a tragedy rests upon the double possibility of identifying ourselves both with the hero in his struggle and defeat, and with the moral order which crushes him, and, further, on the recognition that the hero himself accepts the catastrophe as the issue of an action or inaction which he himself deliberately adopted.—Mr. Sidney Lee, Mr. A. H. Bullen, and Mr. Frederick Rogers took part in the discussion which followed.

ARISTOTELIAN SOCIETY.—*(Monday, January 20.)*

SHADWORTH H. HODGSON, Esq., president, in the chair.—The president read a paper on "Universals in Logic." The scholastic theory was first stated, and passages quoted from the *Logic* in the Stonyhurst Series of Manuals. The theory appeared open to the objection of confusing laws of thinking with methods of acquiring knowledge—a distinction established at the time of the Renaissance, when positive methods of knowledge were placed upon an independent basis, chiefly by being set free from the assumption that the perception of immaterial entities was necessary to constitute the act of thinking. Secondly, the origin of concepts or universals was traced to acts of attending to perceptual data for the purpose of harmonising them with their perceptual context, without, however, involving the necessity that this purpose should be recognised as a purpose at the time of entertaining it. Thirdly, the psychology of the subject was more fully entered on. Conception was held to belong to voluntary, as opposed to spontaneous, reintegration, or association of ideas, both divisions depending upon physiological processes as their proximate condition. In conclusion, a brief statement was given of Mr. Romanes's doctrine of Recepts, as set forth in his *Mental Evolution in Man*, and the doctrine welcomed as a valuable contribution to psychological knowledge in its historical or evolutionary department.—Discussion followed.

FINE ART.

THE OLD MASTERS AT BURLINGTON HOUSE.

II.

FAR more open to discussion, and indeed to doubt, than the Spanish pictures is the series of portraits which appear here under the name of Rembrandt, and most of which have, up to the present time, been accepted as genuine examples of the master himself, even by those most recent authorities on Dutch art, and on Rembrandt in particular, who are least unwilling to rap the

knuckles of their predecessors in the same fields of inquiry. The whole question is one of the widest and most difficult in the critical history of art, seeing that even Rubens himself hardly boasted such a following of able pupils, imitators, and copyists, as did the great master of Leyden and Amsterdam, almost from the time of his arrival in the latter city to the latest years of his poverty and comparative solitude, and especially in the brilliant period when, still in the flush of youth, he acquired an early maturity of talent. A Karel Fabritius, a Backer, a Bol, a Flinck, and again an Beekhout, a Bernard Fabritius, a Nicholas Maes, a Salomon de Koninck, an Aart de Gelder, have each, at a certain stage of their practice, imitated one or more special phases of their great master's style and mode of conception, with the result that their best paintings are not always easily distinguishable from the less genial among the performances of the *chef d'école*; while to classify the school productions of the Rembrandt atelier and entourage, even when recognised as such, is often a still more difficult task.

Among the undoubted works of the master here shown, the two finest are portraits of himself at different stages of his career—the one showing him in the exuberance of early manhood, the other in the melancholy abandonment of premature old age. Mr. Heywood-Lonsdale's powerful and brilliant "Portrait of the Painter," although it is not signed or dated, must, judging from considerations of style, and from the fresh and jocund mien of the self-portrayed artist, have been painted between 1635 and 1640. It is, if my memory serves me rightly, the example formerly in the Hamilton Palace collection; or, at any rate, bears a close resemblance to it. In fine preservation, it is singularly remarkable for breadth and precision of handling and powerful relief, and no less for the brilliancy of the flesh-painting and the subdued splendour of the sombre colours furnished by the dress. Still more remarkable is Lord Ashburton's "Portrait of the Painter," a full-face study, showing Rembrandt in the neglected costume of his later years, with tangled mane of grey hair, and that general aspect of ill-health and premature age with which we are familiar. This portrait lacks the element of inexpressible pathos which the great master has so often found the way to infuse into the simple self-presentments of his later time; but it is incomparably fine in execution, and so perfectly preserved in every touch that even among Rembrandt's own works it has, in this respect, but few rivals. The "Old Man," contributed by Mr. G. C. W. Fitzwilliam, is one of those studies of Jewish type and costume which are so familiar to the student of the Amsterdam school in its Rembrandtesque phase. It is, however, unquestionably not by the master himself. The name of Beekhout first presents itself in connexion with it, but a certain dryness and hardness of texture and precision of outline point rather to the in England little known Salomon de Koninck. Lord Ashburton's "Lieven Willemz Van Coppenol" agrees in size (14 in. by 12) and in design with the famous etched portrait of the calligraphist, executed in 1661. The present piece cannot well have been executed, as Dr. Bode appears to think, as late as the date of etching; the technique being by no means that of the master's latest years. The conjecture that it must have been painted about 1650 is much nearer the truth. The execution of the little piece is singularly firm and brilliant, and its preservation perfect; but the physiognomy of the sitter is not very decisively presented. From the Bath House collection come also the two pendants, "Portrait of a Man" and "Portrait of a Lady," both signed and dated 1641, showing respectively the three-quarter figures of a young gentleman in a blacksteple-crowned hat,

black dress, and wide lace-trimmed collar, and of his spouse, in the usual sober wearing which distinguishes the Dutch lady of Amsterdam when she is not in gala attire. The male portrait is, in its present state, singularly disappointing as a whole, notwithstanding the skilful execution of the sombre costume—the head being unusually empty in modelling, vacuous and inexpressive. A much better impression is made by the portrait of the lady, though even this is not so searching or so masterly in its breadth of execution as some other works of the same period. The true golden glow of Rembrandt is concentrated on the face and upper part of the figure, which has an aspect of self-concentrated inner life and thought such as none of the master's following succeeded in simulating in the same degree. A problem of unusual difficulty is provided by the "Portrait of an Old Lady," lent by the Earl of Yarborough—a work belonging apparently to the period of about 1636. The head is so skilfully and delicately modelled—though it is far from equalling in mastery the so-called "Rembrandt's Mother" of 1634 in the National Gallery—it reveals a conception of so much pathos and sincerity that it would be difficult to deny the correctness of the ascription to the master himself. On the other hand, the black fur-trimmed dress is so superficially and lightly painted in, with so little indication of the form beneath, that the surmise inevitably presents itself that the piece was terminated by a pupil. It is necessary again to strike off the list of Rembrandt's works—and that without any hesitation—Lord Ashburton's oval panel entitled "Portrait of a Gentleman," in which is depicted a personage of some station, in a rich black satin dress, wide-falling ruff, and overhanging black hat. This, with its over-smoothness of execution and its absence of true characterisation, suggests rather a mere outside imitator than a painter of the school or the immediate circle of Rembrandt. Yet, again, even though the reproach of iconoclasm be incurred, it must be pointed out that the large "Portrait of a Man" (which also comes from the Bath House collection)—an elderly burgher of vigorous aspect, with square head and close-cropped grey hair, seated in an arm-chair—cannot well be from the brush of the master himself; though, even in its injured state, it is very remarkable for vitality and true characterisation as well as for well-controlled energy of execution. It suggests somewhat the admirable "Old Woman" (bearing date 1654), which was three years ago acquired for the Brussels Gallery at a very high price as a Rembrandt, but which specialists have recently taken from him in order to give it, with the companion portrait—contributed by its owner, Baron Oppenheim of Cologne, to the Brussels Loan Exhibition of 1887—to a Rembrandtist of unusual strength and individuality, who at present remains anonymous. To Rembrandt must be left the splendid, though by no means uninjured, portrait from the same rich collection, which has been called "Cornelius Jansenius." The fitful lighting of the face is more than usually impressive, while the black tones of the dress and hat, relieved on a ground of comparative lightness, are of extraordinary strength. The individuality of the personage remains, on the other hand, somewhat obscured. It is difficult to recognise in the technical style of the picture the manner which would be indicated by the date—"Rembrandt f. 1661"—which, according to the catalogue, it bears. It is this particular phase of Rembrandt's practice, with its colouring rather *blafard* and achromatic than golden, to which some of the works of Bernard Fabritius most nearly approach; while in others that painter affects harmonies of a much more pronounced and vivid character.

The Second Gallery contains two unusually fine examples of the art of Nicholas Maes—on the whole, the most gifted of Rembrandt's imitators, because his strong artistic individuality enabled him to assimilate what he took from his master, and to reproduce it stamped with the impress of his own creative power. The more striking—but, unfortunately, the less well-preserved—of the two pictures in question is an "Interior," contributed by Mr. S. S. Joseph, showing a bare room, the Rembrandtesque illumination of which is concentrated on the group in the foreground, consisting of a woman nursing a child. This, with its brilliant reds, and the lurid splendour of the general effect, is extremely characteristic of the painter, who here succeeds, without any sacrifice of naturalism, in lending a real dignity and significance to a motive in itself commonplace and of slight import. More sober in harmony, and, if anything, still broader in execution, is Lord Ashburton's "Woman Sewing," by the same master—a work in perfect preservation, which, in its subtle treatment of indoor light, almost bears comparison with the masterpieces of Pieter de Hooch and Vermeer of Delft. There are few finer Teniers to be seen than "The Seven Acts of Mercy," from Bath House. It has all the crispness of touch and silveriness of tone peculiar to the finer examples, while the seven "Acts" are fused into a single *ensemble* with an apparent absence of effort which conceals the real difficulty of the task. Moreover, there is here a shade less of that aggravating perfunctoriness with which the consummately skilful Fleming usually works, limiting his observation of men and things within the narrowest bounds, and confining himself to the almost mechanical repetition of a few well-worn types. Very rarely have there been seen together so many exquisite specimens of that subtlest and truest of chiaroscurists, Adrian van Ostade, as are assembled in the Second Gallery. Among the very finest of these is Lord Ashburton's "Woman and Child," dated 1667, showing the half-figure of a woman who stands in the doorway of a house holding a child, the face of the former being astonishingly well-modelled in transparent shadow. Hardly less fine is the "Interior" (111) from the same collection—a piece which in silveriness of tone and naturalness of chiaroscuro approaches the famous "Alchemist of the Salon Carré," while it exceeds in beauty the larger "Interior" by the same painter, lent to this exhibition by her Majesty the Queen from Buckingham Palace. On the other hand, the "Dutch Tavern," contributed by the Rev. W. C. Randolph, although it bears a signature and the date 1652, has all the appearance of being a *pastiche* executed by Ostade's pupil and imitator, Cornelius Dusart. The master's greatest pupil, the genial but unequal Jan Steen, appears at his very best in Lord Ashburton's small canvas, "The Carouse," a scene of the usual type, but painted with a skill and care altogether exceptional, and lighted with consummate art. At least one of the Terborchs here—"The Music Lesson"—is of exquisite quality, and worthy to rank with the typical "Conversations" of the Louvre, the National Gallery, and Cassel; although it serves up once more those three or four human properties which the painter loved to combine in so many different variations. Especially do we greet once again—not without pleasure—the blonde musical lady whose white satin dress and lemon-coloured jacket are one of the most familiar objects in Terborch's pictures. Very inferior to this in all respects, and greatly wanting in that *finesse* of colour and execution which is the artist's chief charm, is Mr. Arthur James's "Officer writing a Despatch." A far less exquisite colourist than Terborch, but

perhaps in some respects more of an artist, and certainly a keener student of human nature, was Gabriel Metsu, different phases of whose art are represented here by three examples. Of these the most characteristic is perhaps Lord Ashburton's "A Lady drawing"—in which the model appears clothed in a dress and jacket, furnishing two shades of the painter's favourite red—a colour which his overmastering love of hot tints, here shown in the woodwork and surroundings of his interior, prevents him from duly harmonising or relieving. Among all these Dutch works, the limited subjects of which are all too familiar to us, the little "Portrait of a Lady," by the Flemish painter Gonzales Coques, with its unaffected seriousness and its penetrating perception of character, comes as a decided relief. It would be unfair not to record the presence of two very perfect specimens of a not very sympathetic, though, in his way, a consummate painter, Adrian van de Velde. Both are from the Bath House collection, the one called "Cattle" being an admirably finished and delicate landscape with cattle and sheep, signed and dated 1661; while the "Haymakers" shows, together with the usual skill and finish, an amiable animation unusual in the master's work, combined with a close observation of rustic manners such as we find more generally in Karel Dujardin and in the roadside scenes of Philip Wouwerman. There can be few, if any, more beautiful Cuyps in existence than the Earl of Yarborough's perfectly preserved "Scene on the Ice," in which the crystal purity of a frosty atmosphere envelops and yet reveals with extraordinary clearness a frozen river with figures skating and walking, and in the nearer distance a huge ruined tower reflected, as in a slightly blurred mirror, in the ice of the foreground. A true Cuyp-like sunlit sky, whose tones betoken already that evening is not far off, adds its magic to the scene. A contrast to this in all respects is Jan van de Capelle's hardly less exquisite "Seapiece," whose pearly greyneess of general tone and moisture of atmosphere cause it to stand out in strong contrast to its surroundings. Its sky, overcharged with threatening rain-clouds, soon to dissolve into rain, is a fine specimen of the type in which this greatest of Dutch marine painters specially delights. The landscapes of Jan Both and even of Nicholas Berchem, with all their charm of skilful laying-out and harmonious *silhouette*, appear by contrast with the thoroughly national masterpieces which we have just described thin, poor, and a little wanting in conviction. It is not always that the *nostalgie du Sud*, which has so constantly been a malady of Northern artists, has had such happy results as in the case of the thoroughly Romanised Frankforter, Adam Elzheimer, or in that of the greatest of all Italian landscape painters, the Lorrainer, Claude Gellée.

CLAUDE PHILLIPS.

With reference to Lord Ashburton's magnificent portrait of "John, Count of Nassau Dillenbourg," the ascription of which to Vandyck I strongly called into question in my first notice of the Old Masters (ACADEMY, January 11), it has been stated elsewhere that a *grisaille*, reduced from this very portrait by Vandyck himself for Paul Pontius, is in the Munich Pinakothek; that Pontius engraved the picture from this reduction for the famous *Iconographie*; and that there are further derived from the same original, now at Burlington House, the large print (in an oval) by Suiderhoef, after a drawing by Soutman, and another print (in an oval) by L. Vosterman, all of these being from an original or originals expressly ascribed to Vandyck by engravers who were his contemporaries.

The fact is, that the *grisaille* and prints above mentioned unquestionably have reference to an original by Vandyck; but that this original must differ absolutely, and in almost every particular, from Lord Ashburton's picture. In the engraving by Paul Pontius—upon which are more or less based the subsequent reproductions—the personage represented is bolder, and carries his head in altogether different fashion. He wears a broad lace collar in lieu of the simple linen one of the Bath House picture, and a full suit of plain armour, over which hangs the collar of the Golden Fleece; whereas in the work now exhibited the half-armour is elaborately engraved, and worn over a gaily adorned buff jerkin, the Golden Fleece being absent. Finally, the marshal's baton is held in different fashion in the two portraits, the attitude, and indeed the general conception, of the personage in each being easily distinguishable. A cursory examination of the engravings above cited—which are to be found in the Print Room of the British Museum—will clearly establish the facts now brought forward.

Lord Ashburton's picture is of such commanding merit that it can only gain by a full and open discussion of its origin and technical qualities.

C. P.

CORRESPONDENCE.

RUNIC STONES IN THE ISLE OF MAN.

Scarborough: Jan. 20, 1890.

The *Gentleman's Magazine* for 1798, p. 749, contains a plate showing a Runic stone from the Isle of Man. If Runic students have overlooked the reference it may be useful.

H.

NOTES ON ART AND ARCHAEOLOGY.

MR. ERNEST ALBERT WATERLOW has been elected an Associate of the Royal Academy.

THE exhibitions to open next week include a collection of drawings of Cambridge and the Riviera, by Mr. John Fulleylove, at the Fine Art Society's in New Bond-street; and a series of "Cathedral Towns and Picturesque Places in Germany and Italy," painted by Mr. Edward H. Bearn during 1888 and 1889, at Mr. McLean's gallery in the Haymarket.

MR. G. AITCHISON, as professor of architecture at the Royal Academy, will begin next week a course of six lectures on "Roman Architecture," with special reference to private houses and palaces.

A COLLECTION of vases, jewellery, and other objects, selected from those which were found at Poli tis Chrysochou in the course of the excavations carried out last winter by Mr. Munro and Mr. Tubbs, on behalf of the Cyprus Exploration Fund, is now on exhibition in the Etruscan Saloon at the British Museum.

WE have received *The Year's Art* for 1890 (Virtue), which now, after a life of eleven years, more than ever deserves its sub-title of "a concise epitome of all matters relating to the arts of painting, sculpture, and architecture." The energetic editor, Mr. Marcus B. Huish, adds some new features with every issue. On this occasion we have portraits of the members of the Royal Society of Painters in Water-Colours; and a list of birthdays of more than three hundred artists and notable people connected with art. We would especially praise the pains that have been taken to make the volume useful for consultation, by means of a full index and also cross-references in the text. And, further, it is not unworthy of notice that the editor cordially acknowledges the assistance he has received from others in the compilation of the work.

THE STAGE.

STAGE NOTES.

THE performance of "The Taming of the Shrew," which Mr. Benson appointed for Thursday night, is not likely under any circumstances to be repeated many times; and four representations a week will still be given of the engaging and thoughtfully contrived spectacle of "The Midsummer Night's Dream."

MR. WYNDHAM having decided that the late Mr. Albery's "Forgiven" is not to be revived at present, "Caste" will give place immediately to "Cyril's Success"—perhaps the most smartly written and, what is more, the most ingeniously considered, of the late Mr. Byron's comedies. Mr. David James, Mr. Leonard Boyne, and Miss Olga Brandon—the young actress whose performance in "Caste" has been considered so noticeable—will be the chief exponents of the drama in this revival.

PREPARATIONS are fairly advanced, we hear, for the St. James's Theatre performances of "As You Like It," Mr. Lewis Wingfield directing the scenic effects, and a promising cast having been got together in support of Mrs. Langtry. Mr. Charles Sugden is to play Touchstone; Mr. Lawrence Cantley, Orlando; Miss Beatrice Lamb, Phoebe; and Miss Marion Lee, Audrey—the part in which, by-the-by, she made, under the Kendal management, her first appearance in London.

MARK TWAIN'S *Prince and Pauper* is to be dramatised by Mrs. Oscar Beringer, by arrangement with the publishers of the story—Messrs. Chatto & Windus. It is, of course, intended that the dual rôle shall fall to the lot of Miss Vera Beringer, whose admirable performances of the little Lord Fauntleroy have now come to an end.

WITHOUT going quite so far as to say that there could not be any question as to the capacity of Mrs. Bancroft for taking command of the Channel Fleet, we may certainly express our conviction that her attainment of the modest aims which the English playwright now generally sets himself to realise is by no means a matter of doubt. We do not, of course, mean that anybody has any particular right to expect that Mrs. Bancroft's performances in an art not her own—the art of writing—shall result in the bestowal upon the stage of a work of literary individuality; but neatness of construction and brightness are without doubt to be looked for in that "Riverside Story" which Mrs. Bancroft—seeking for fresh worlds to conquer—elects to present at St. George's Hall one day next month. This energetic and very popular lady will have a good company to do justice to her effort on the occasion. Mr. Leonard Boyne, Mr. Sidney Brough, Miss Rose Leclercq, Miss Kate Philips, and Miss Annie Hughes are among the artists of mark who will take part in the proceedings.

M. MEILHAC, who, since the days when he collaborated with M. Halévy in "Frou-frou," has had a varied career, has now brought out at the Théâtre Français a play of which the *donnée* is very remarkable and the treatment seemingly as interesting as the conception. Fiction, and especially narrative fiction, has often before now dealt with the problem that presents itself when a given character is placed under conditions of life not only repugnant but wholly inappropriate to it. Mr. William Black's early success, the *Daughter of Ethel*, is probably the example that is most familiar to the ordinary English reader. M. Meilhac's heroine, Margot, is a charming young orphan, who owes everything in life—her education in the past, her prosperity in the present, her probable corruption in the future—to a woman

of no principles and of more or less evil life. In very dangerous company, which she frequents perforce, she conceives only a disinclination for the kind of existence that would be readily offered her. But an aged *roué* is sincerely in love with her; and she falls in love with his head-gamekeeper—"a rude, robust, honest man"; and the curtain falls on the aged lover's acquiescence in this state of affairs, and on Margot's acceptance of "the home, with its family joys and the esteem of her own conscience." What morbid twist would have been given to this matter had Ibsen or one of his friends treated it, instead of the clear-sighted Frenchman!

MUSIC.

MUSIC NOTES.

A SOCIETY was founded last year in Bonn to purchase the house in which Beethoven was born, and to establish a museum there, similar to the one in honour of Mozart at Salzburg. Sir G. Grove, one of the honorary members of this society, presided over a meeting held at the German Athenaeum, Mortimer Street, last Saturday afternoon; and he announced that the house had been purchased, and was undergoing restoration. He also gave a list of the Beethoven treasures already acquired by the society, including, among other relics, letters, music, and portraits. The Philharmonic Society of London have presented Schaller's bust of Beethoven. The special object of the meeting, as explained by Herr von Ernsthause, the German Consul, was to make known the objects and aims of the Beethoven House Society as widely as possible. In connexion with the movement, a Beethoven exhibition has been planned for this year in Bonn, to which the Royal Library in Berlin will send MSS. and instruments formerly belonging to the master. Many contributions have also been promised by private collectors. Mr. Ludwig, in a short speech—in which he proposed that a concert, under the directorship of Dr. Joachim, should be given in London during the present season for the benefit of the society—pointed out that the cause was not specially a German one, since Beethoven belonged to the whole musical world.

HERR STAVENHAGEN made his *début* at the Popular Concerts last Saturday afternoon. His solos were Chopin's Prelude in D flat and Liszt's Rhapsodie in C sharp minor. Transcriptions of Bach's organ Fugues in A minor and G minor by Liszt have been heard at these concerts; but this is the first time that one of his pieces has found its way into a programme. The Rhapsodies are characteristic compositions, but scarcely in keeping with the class of music associated with this institution. Herr Stavenhagen's rendering of the Prelude was effective, though slightly affected. His playing of the Rhapsodie was brilliant in the extreme. He was encored, and gave Liszt's transcription of Paganini's Caprice in E. Mr. Norman Salmond, a baritone vocalist, sang, with much success, songs by Handel and Mr. Hamish MacCunn. M^{me}. Néruda played with exquisite charm and expression Spohr's Adagio in F. The programme opened with a Quartet by Mozart, and closed with Beethoven's pianoforte Trio in C minor (op. 1, no. 3). On the following Monday evening Miss Fanny Davies played Chopin's Ballade in F minor (op. 52) admirably bringing out the now plaintive, the now passionate, character of the music. The last performance of this piece at these concerts dates as far back as 1875. Miss Davies also joined in the Tema con Variazioni in D of Mendelssohn for pianoforte and cello (op. 17) with Signor Piatti, and took the pianoforte

part in Beethoven's grand Trio in E flat (op. 70, no. 2) assisted by Mdme. Néruda and Signor Piatti.

MR. DANNREUTHER gave his first musical evening at Orme Square on Thursday, January 16. The programme commenced with Dr. O. V. Stanford's new pianoforte Trio in E flat (op. 37). The opening Allegro is a skilfully constructed movement. It is followed by a short but effective Allegretto. The third movement is headed Tempo di Menuetto. It is graceful and pleasing; but an Andante or Adagio would have afforded better contrast. The Finale appears at first hearing the least satisfactory section of the work. Miss Anna Williams sang songs by Liszt and Brahms in her best manner. Mr. Dannreuther played some Chopin solos. The programme concluded with Bach's Suite in B minor for flute, strings, and piano, with figured bass written out by Robert Franz.

"ELIJAH" was given at the Albert Hall on Wednesday evening. Miss Monteith sang the soprano music in an exceedingly clear and intelligent manner. Mdme. Belle Cole was in good voice, and her rendering of "O rest in the Lord" was excellent. Miss Sarah Berry, a pupil of the Royal College, made a favourable debut in "Woe unto them." Mr. Piercy gave satisfaction; but in his first air the tune was somewhat unsteady. Mr. Henschel sang well, but his voice was not in the best order. Mr. Barnby conducted as usual, and the choir sang splendidly.

By the death of Franz Lachner, a link connecting the far past with the present has been broken. Lachner, born in the year 1804, was an intimate friend of Franz Schubert. In 1828 the two friends passed several hours together only a few weeks before the death of the great composer. Lachner was himself a prolific composer. He produced eight symphonies. Of the sixth, in D, Schumann wrote in high terms. Lachner settled at Munich in 1836, and by his energy helped to raise the theatre orchestra there to the high position which it now occupies in Germany.

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MUSICAL PUBLICATIONS.

System of Harmony. For Teacher and Pupil. By J. A. Broekhoven. (Novello.) The author is teacher of harmony and composition at the College of Music in Cincinnati. The arrangement of subjects has been made in conformity with Richter's well-known Manual of Harmony. There are copious examples and practical exercises. The examples are of the kind usual in text-books; yet all such, after the excellent illustrations drawn from the works of the great masters given by Mr. Prout in his recently published *Theory and Practice of Harmony*, appear dry. Mr. Broekhoven may find his book useful as a guide, but it contains no novel theory requiring detailed notice. He has adopted a few new terms; however, with the explanations given, they are easily understood.

Ye Mariners of England: a Naval Ode for Chorus and Orchestra. By Edmondstone Duncan. Op. 5. (Stanley Lucas.) This work, which is announced for performance at one of the concerts of the Glasgow Choral Union, appears to us one of considerable merit. The stirring lines of Campbell's famous lyric, naturally suggested the tune of "Rule Britannia"; and accordingly the composer has taken the opening notes as a leading theme of which much use is made. The music is vigorous, characteristic, and original. Mr. Duncan has good knowledge of harmony, and some of his progressions are unusually bold.

Of his orchestration we cannot as yet say anything, but from the vocal score it is evident that the orchestra plays an important part.

Album of Twelve Songs. By Fred. H. Cowen. (Joseph Williams.) In this new collection the composer gives fresh proof of his skill in inventing pleasing melodies, and in writing accompaniments which, after the manner of the great song-writers of Germany, reflect and intensify the meaning of the words. Mr. Cowen has selected poems by modern authors. We find, among others, the names of Mrs. Browning, Christina Rossetti, and Barry Cornwall. Of the twelve numbers, "Song for Twilight," "An Idle Poet," and "I think on thee in the night," appear to us most refined and expressive.

Seven Pieces. For Pianoforte. By Gustave Ernest. (Woolhouse.) This collection of short tone-poems deserves special praise. One can trace the influence of Schumann and Dvorák, but the pieces may fairly be called original. The harmonic colouring is clever and effective. No. 4, "The Gipsy's Song," and No. 7, "Evening Song," are, to our thinking, the most striking.

Sweet Marjorie, by Aigrette (Woolhouse), is a bright valse with a portrait title-page.

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LITERATURE.

Memoirs of Carlo Gozzi. Translated into English by John Addington Symonds. In 2 vols. (Nimmo.)

It is needless to assure our readers that this translation of Carlo Gozzi's *Memorie inutili* is excellent. Mr. Symonds has repeatedly proved his mastery as a translator, notably in his recent volumes of Cellini's autobiography. His great knowledge of the Italian language, and his extraordinary power of throwing himself into sympathy with his subject and his period, adapt him in a peculiar manner for this kind of work.

In Gozzi's *Memorie* the translator has found a subject very different from *La Vita di Benvenuto Cellini*. The two men and the two periods are as dissimilar as they well could be. Yet in both cases Mr. Symonds has succeeded in conveying to the reader a strong sense of the authors' varied personalities by a masterly handling of style. In the case of Gozzi, Mr. Symonds confesses that he began his task with "a little aversion"; but this has not proved any hindrance to the portrayal of the dry, sardonic, narrow, but honourable man with whom he has to deal.

The labour of transferring the *Memorie inutili* into readable English must have been very great. Gozzi is often involved, redundant, and prolix; and the translator has exercised a wise licence in curtailing and rearranging certain passages, though all such cases are indicated in the notes.

Apart from the interesting personality of Gozzi himself, the most attractive and instructive portions of the *Memorie* are, first of all, the vivid picture of a Venetian gentleman's garrison life as displayed in Gozzi's record of his service under the Provveditore Generale in Dalmatia. The picture is powerfully drawn, and Gozzi's humour is delightful. Few episodes could be more comic than the account of the Provveditore's reception at Zara, and the fate of Gozzi's sonnet, as told in the chapter written to prove "that poetry is not as useless as people commonly imagine." Besides the life in a garrison town, we are introduced to the domestic interior of a Venetian family, with all its squabbles, jealousies, and financial difficulties; its changes from country life in Friuli to town life in Venice. Lastly, we have that portion of the *Memorie* which is best known in the history of literature, though to us it seems the least diverting—the long quarrel between Gozzi and Goldoni, and the battle waged by the Granelleschi against Chiari. There is, of course, much else which throws light on Venetian society towards the close of the Republic, notably in the account of that powerful but repellent personage, M^{me}.

Dolfin Tron; and the history of Gratarol, whose attack on Gozzi was the direct cause which led to the creation, and also to the publication, of the *Memorie*. All this is described by Gozzi with great frankness and apparent truth, though with a caustic and sarcastic pen—"with a smile upon his lips and venom in his heart," as Goldoni says of him; but with more smile and less venom, we imagine, than Goldoni believed.

Mr. Symonds has prefaced his translation by three admirable essays, which place the reader in the proper position to understand the *Memorie*. The first describes the quarrel between Gozzi and Gratarol, introducing M^{me}. Tron, and closing with an estimate of Gozzi's character. "The memoirs lie now before English readers, and Carlo Gozzi will be known to them for the first time—certainly for the first time as he really was." The estimate is honourable, though by no means enthusiastically favourable to Gozzi.

The second essay gives us a full and admirable account of the *Commedia dell'Arte*, and of the various masks, many of which are represented in Maurice Sand's excellent drawings scattered throughout the book. The *Commedia dell'Arte* is still alive in Italy, as is proved by the fact that new masks, or at least new stereotyped figures, are still created. Witness the creation of the most popular Venetian character, Facanappa, by the actor de Col, who died little more than thirty years ago. Facanappa is intimately known to the Venetian *popolo*, and is in constant service among the Marionettes of the Teatro Minerva. It is probable that Facanappa, like so many of the masks, is not an entirely new creation. He is not a parent mask. He probably has affinity to some older mask from whom he is descended. But, as usual, his pedigree is hard to trace, though he is plausibly connected with Peppenappa of Sicilian birth. At the present day, during carnival, the masks are still out about the streets, or hired to make sport for a supper party. One harlequin, known to the writer, assured him that to act a part well a man must give himself up to that character alone: once harlequin always harlequin; once Brighella always Brighella. This harlequin constantly carried in his pocket a book containing the jokes and sayings proper to his part; and in this book he would read whenever he had a moment to spare from his ordinary business of photographer's assistant. He had lived himself into harlequin, and looked ready at a moment's notice to strike an attitude and to begin his fun. Among other stock in trade was this letter from Harlequin to Columbine:

"Cara Colombina.—I write to you, because I have nothing to do. I leave off now, for I have nothing to say. Love me as I love you. If you want anything, buy it. Your loving Harlequin."

"P.S. If you don't get this, let me know."

Our readers will recognise the postscript as a very ancient Irish bull.

Mr. Symonds's third essay gives an account of the *Fiabe* and of Gozzi's quarrel with Goldoni. The estimate of Goldoni is not a high one. It is no doubt true that he was not a great genius; but his geniality is most refreshing and delightful. To be fully appreciated he must be seen, not read. Seen as acted by a Venetian company, rattled through

with all the fire and sparkle of Zago, Borisi, and Privato; then it seems to us that his mirth-provoking qualities cannot be surpassed.

These two handsome volumes are produced with all the sumptuousness for which Mr. Nimmo is so justly famed, and they form a delightful addition to a library.

HORATIO F. BROWN.

Among Cannibals: an Account of Four Years' Travels in Australia and of Camp Life with the Aborigines of Queensland. By Carl Lumholtz. (John Murray.)

In this work are embodied the chief fruits of a sort of roving commission undertaken in the year 1880 by Mr. Lumholtz, a young Norwegian naturalist of considerable attainments, on behalf of his Alma Mater, the University of Christiania. His general instructions to make zoological and other collections for the university museums, and to study the anthropology of the lesser known native tribes, naturally attracted him to the colony of Queensland, where about a twelvemonth was spent in the central and western parts with somewhat disappointing results. He then moved northwards, and devoted more than a year (1882-83) to a thoroughly scientific exploration of the basin of the Herbert River, which flows south-eastwards to the Pacific Ocean, just above Halifax Bay, and opposite the southern extremity of Hinchinbrook Island. Here a great portion of the time was actually spent among the surrounding aborigines; and the bulk of the volume before us is, in fact, occupied with descriptions of his daily life in their camping-grounds. The work is thus mainly ethnological, and will be accepted as a valuable contribution to our knowledge of the north-eastern, that is, the least known, section of the native populations. In return for the almost intolerable miseries of such a prolonged residence among some of the most degraded members of the human family, the author may at all events have the satisfaction of feeling that he has fully realised his purpose of presenting a faithful picture, based on his own experiences,

"of the life, manners, and customs, of the Australian aborigines from their birth and infancy to their old age and death; and thus rescuing for the science of ethnography facts concerning tribes that have never before come into contact with white men, and that within a generation or two will have disappeared from the face of the earth."

Perhaps exception should be taken to the statement, also repeated elsewhere, that these Herbert River tribes had never before come in contact with the whites. The country has been occupied, and partly settled, as at Cashmere, Glendhu, and Valley of Lagoons, partly overrun by miners even farther inland, since 1865. More or less summary accounts of several of the local tribes have even been furnished to Mr. E. M. Carr, and published by him in his great work on the *Australian Races*, as, for instance, the Halifax Bay and Lower Herbert peoples by Mr. James Cassady and Mr. R. Johnstone, and those of Hinchinbrook Island and the opposite mainland (Herbert Basin) by Mr. M. Armstrong and Mr. John Murray. We have also a short

vocabulary of a "Herbert River tribe," not further identified, but evidently closely akin both to the people visited by Mr. Lumholtz and to those of Hinchinbrook Island and Halifax Bay, all speaking but slightly divergent dialects of the same language.

Nevertheless, from his headquarters at the abandoned station of Herbert Vale, Mr. Lumholtz made continual excursions to the western hills and in other directions, camping for days and weeks together among nomad groups, which he believed had never before been visited by any Europeans. About Herbert Vale, forty miles inland, he had only met "civilised" blacks, whose claims to be regarded as such consisted in an acquired taste for tobacco and cast-off European clothes, combined with the knowledge borne in upon them by repeated lessons that the murder of a white meant the murder of half a dozen or so of "black fellows." From this the reader may form some idea of what was involved by daily association with *myall*,* that is the true wild tribes unaffected by any civilising influences, whose homes were the bush, and whose *menu* ranged from snake and lizard down to *pediculus capitis spec. nov. Austral!* These animals, says our plain-spoken author, "are also found upon the body, and their possessor may be constantly seen hunting them, an occupation which is at the same time a veritable enjoyment to him, for to speak plainly—he eats them. The blacks also practice this sport on each other for mutual gratification, and the operation is evidence of friendship and politeness."

Is it surprising that Mr. Lumholtz would appear to be the only European who has voluntarily qualified himself to speak of the Australian aborigines by making himself for the time being one of them? But all the more authoritative is his voice, when he pronounces confidently on any moot questions connected with the usages or the "Weltanschauungen" of these interesting savages. A careful study of his pages should prove the best antidote to the sickly sentimentality which is now so rampant, and which has quite recently ventured to revive Rousseau's maudlin nonsense about the nobility of the natural state of man, and his innate "moral" equality. Let those who pretend to bewail the approaching extinction of the lower races in Australia and elsewhere ponder over such statements as these:

"There is not much to be said of the morals of the blacks, for I am sorry to say they have none. . . . These civilised blacks soon try to acquire the white man's manners. . . . Though the Australian native is thus able to acquire some of the fruits of civilisation, it still remains a characteristic fact that he never gets so far as to occupy an independent position. . . . Their keen sense of observation enables them to discover quickly the bad qualities in the white man's character, and these they are not slow to imitate, but they have no eye for the good qualities. . . . The same fate as that which

overtook their brothers in Tasmania is in store for the natives of Australia. They have proved themselves almost incapable of receiving either culture or Christianity, and they have not the power to resist the onward march of civilisation. They are, therefore, without a future, without a home, without a hope—a doomed race."

To regret this seems like regretting the disappearance of vermin, of vice, of bloodshed, of cannibalism, and other nameless horrors, from the face of the earth. On the much-discussed subject of cannibalism Mr. Lumholtz is able to throw a very strong and a very lurid light. His belief—no! his knowledge—of its existence under some of its most revolting forms, and to a far greater extent than is usually supposed, is emphasised by the title of his book, and by its motto—a familiar passage from Herodotus about Ἀνδροφάγοι, who ἀγριώτατα πάντων ἀνθρώπων ἐχούσιν ἡβέα κτλ. Raiding parties are described, which are systematically organised, like the head-hunting expeditions of the Bornean Dyaks, not to acquire territory or to avenge some tribal wrong, but solely for the purpose of satisfying an insatiable hunger for human flesh. Women, we are told, are "splendid booty," not, however, the young, who are spared for other purposes, but the old, who are "first ravished and then killed and eaten" by these guileless children of nature.

This is horrible enough; but it is still more horrible to learn that mothers eat their own children, whether they die a natural death or are knocked on the head by order of the father, because they are a burden to the community. Our explorer's people made no secret of their fondness for this their "greatest delicacy," which in the evenings formed the leading topic of their conversation round the hut fires. Some are omnivorous in this respect, some draw the line at their own kindred; but all show a preference for black and yellow (Chinese) over white meat, which is pronounced *komorboru kawan*, "terrible nausea," the civilised blacks explaining that for these gourmets "the white man's flesh has a salt taste, which the natives do not like."

Curiously enough, the Herbert River tribes are more advanced arithmetically than most of the aborigines. Like the neighbouring coastlanders they have a radical for "three," *karbo*, which is the same word as the *kurrbu* of Hinchinbrook Island and *kabo* of Halifax Bay. But in their religious views they have not got beyond the negative state, common perhaps to all the Australian tribes without exception before the arrival of the missionaries. Their "cult" seems limited to a vague dread of some baneful being, whose power of working mischief is uncontrolled by any more potent beneficent spirit—in fact, incipient demonology, the starting-point of all natural religions. Not trusting to his own enquiries on this point, Mr. Lumholtz consulted an intelligent Kanaka (Polynesian) long resident among these tribes, and perfectly familiar with their language. This Kanaka, who, though not a Christian had received some instruction from the missionaries in the South Sea Islands, was positive that the "blacks do not believe there is anybody above us up there." They probably believe in a continued material or natural existence after death; but Mr. Lumholtz concludes from all the evidence before him that

they had no idea of any supreme good being, but only of a demon, about whom he found it difficult to get any definite account. Of prayer, sacrifice, or any other outward evidence of inward belief in the supernatural, there is no semblance; and it may be safely inferred that the savage mind is a blank as regards any beyond the natural order of things.

After lavishing much pains on their education, Mr. Lumholtz was able to utilise his black friends more or less successfully in enlarging his natural history collections. These include specimens of four new marsupials, a tree kangaroo, and three opossums, which have been described by Prof. Collett, and are here reproduced in beautiful coloured engravings. The book is also enriched with a large number of illustrations of Australian types, plant and animal life, from original sketches and photographs, as well as with maps of Australia and the explorer's routes.

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James Macdonell, Journalist. By W. Robertson Nicoll. (Hodder & Stoughton.)

ALL who knew the late James Macdonell personally, or by reputation—and he was one of the few men in whose case, and in virtue of the transparent sincerity of whose nature, knowledge by reputation was almost as accurate as knowledge acquired through intimacy—will admit that Mr. Nicoll has discharged his duty as biographer with tact and judgment, as well as with enthusiasm. In his "prefatory note" he claims to have done his best to "violate no confidence, to insert nothing that would give pain"; and by the suppression of various names he justifies his claim. In the report, indeed, given by Mr. Macdonell of an interview which he had with Carlyle, and which Mr. Nicoll reproduces, the names are given of two men, the one dead and the other living, whom, as clergymen of the Church of Scotland, Carlyle seems to have believed guilty of insincerity, and to have cuffed conversationally in passing. It is not easy to see what object has been served by the giving of these names. Otherwise, Mr. Nicoll has skated with remarkable success over the very thin ice of journalistic etiquette. He has revealed no newspaper secrets; and yet he has managed to produce an admirable portrait of his essentially anonymous hero, and in addition to give the uninitiated public a very fair idea of the conditions under which the heroes—and martyrs—of anonymity perform their work. Looked at from this standpoint, Mr. Nicoll's book is unique of its kind. It is also so carefully and so judiciously written that the example it sets is likely to be followed. More's the pity, perhaps.

Born in an Aberdeenshire village in 1842, James Macdonell died in London at the poet's age of thirty-seven. He died also of the poet's complaint—over-devotion to his work. Finally, he had the short-lived poet's compensations of absorption in his art and of rapid success. I cannot claim to have enjoyed the privilege of his intimacy either in Scotland or in London; but I remember that when I met him first he was one of a small set of ardent young Aberdonians, now scattered all over the world, who were in the habit of discuss-

* This is, philologically, an interesting word. Originally, it meant a species of acacia (*A. pendula*) which grows in large thickets; but it was soon applied by the whites to the wild natives who kept aloof in such inaccessible *myall* scrub. Then the blacks adopted the word in the same sense, the "civilised" natives using it as a term of contempt for their uncultured neighbours, who could not even smoke tobacco. Cf. the present and original meanings of the words "pagan" and "heathen."

ing fate and free-will—in which most of them believed, in spite of the fact that the author of *The Emotions and the Will* was then the leading intellectual force in the university—in each other's rooms, and of reading with eagerness and delight Tennyson's latest poem, or Matthew Arnold's latest article in the *National Review* of these days. James Macdonell was then what he was at the end of his too brief chapter, a journalistic artist—rather than a journalist in the telegram-and-scissors sense of the phrase—to his finger-tips. He must have lisped in leading articles, for all unconsciously he talked in them then. This fact accounts for his unprecedented promotion in his profession. Without either a regular academic or a regular newspaper training, he was engaged in editing a daily newspaper in Newcastle at an age when most lads are wondering what they will turn their hands and heads to. He was still young at the time of his death; but not only was he then a highly honoured writer for the leading London newspaper, but his contemporaries will ungrudgingly allow that he had, and deserved to have, the reputation of being the most brilliant—in the true and French sense—journalistic artist of his day.

Looking at the story of his life as told by Mr. Nicoll, one is tempted to say that he worked too hard, especially during the period which immediately preceded his migration from the *Telegraph* to the *Times*, and that he would have lived longer had he been more reposeful and had he not intellectually burned the candle at both ends. It may be so; but happiness is more important than longevity. It is beyond doubt that Macdonell's was a singularly happy life. Domesticated yet sociable, industrious almost to a fault yet fitted to take the most out of everything in the shape of pleasure, he does not appear to have found the burden of anonymous writing more than he could bear. No doubt he appreciated the advantages, as well as the disadvantages, attaching to work of this kind. There is a sense of satisfaction in labouring silently without being embarrassed by votes of thanks for doing nothing more than one's duty, as is the case with public men, artist, and men of letters who are in the unhappy condition of being "spotted" by the world. No doubt this satisfaction was James Macdonell's. But there are also disadvantages attaching to the life of a journalist, and these Mr. Nicoll has obviously felt. The Russels, Delanes, Chenerys, and other princes of the powers of anonymity who figure in his book are not so much living men as official simulacra. James Macdonell is, therefore, seen at his best—perhaps even at his most brilliant—in his letters to his wife, most of them written when he was travelling on the Continent. They reveal not only a union of hearts, but a community of sympathies which is of the rarest. James Macdonell died at his post, a gallant "soldier in the war of the liberation of humanity." He had all the qualities which fitted him for playing such a part; and Mr. Nicoll's biography proves how, thanks largely to his own generous nature, he secured that environment of love and sympathy which is absolutely necessary for the playing of it smoothly, if not also triumphantly.

WILLIAM WALLACE.

Strange True Stories of Louisiana. By George W. Cable. (Kegan Paul & Co)

ALL men, except a few belated partisans of slavery, will be sure to welcome this charming book from the chronicler of *Old Creole Days*. The work is doubly valuable, because Mr. Cable the romancer has suppressed himself so much in order to make room for Mr. Cable the faithful and capable editor. The tales in this volume are in one way superior even to that delight of boyhood, Walter Thornbury's *Old Stories Retold*; for, wherever the editor has been able, the very words of the actors or spectators of forgotten and unearthed romance have been faithfully translated or preserved. Where this first-hand evidence is unattainable, the romancer, in deposing the editor, has nevertheless chosen some true tradition for the groundwork of his tale.

The histories which Mr. Cable has saved from the wreck—and his account of their discovery and verification is not the least interesting chapter—thus fall into two classes. First and foremost, those in which he reproduces an authentic MS.; and, secondly, those in which, in default of such a treasure, he has served up an orally transmitted legend with his own sauce and garnish. Mr. Cable is himself the first to admit the greater value of the first-hand papers—priceless jewels, all rough and uncut, such as are not found thrice in a century, and, unlike stones of mere shining dust, would only lose in value if tampered with by the lapidary.

But before these are noticed, the three tales from Mr. Cable's own pen deserve honourable mention. Of "Salome Müller," "The Haunted House in Royal Street," and "Attalie Brouillard," the last is the best, and the first as decidedly the weakest. "Salome Müller" is loosely and lengthily spun out, and is hardly worthy of so skilled a practitioner as Mr. Cable. It also makes too heavy a call upon our interest in the extinct legal luminaries of New Orleans fifty years ago. Too much is said about these phantoms, and they are not convincingly reanimated; though the advocate, Christian Roselius, deserves his niche for his long duel in behalf of a most injured woman. Frankly, what attracts us most in this and the succeeding stories is less the story itself than Mr. Cable's own combination of sympathies: artistic sympathy with all the figures upon his canvas (be they spirits black, white, or grey), and personal sympathy—never warping his artistic presentation, but constantly shining through it—with the millions of the victimised colour. This note is sounded yet more clearly in the horrible story of "The Haunted House." No one could soon forget the picture of the negro child flying over roof and stairway from the cowhide lash of its charming and accomplished mistress, Madame Lalaurie, till "there came a dull, jarring thud in the paved court beneath." As a specimen of Mr. Cable's pencil at its best, it must suffice to extract from "Attalie Brouillard" a description of the rascal quadroom, Camille Ducour:

"Fancy a small figure, thin let us say, narrow-chested, round-shouldered, his complexion a dull clay colour spattered with large red freckles, his eyes small, grey, and close together, his hair not long or bushy, but hesitating between a dull yellow and a hot red, his clothes his own and his linen last week's."

It does not appear whether Mr. Cable has any authority for these traits; but somebody must surely have sat for such a portrait, which we treasure as a bright scrap of reality—a living face, though it be but a sorry scoundrel's, saved from oblivion.

How great is the contrast between this trained portraiture of nature and the remaining four papers, where Nature herself meets us, in all her leisurely process, her repetitions, her thrilling surprises produced by simple expedients! These papers are all written by women; they are translated in three cases and abridged in one, but otherwise are published intact and, says the editor, "without restorations." The first, bearing the somewhat Stevensonian title of "The Young Aunt with White Hair," is a translation, only seven pages long, of a letter written in 1782 by a French *émigrée*. She was seized by Indians near the mouth of the Mississippi, saw her husband and child dashed down before her eyes, was herself half-flayed at the stake, and was only saved from the chief's dinner-table by a rescuing party at the eleventh hour. The language of the letter is naïf and desperate, and is in strong contrast to Mr. Cable's own ornamental and sometimes laboured style. It is only a pity that so little could be printed of the French originals for the sake of their ill-spelt, eager utterance. The translations in most cases read well; save that Mr. Cable, either in order to flavour his diction, or from a mistaken idea of translator's fidelity, sometimes renders French too literally. For instance, "Abner did not spare of beautiful presents"; and, again, the sentence, "These frightful tidings failed to kill me," looks like, though it may not be, a mistranslation of *faillirent me tuer*—"almost killed me."

On "The Adventures of Françoise and Suzanne," and on the story of "Alix de Morainville"—half-tragedy and half-idyl—it is impossible to linger, delightful as they are in their flow and sparkling communicativeness. There remains the pearl of the book, the "War Diary of a Union Woman in the South." The writer is of a different stamp from the happy butterfly Françoise. She is a woman of singular nobleness, firmness, and penetration, who, though only a young girl, thought out her anti-slavery convictions independently, while everybody round her was discharging infinite and furious rant against the slave and his liberators. She suffered much from her friends; but she kept the faith, not without self-contempt and anger at the few concessions she brought herself to make. On one occasion she lets her name be put down as a subscriber to some hospital stores. "If I hadn't, my spirit would have been wounded with sharp spears before night" (p. 269). Once she confesses losing nerve in the terrible siege of Vicksburg, but the confession only brings out the quality of the heroism with which she meets discomfort and danger in the detested cause. Few diaries exhibit such boundless pluck, and few such unconsciousness of being at all exceptional. It is not till the last page that we learn incidentally how all through the dangerous journey and the siege this brave woman had been nearing her confinement, and that the child, as might be expected, died when it came. A reading of this journal might be recommended to those, who are for ever preaching the ennobling and

awakening effects of war. Such may be the effect upon the side that is in the right, but how of the wrong side? Is *that* ennobled? The truth appears to be that people who in private life are just and humane often simply have the sleeping brute and maniac in their composition awakened at the sound of cannon. All the more deserving of reverent record is a woman like the writer of this diary, who endures with the nerve of a soldier, but keeps her spirit high and clear above the tumultuous scream of fratricidal war.

OLIVER ELTON.

The Histories of Polybius. Translated by E. S. Shuckburgh. (Macmillan.)

MR. SHUCKBURGH must be congratulated upon the successful accomplishment of a task of no common magnitude. He has given us the first English translation of the complete works of Polybius so far as they are now known. The bulk of the work is very considerable, and the trouble of rendering satisfactorily even a small portion of another language is almost endless. The careful weighing of English words, that we may choose the best and find what will answer as nearly as possible to what Locke would call the "mixed modes" of the Greek; the anxiety to be sure that we have made emphatic the word which in the Greek really bears the emphasis; the wish to preserve and transmit the secondary suggestions which the original makes by the side of its direct meaning; all these things are complicated by the necessity of making the English version readable. But wherever we have tested Mr. Shuckburgh's translation upon any of these points, we have risen from the test with the feeling that he has done a painstaking and excellent piece of work, and has embodied his version in good and agreeable English. Indeed, there can be no doubt that Mr. Shuckburgh's English is far better than Polybius's Greek. The latter is neither good as Greek—i.e., when viewed by the narrow standard of technical scholarship; nor successful in point of style. It is not effective. It does not bring things clearly before our eyes. Not only is Polybius often obscure in descriptions of sites, of objects, and of processes, as Greek writers and Latin writers too generally are; but even when he is plain, he is not vivid. A little of the literary skill with which Dr. Arnold used the evidence which he affords for the Punic war, or with which Flaubert works his material up into the ghastly romance of *Salammô*, would have given a place in the very first rank of historical writers to an author who had such opportunities as Polybius had and such brains to use them.

Mr. Shuckburgh has done wonders in making the reader's task easy. His introduction is interesting and to the point, with its accounts of (1) Polybius and (2) various Greek attempts at equal union or at "hegemony" (? hegemony). We do not, however, quite understand him when he speaks of the "manner of Plutarch, with its huge compound words built up of intricate sentences." They may perhaps be built up of sentences, but of intricate sentences surely not. At p. xlvii. Mr. Shuckburgh writes as if he had forgotten that the Messenians of the Peloponnesian war were settled not at all in Messenia, but

at Naupactus. The well-known passage in bk. xxxv. 6 cannot mean both "a request for a restitution of their property in Achaia" (vol. i., p. xxviii.) and for "the same honours in Achaia as they had before." Sometimes, but only sometimes, Mr. Shuckburgh has omitted to give the force of little words, e.g., the second *kai* in ii. 44, 1. In ii. 45, 1 we doubt whether *καταδιέλσθαι* means "to break up the union of Achaean states." Is it not rather "to divide among themselves," and so destroy the league? In x. 22, 10 *κακογλωσσία* is perhaps "wretched rivalry" rather than "intemperate zeal." So Liddell and Scott take it, and that seems to be the sense required by the earlier part of the chapter. There is a curious oversight in vol. i., p. xlvii.; Herodotus (viii. 73) says, not that the Aetolians came from Elis, but that the Eleians came from Aetolia.

FRANKLIN T. RICHARDS.

A London Plane Tree: and Other Verse. By Amy Levy. (Fisher Unwin.)

PERHAPS the saddest thing about this slim little volume of verse, which for the most part is so pathetic and often so hopeless in tone, is the evidence it affords that the author could never, in all probability, have achieved fame as a poet. Miss Amy Levy has so recently, and in so tragic a manner, passed away from that fever of life which she at once courted and dreaded that no critic can fail to regard her posthumous volume with all tenderness. All the more so, because the book contains many prophetic notes; signs seen ominously now, in the light of what has happened since the poet revised the sheets but a week before her death.

But as the second book of verse by one who was very ambitious of renown where few achieve even moderate success, *A London Plane Tree* is, it must in honesty be admitted, disappointing. There is in it little or nothing of that strenuous realism which characterises the author's prose studies, *Reuben Sachs* and *The Romance of a Shop*. Its intellectual range is limited, and its expression, within its scope, is often inadequate and sometimes too derivative to be individual. Nor, with one or two exceptions, is there any greater promise shown here than in the author's first production, *A Minor Poet*. That some consciousness of the futility of her yearnings and strivings weighed upon Miss Levy is evident again and again in the present volume. The note of the vanity of all effort, of despair, is struck insistently:

"There is no more to be done,
Nothing beneath the sun,
All the long ages through,
Nothing—by me for you.

This dreary day, things seem
Vain shadows in a dream,
Or some strange, pictured show;
And mine own tears that flow,
My hidden tears that fall,
The vainest of them all."

This, as I have said, is what is sadder than any poem in the book. The greater part of its contents are, however, pathetic enough. It would seem as though the author had premonitions of her imminent "end of weary days," as, for example, in "The Two Terrors" (Life and Death); "Felo de Se" (which, however, as a whole, is clearly the outcome of merely

vicarious emotion, as it certainly is a morbid and inferior production); one or two other "Moods and Thoughts," as, for instance, the poem closing with the bitter cry, "This pain of living is too keen"; and the last lines in the book, "On you the sun is shining free . . . on me, The cloud descends."

The contents are in four sections—"A London Plane-Tree," &c., "Love, Dreams, and Death," "Moods and Thoughts," and "Odds and Ends"; and it is in the second and third that the truest poetry is to be found. In the first section are a few ballades and roundels. But for the writing of these measures Miss Levy was not properly equipped; for her faculty of rhythmic energy was not keenly developed, nor was her ear invariably acute to rhyme-music. In the first page there occur such false rhymes as "scorn" and "borne"—a matter possibly of little importance in a lengthy poem, but prominent amid a few otherwise highly finished lines. In the earlier of the two ballades is a line that defies metrical harmony:

"Neither to rate lower nor higher."

In the intermediate sections, however, there is much to charm. In most of the poems therein the reader will discern the longing for the peace that belongs to "summers foreseen that yet may come"; most, too, are charged with that burden, the burden of individual life, which, as the author says in "The Village Garden," ever weighed her down. Again and again she cries out if it is love or fame, this desire which consumes her; or if it be something vaguely apprehended by but unnamed of men, "this passion straining at my heart-strings like a tiger in a leash." Again and again also the same craving for rest:

"O sweeter far than strain and stress
Is the slow, creeping weariness,
And better far than thought, I find
The drowsy blankness of the mind.
More than all joys of soul or sense
Is this divine indifference,
Where grief a shadow seems to be,
And peace a possibility."

With the exception of the fine lyric, "The Birch Tree at Loschwitz," with its free lilt and passionate cry, the most notable pieces are poems so brief that they would be fragmentary were they not rounded and complete in their concision. "In the Nower" is one of these; but I must be content with citation of two, the quatrain

"IN SEPTEMBER.

The sky is silver-grey; the long
Slow waves caress the shore.
On such a day as this I have been glad,
Who shall be glad no more";

and the fleeting strain of

"YOUTH AND LOVE.

What does youth know of love?
Little enough, I trow!
He plucks the myrtle for his brow,
For his forehead the rose.
Nay, but of love
It is not youth who knows."

With their few technical shortcomings and their special virtues of sincerity, pathos, grace, and not infrequent delicate beauty, these last utterances of Miss Levy will be welcome to her many friends and admirers.

WILLIAM SHARP.

NEW NOVELS.

Kit and Kitty. By R. D. Blackmore. In 3 vols. (Sampson Low.)

The Romance of a Station. By Mrs. Campbell Praed. In 2 vols. (Trischler.)

Her Heart's Desire. By H. Prothero Lewis. In 3 vols. (Hurst & Blackett.)

Louis Draycott. By Mrs. Laffan. In 2 vols. (Chapman & Hall.)

Sforza: a Story of Milan. By W. W. Astor. (Ward & Downey.)

Jupiter Lights. By C. F. Woolson. (Sampson Low.)

Dr. Hermione. By the Author of "Lady Bluebeard." (Blackwood.)

Three People's Secrets. By G. M. Fenn. (Simpkin Marshall & Co.)

It is nearly always agreeable to be in Mr. Blackmore's company; and, indeed, the "nearly" might be omitted if he did not sometimes think it proper to delight in that company himself so much that he occasionally forgets the presence of anybody else. "The weak smile of autumnal sunshine over the wrongs of its own neglect" (we quote from *Kit and Kitty*) is a good self-parody of a humorous kind for soliloquising purposes; but it is not good enough for public use. There is very little of this kind, however, in *Kit and Kitty*, and there is much of a better. Kitty is one of the most charming damsels that even Mr. Blackmore has ever drawn; and if that often-applicable sentence of Steerforth's, "Rather a chuckle-headed fellow for the girl," does sometimes present itself as to Kit, let it be rebuffed as unjust. For Kit, though a little sententious and not over gifted with the wisdom of the serpent, is a good fellow. He begins well by smiting one enemy off a bridge and ends better by taking, without blench or ill-feeling, a revolver-shot *à bout portant* from another. Kit's Uncle Corny, one of those "growers" in whom Mr. Blackmore's soul for good and due reasons delights, is better still. He, too, begins and ends well—indeed, incomparably, though, as becometh the old, with words not deeds. When his nephew, at quite the beginning of the story, is heaping epithets on Kitty, he interrupts—"Angelic, angelic is the word, Kit. Don't begrudge it: it saves such a lot of the others." It does; and besides (which Uncle Corny doubtless knew but was too kindly to say) it leaves in a blissful uncertainty the further division of black-angelic and white-angelic, the which time shall too surely show. Uncle Corny's concluding wise word is even wiser. "What is England coming to? Lord bless my heart! the stuff they talk about the 'sanctity of human life'! *A good man's life belongs to God and a bad one's to the devil.*" Whereto we beg humbly to say "Amen!" As for the story of *Kit and Kitty*, it is passably intricate; and, as is the custom with Mr. Blackmore, it does not let itself be "argued" with any great ease. Suffice it to say that the course of true love, running at first with rather unusual and surprising smoothness for Mr. Christopher Orehardson, breaks into frightful rapids some short time after his marriage by the disappearance of his wife. That this was the act of villains no one will doubt; but we do not think that Mr. Blackmore or

anyone else will quarrel with us for letting out that no harm came of it. The fact is that if any harm had come of it, it would have been impossible to read the book, Kitty being altogether too nice. The villains of the book are rather agreeable, and there is a leper who is tragic in a high degree.

It is believed by some that critics never wonder; but this is a mistake. We never take up—or at least, never lay down—a book of Mrs. Campbell Praed's without wondering. She can write quite admirably well in some ways and quite unadmirably ill in others; and there seems to be some malediction upon her which ordains that she shall never be content with performing the first function (which is to describe Australian life and scenery) without straying off to the performance of the second (which is to complain directly or indirectly of the failure of marriage). She has, we are bound to say, produced exercises in this latter function which were much more disagreeable than those to be found in *The Romance of a Station*; but she has never produced any which were more entirely gratuitous. Indeed, so loosely is *The Romance of a Station* put together that it reads like three different stories which some not over intelligent "literary executor" had found among posthumous papers and shovelled out anyhow as one novel. Number Three (we have an object in reversing the order) is a story of four-handed love-making, the players being (1) Mr. Humphreys—Australian, unattractive, honest, rich, shadowy; (2) Archie Thurston—English, aristocrat, handsome, weak, and rather worthlessly amiable; (3) Weeta Wilson—an Australian minx; (4) Isabel Cave—a very nice English girl. The chief action is occupied with the wiles of the minx to get Archie away from Isabel; but the end of things is not so, and yet we are much more sorry for Isabel than if it had been. Earlier there is Number Two, the equally independent story of Lina Sabine, a *maumaiside* who interests us remarkably little. And both these stories are grafted, or, rather, stuck on the main theme—the adventures of a newly married couple on an island station off the Queensland coast—which part is so brightly and vividly written, and so full of unpretentious but excellent fun and life, that we really do not know whether anything better has appeared since *Geoffrey Hamlyn* itself on any similar subject.

Her Heart's Desire tells how a certain Eira Monckton had a stroke of good luck, "sinned her mercies," and was punished. Fatherless, penniless, and one of a large family, she is practically adopted by a kind but dowdy old maid, who takes her abroad. She meets a certain Mr. Dallas, who is very beautiful, and melancholy, and like Child Harold. At Rome he escorts her alone to the Forum by moonlight. They dance together five times running—a course of conduct sad and bad and mad, but also, as those who have been guilty of it know, sweet. They (not to put too fine a point upon it) kiss each other—a course of conduct sadder, badder, madder, and sweeter still. Then there appears, uninvited and abominable, a Mrs. Dallas; and the kisses and the dancing together five times running cease, and there is wailing and gnashing of teeth. The book shows certain signs of inexperience here and there, and

wants compressing and trimming up; but it has really comic and really pathetic touches. The second heroine, Geraldine Harris, though she might have been a little more ladylike, is pleasant; while Eira and Dallas, though rather given to the "*delire and dolore*" business, are pleasant likewise. But we think (as the admiral of the Toulon fleet said about putting the vice-consul in petticoats) that it might have been managed without killing the old maid.

Mrs. Laffan, better known perhaps as Mrs. Leith Adams, has also written a pleasant book in *Louis Draycott*, marred in the same way by a rather too lavish use of obvious means of infusing pathos. But it is very hard indeed to get lady novelists out of this appeal to the pocket handkerchief; and when they leave it off they frequently take to worse things. The chief objection to *Louis Draycott* is that the hero, by the author's showing, ran his neck into the noose of a bad marriage without any excuse of passion whatever. Therefore he was a fool; and it is very hard to pity a fool. But the book is full of lively touches, and the sketches of prison life seem to argue knowledge.

Mr. Astor's *Sforza* is one of those books which are not easy to write about. "Peace! poor fool," answered Barbarigo. "Think you I could not in the next hour have your life taken?" . . . "My uncle," answered the young man, "you would not jest thus if you had ever felt." . . . "Par la foi de mon âme," answered le Bayard, with a Gallic shrug." These three sentences will probably do more than our utmost skill or pains could in the way of description or argument. Those who like the style will not find *Sforza* an ill example of it.

We generally find something to like in Miss Woolson's books, and the worst thing we know about them is that their beginning is too often better than their latter end. For this inconvenience, however, the corrupt nature of man will but too promptly suggest a remedy. At any rate, the earlier scenes of *Jupiter Lights*, with their picture of the old planter Judge Abercrombie and his half-ruined household abiding on the island home that Abolition has left unto them desolate, are very striking; and Miss Woolson has hit upon an excellent study of character in Cicely Bruce, or rather Morrison, who apparently cares for no soul alive and for nothing on earth, while she is really a devoted wife and mother. The heroine, Eve, Cicely's sister-in-law, pleases us much less, and her lover, Paul Tennent, is not much better than the heroes of most American novels; that is to say, he is a victorious prig.

Let no one, if he should open *Dr. Hermione* at p. 7 and read how a young man and a young woman "embodied between them the careless easy grace of the nineteenth century," be content with muttering softly "Send us a gude conceit o' oursel," and putting the book down. It has weak points, this among them; but it is a very amusing book, rather suggestive of those which the author of *Thalatta* used to write many and many years ago. Dr. Hermione Huntley and Miss Edith Falconer flirt a great deal in an unconventional manner, tempered by the chaperonage of Dr. Jones, with Mr. Thomas Thornton and Major Dundas. First Edith flirts with Thornton, and, in a

way, Dr. Hermione with Dundas; then, in scuffling, they change lovers, and Dr. Hermione (we regret to say that Edith calls her "You sneak!" therefor) falls captive to Thornton. And there is running and riding and picnics in the Lakes and visits to London (where they meet a dreadful creature called Vaughan whom the author seems to admire), and war in Egypt, and nursing, and marriage. And it is all very pleasant except that there are slips in taste here and there, and that the subordinate loves of Corporal Seton and Mrs. Price, the housekeeper, are not very amusing. Dr. Jones, a Peacockian character, is perhaps the best of the whole.

Mr. George Manville Fenn is an old hand at a story with an alarming title, and he seldom fails to live up to it. The only thing we can say against his last "dreadful" is that it is a little deficient in "body." Not in one sense, though. For the whole story tells how a private teacher of anatomy sold his business to others and how they wanted bodies and got them (or one) and lost it again. This is enough to say.

GEORGE SAINTSBURY.

RECENT THEOLOGY.

Geschichte des Neutestamentlichen Kanons. Von Theodor Zahn. Erster Band: Das Neue Testament vor Origines. Erste Hälfte. (Erlangen: Deichert.) This first volume, or first half of a volume, of what promises to be perhaps the most thorough and complete history of the Canon of the New Testament that has yet appeared, has remained too long unnoticed. That such a work, coming from the pen of Prof. Zahn, should be abundantly learned, and furnished with all the apparatus necessary for enabling the student to form his own opinions, will be as readily understood as that it is written with a strong bias in favour of more orthodox or conservative views. On the question of the Canon, indeed, at least as regards the human side of it, there is not much room for difference of opinion, seeing that the facts are indisputable; and whatever disagreement exists will no doubt be found to lie mainly in the way in which the facts are stated. There was certainly a New Testament consisting of the "holy quaternion of the gospels," and of certain apostolic writings, but not yet completed, as early as the last decades of the second century; and when Prof. Zahn states that the Christians of that time had a Bible complete from Genesis to the Pastoral epistles, it is impossible to contradict him. On the other hand, there is no positive proof of the general recognition of an inspired New Testament Canon on a par with the Old Testament Scriptures, earlier than this period; and in any case, not only in regard to the materials of which it was composed, but in regard to the opinion that was entertained of its sanctity, the formation of the Canon must have been a matter of time. Whether, again, that formation was a purely natural process, or divinely ordered, is not a question that can be decided by any appeal to mere external facts. But the spirit and aim of Prof. Zahn's work may perhaps be better indicated by a quotation from Reuss's *History of the Canon*, to which, indeed, it may almost be taken as a reply, than in any other way:

"In the lack of positive proof," says Prof. Reuss, "that there existed an official collection of apostolic books from the end of the first century, resort has been made in France (for I do not know that in Germany such an argument has been brought forward or held valid) to a process be-

lieved to be beyond dispute. There existed, it is said, a Canon of the Old Testament; the books which composed it were held in the deepest respect, because they were unhesitatingly regarded as the result of direct inspiration, as the word of God. *A fortiori*, all this must have been true of the writings of the apostles, since the revelation of the New Covenant was more excellent than that of the Old."

Now this reasoning, which Prof. Reuss here says had not previously been considered valid in Germany, is precisely that which is adopted and forcibly urged by Prof. Zahn. And surely there is something in it, if only it is not pushed too far. Books which were read every Sunday along with the Old Testament, and which were constantly appealed to as authorities on points of faith and morals, must inevitably have come in time to be looked upon as equally inspired. But to say that this took place at any particular moment would be absurd; while there must in any case have been a period, longer or shorter, during which the books now composing our New Testament existed apart, and were, in all probability, regarded as merely human compositions. In the present volume, besides a general introduction, and an interesting chapter on the relations of the Old and New Testament, Prof. Zahn has special discussions on the several classes of New Testament writings, including those which were ultimately rejected from the Canon. Quite apart from any theory, there is a great deal of interesting matter in the book, which is made doubly valuable by its copious citations from the patristic writings. The work is to be completed in three volumes, of which we have here the first half of the first. Assuming that the other volumes are to be of similar compass to the present, it seems that Prof. Zahn has undertaken to write the history of the New Testament Canon in something less than 3000 closely-printed pages.

"BIBLIOTHÈQUE DE L'ÉCOLE DES HAUTES ÉTUDES."—*Sciences Religieuses.* Vol. I. (Paris: Leroux.) The present government of France are endeavouring not only to restore their country to its former military position, and to secure it in the enjoyment of free institutions, but also to give it that high place in criticism and erudition which it nearly attained in the seventeenth century, and only lost through the bigotry of Bossuet and Lewis XIV. As one step in this direction a professorship of religious history was founded in the Collège de France in 1880, under the auspices of M. Jules Ferry; and as a further step a special department has recently been added to the *École pratique des Hautes Études*—an institution founded so long ago as 1868—under the title of Section des Sciences Religieuses. Its object is to train up a school of special enquirers in each of the numerous branches which collectively constitute the science of the religious history of mankind. For this purpose not only is each division of the subject—such as the religions of the Far East, of the Semites, or of ancient Egypt—entrusted to a specialist in the language of its sacred books, but his pupils are expected to bring with them some knowledge of the language concerned, and to serve an apprenticeship in the art of original enquiry by co-operating in the labours of their teacher; while a free interchange of ideas between the different classes obviates that habit of shutting themselves up in their own study and ignoring what is being done in other fields, which is the besetting sin of specialists. The present volume is made up of contributions from several of the new teachers, prefaced by a graceful introduction from the pen of their president, M. Albert Réville, who also fills the chair of religious history in the Collège de France. Most of the papers relate to questions connected with Judaism and Christianity, and are written in a

clear and interesting style; but the results are, so far, of a somewhat negative character. M. Massebieau tries to show, at considerable length and with much learning, that Philo's writings have come down to us in a more or less incomplete form. Those who have been obliged to read through the extant treatises of the Alexandrian Jew will not, perhaps, consider the loss a matter for unmixt regret. It may be noticed that this critic, in opposition to most German scholars, upholds the genuineness of the *De Vita Contemplativa*. Two contributions of more general interest—one from M. Maurice Vernes, and the other from M. Ernest Havet—deal respectively with the ancient inhabitants of Palestine and the conversion of St. Paul. Unfortunately, M. Vernes—by his article on the Bible in the *Grande Encyclopédie*—and M. Havet—by his recent studies on the Hebrew prophets in the *Revue des Deux Mondes*—have almost deprived themselves of any claim to rank as serious critics. The Book of Acts—to which M. Havet would deny all historical value—fares much better under the hands of his colleague, M. Sabatier, who argues from the numerous discrepancies between St. Paul's Epistles and Acts that the latter must be based on some independent source of information; while the comparative trustworthiness of this source is guaranteed by its general agreement with the Apostle's own statements. Of course, the alleged authentication applies only to what is known in Germany as the "Wirquelle," not to Acts as a whole. A rather tedious essay on the question of the Investitures, by M. Esmein, incidentally recalls the striking fact that Gregory VII., like some more modern High Churchmen, would willingly have purchased disestablishment at the expense of disendowment; that is to say, he would have surrendered all estates held in feudal tenure by the Church had the State renounced its claim to interfere with ecclesiastical appointments. The remaining papers, including those concerned with the oriental religions, are of too minute or too technical a character to be here described or even enumerated. They can only be studied with profit by experts, for whom it will suffice that we have drawn attention to the volume in which they are contained.

Islam as a Missionary Religion. By C. R. Haines. (S.P.C.K.) This book professes to be a reply to Canon Taylor's address on Islam at the Church Congress at Wolverhampton—the *fons et origo mali*, as Mr. Haines calls it. But Mr. Haines is insufficiently equipped for his task. The formidable list of "authorities consulted," which fills no less than four pages, contains the title of no German or Arabic work, except those which happen to have been translated. Weil, Sprenger, Nöldeke, Krehl, Oelsner, and even Barthelemy St. Hilaire, as well as Ibn-Hishām, Ibn-al-Athir, and Syed Amir Ali, are conspicuous by their absence. Hence he has not read any of those writers who have best comprehended the inner genius of Islam, and who have, therefore, best understood the real causes of its marvellous success. Mr. Haines's solution of the problem is, of course, the usual one, which we have so often heard before. The spread of Islam is due to its having "forced itself at the point of the sword upon half the nations of the old world" (p. 15). This solution is charmingly simple, but Carlyle's objection has to be met:

"The sword indeed; but where will you get your sword! Every new opinion, at its starting, is precisely in a minority of one. One man alone, of the whole world believes it, there is one man against all men. That he take a sword, and try to propagate with that, will do little for him. You must first get your sword!"

Mr. Haines gives the usual shallow answer to

Carlyle's question. Islam got the sword owing chiefly to its own demerits. He thinks it is fundamentally an immoral religion. It connives at slavery, it legitimatises sensuality, it requires no great sacrifices of a man's inclinations or even of his vices, and it promises a paradise with black-eyed houris. He thinks that millions of Christians in northern Africa and Syria become Moslems because their "material interests overpowered their religious convictions." He allows that some Pagan tribes might have been converted because monotheism is superior to polytheism; but the Christian nations became converts because Islam is in every respect so greatly inferior to Christianity. It is true, he admits, that the jealousies of the Christian sects may have had something to do with it; but the depravity of human nature, material interests, and the advantages of admission into a great social caste had more, and explain satisfactorily why Islam was able in a few years to subdue half the civilised world. Mr. Haines apparently has never read any of the Mohammedan apologists, or even conversed with a Mohammedan. If he had done so, he would have discovered a simpler solution of the problem he vainly tries to solve. He would have found that the Moslems are so passionately attached to their religion because they believe it to be not only the best religion, but the only true religion. They appeal to the lofty morality which the Koran inculcates as the chief evidence of the divine mission of its founder. They attribute the marvellous spread of Islam, and the hold it has on its disciples, to its own intrinsic excellence; and they are unable to understand how any heathen tribe, if offered the choice between Islam and Christianity, could possibly fail to choose the former. If Islam presents itself in this light to the Oriental mind—and that it does so there can be no doubt in the minds of those who have mixed on terms of intimacy with Orientals, or have even read the Mahdi's letter to Emin Pasha recently published—the success of Islam as a missionary religion is explained without any necessity of resorting to the explanation of Mr. Haines that it succeeds because it appeals to the worst passions of mankind.

Christianity and Islam in Spain, A.D. 756-1031. By C. R. Haines. (Kegan Paul, Trench, & Co.) It is difficult fairly to appraise such a work as this, the Kaye Prize at Cambridge for 1888. Considered as an academical essay, it is quite equal to what may be expected under the conditions. If the authorities will demand essays on subjects which absolutely require a knowledge of two foreign languages, neither of which is possessed by the ordinary undergraduate or graduate, this work is as good a result as is likely to be obtained. It is written by one who does not appear for the first time in print—three previous works are named on the title-page—who has, therefore, some experience in the art of composition, and knows how to manage and arrange his materials. These are the original works of the Spanish Fathers of the period in Latin, and generally much that has been written on it in the same language. Such of the works of Arabic and Spanish historians as have been translated into English or French have also been consulted. Many works of English and French writers are also made use of; but of these last Prof. Dozy is the only one who is at all entitled to rank as an authority. Not a single Spanish, Arabic, or German author is cited, except from translations. The inevitable consequence is that, with all the writer's care, the book is valueless as a contribution to history. It is useless to point out particular errors. Perhaps the finest historical work that has appeared in Spain in the present decade is the *Historia de los Heterodoxos Españoles* of Menéndez y Pelayo,

the first volume of which treats almost wholly of this theme and of this period. Another side of the question is touched upon in tomo i. of the same author's *Historia de las Ideas Estéticas en España*. Mr. Haines has apparently never heard of these works. Masdeu's notable essay, *Religion Española*, and Gamm's work in German are equally unnoticed. Even in English the latest publications are not made use of: Lockhart and Southey are quoted instead of Gibson. The excellent articles by Mrs. Humphry Ward and others on the Gothic kings and Spanish fathers in Smith's *Dictionary of Christian Biography* have not been consulted. On the Koran, Sale's work alone is used. Imagine a foreigner writing a work on the English constitution to whom Bishop Stubbs's works are utterly unknown—or on the period of Charles I. with no reference to Mr. Gardiner—but with implicit reliance on earlier foreign works, and on translations of Hume and De Lolme; and the result might be some such work as the one before us.

The Life and Work of Charles Henry von Bogatzky. By the Rev. John Kelly. (Religious Tract Society.) Von Bogatzky, by far the most popular in England of all the German pietists of the last century, has been peculiarly unfortunate in his English editors. Mr. Kelly freely exposes the shortcomings of his predecessors. He shows how the English versions of the *Goldenes Schüzkaestlein der Kinder Gottes* were almost travesties of the original; yet he is himself as careless and negligent as any of those with whom he finds fault. Not only is the *Life* utterly without chronological order; but the two appendices giving the list of Bogatzky's works, and of the English editions of the *Golden Treasury*, are in still greater confusion. It will hardly be believed that, while on p. 53 stands an extract from the preface of the first English edition of this work in 1754 stating that the translator had "recourse to the excellent hymns and psalms of the late reverend and worthy Dr. Watts," in the Appendix (p. 269) we read of this same edition of 1754: "Portions of Cowper's hymns are substituted for Bogatzky's verses." Cowper did not begin to write hymns until about 1765, and the first edition of the *Olney Hymns* was published in 1779. One of Bogatzky's most extensive works was *The Daily House Companion for the Children of God*, in two vols. quarto, of over 1000 pages each—a description of which, and extracts from it, fill pp. 165-209 of the present volume; yet neither is the German title given in the German catalogue of the works in the Appendix, nor is the English one inserted in the list of the works in English. So with the rest. There is not the slightest attempt at an intelligent appreciation of Bogatzky's life and work. Printers and publishers have done their part well, but a worse specimen of slovenly and careless editing we have seldom met with.

Current Discussions in Theology. By the Professors of Chicago Theological Seminary. Vol. vi. (Boston and Chicago.) This useful survey of theological literature shows what a vigorous theological movement exists in the United States. There is a "pluck" even in American conservatism which is hardly perhaps equalled as yet in England. The interest of this volume may be temporary: the German *Jahresbericht* is of altogether another calibre. But as a record, however imperfect, of work done during about the last three years in Great Britain, France, Germany, and America, the work has its value for English-reading students.

NOTES AND NEWS.

GENERAL GORDON'S Journals in China are to see the light at last. Mr. Egmont Hake, his biographer, has been preparing them for the press for some time past. They will contain a great deal of new matter, and will be accompanied by notes based on letters hitherto unpublished. The volumes will be illustrated with a reproduction of Mr. Val Prinsep's portrait of "Chinese Gordon" in his mandarin dress, which was exhibited at the Royal Academy in 1865.

THE following are some of the principal articles that will appear in the forthcoming fifth volume of *Chambers's Encyclopædia*: "Homer," by Mr. Gladstone; "The Highlands," by the Duke of Argyll; "Hydrophobia," by M. Pasteur; "Goethe," by Prof. E. Dowden; "Grammar," by Dr. John Peile; "Hebrew," by Prof. A. B. Davidson; "Greece," by Mr. F. B. Jevons; "Hieroglyphics," by Mr. E. A. Wallis Budge; "Geology," by Prof. James Geikie; "Geography," by Mr. J. S. Keltie; "Heat," by Prof. Tait; "Government," by Mr. Charles Elton; "Glass-Staining," by Mr. William Morris; "Gypsies," by Mr. F. Hindes Groome; "Gunpowder Plot," by Mr. T. Graves Law; "Gay," "Goldsmith," and "Hogarth," by Mr. Austin Dobson; "Hegel," by Prof. Edward Caird; "Victor Hugo," by Mr. W. E. Henley; "Horace," by Mr. J. W. Mackail; "Hawthorne," by Mr. G. P. Lathrop; "Gladstone," by Mr. Justin McCarthy; "Gardening," by Mr. R. D. Blackmore; "Hospitals," by Miss Florence Nightingale; "Goths," by Mr. Henry Bradley.

MESSRS. MACMILLAN will begin next month the publication of a new edition of the novels of Mrs. Craik, author of *John Halifax, Gentleman*, to be issued in monthly volumes uniform with their edition of Charles Kingsley's works. The first to appear will be *Olive*, with illustrations by G. Bowers.

THE next volume in the series of "Great Writers will be *Jane Austen*, written by Mr. Goldwin Smith.

MR. JOHN S. FARMER, the author of *Americanisms*, has now ready for issue to subscribers (through Mr. A. P. Watt) the first volume of his new work—*Slang and its Analogues*. In form it follows the lines of Dr. Murray's New English Dictionary; and it comprises the heterodox speech of all classes of society for more than three centuries, with synonyms in French, German, Italian, &c. The remaining two volumes of the work will follow at short intervals.

MR. HARLAND's story, *Two Women or One?* will be published on February 6 by Messrs. Cassell & Co.

Atalanta for February will contain the opening chapters of a new serial by Mrs. Parr; also an article on "Famous Pictures of the Paris Exhibition," illustrated with reproductions from the works of Millet, Jules Breton, Duprô, Meissonier, and other French artists.

A BOOK, entitled *The Apocalypse looked at as the final Crisis of the Age*, by "a Teacher," is announced by Mr. Elliot Stock for immediate publication.

THE Church of England Temperance Society is about to issue a novel series of picture books, consisting of nursery rhymes and tales adapted to temperance requirements, and illustrated in an artistic style. No. 1, "The Land where Jack dwelt," with ten full-page cartoons and other illustrations—many of them from sketches taken in the East End of London—will be published early in February in coloured picture wrapper.

MRS. ELIZABETH BARRETT BROWNING lived during the years of her girlhood near Ledbury.

in Herefordshire; and many of her early poems describe the neighbouring scenery. The inhabitants of the town met together last Monday, and resolved to erect a memorial to her in the form of a clock-tower.

MR EDMUND GOSSE will read a paper on the "Masques of Ben Jonson" before the Elizabethan Society at Toynbee Hall on Wednesday next, February 5, at 8 p.m., when Mr. A. H. Bullen will take the chair.

THE Friday evening discourse at the Royal Institution next week will be delivered by Mr. H. B. Wheatley, upon "The London Stage in Elizabeth's Reign."

PROF. HENRY JONES, of Bangor, will lecture on "The Ethical Teaching of Robert Browning," at Essex Hall, Essex Street, Strand, for the Ethical Society, on Sunday, February 2, at 7.30 p.m.

The third series of lectures given by the Sunday Lecture Society begins on Sunday next, February 2, in St. George's Hall, Langham Place, at 4 p.m., when Dr. B. W. Richardson will lecture on "The Health of the Mind, and Mental Contagions." Lectures will subsequently be given by Sir Henry E. Roscoe, Mr. Justin H. McCarthy, Mr. G. Wotherspoon, Mr. H. L. Brackstad, Mr. Louis Fagan, and Dr. James Edmunds.

THE report of the Public Library Committee of the Burgh of Aberdeen for 1888-89 contains a table, which we do not recollect to have seen in other similar reports, of the number of issues of periodicals in the reading room. As very little evidence exists as to the relative popularity of magazines, we print (without comment) the names of all those that were asked for more than one thousand times during the year:—*Boy's Own Paper* (7460), *Cassell's Saturday Journal* (7375), *Chambers's Journal* (4086), *People's Friend* (3900), *A.I.* (2146), *Cassell's Family Magazine* (2020), *St. Nicholas* (1587), *Harper's* (1551), *Leisure Hour* (1303), *Century* (1291), *Outing* (1202), *Art Journal* (1194), *Scribner's* (1098).

MESSRS. MACMILLAN have published a new edition, revised and enlarged, of Mr. H. C. Maxwell Lyte's *History of Eton College*, which originally appeared in 1876. The chapter relating to the buildings has been re-written, so as to embody the result of Mr. J. W. Clark's researches into the architectural history of Cambridge; and the author has incorporated throughout subsequent information derived not only from printed books, but from MS. records and private correspondence. It is also not unworthy of notice that the lithographed plates have been re-drawn for the new edition, and that the index has been almost trebled in size. A book that was originally so thorough in workmanship and so handsome in form deserved the additional pains which have been expended upon it to keep it up to date. We may add that Mr. Gladstone repudiates any remembrance of the story told of himself in the first edition, according to which he once saved himself from the birch of Keate by his capacity *distinguendi*.

UNIVERSITY JOTTINGS.

AT a meeting at Cambridge held on Wednesday, it was resolved that a portrait of the late Bishop Lightfoot, to be painted by Mr. W. B. Richmond, should be placed in the hall of Trinity College, as a personal memorial "to commemorate his noble character and his signal services to the Church and to learning." Any surplus of subscriptions will be added to the endowment of the university scholarships founded by Dr. Lightfoot himself for the

encouragement of the study of ecclesiastical history.

THE Chichele professor of modern history at Oxford, Mr. Montagu Burrows, will deliver a public lecture on Thursday next, February 6, upon "The Life of William Grocyon."

MR. A. A. BEVAN, of Trinity College, has been nominated by the general board of studies as deputy-professor of Arabic at Cambridge, during the necessary absence of Dr. W. Robertson Smith—which is caused, we regret to learn, by illness.

PROF. MARGOLIOUTH, the newly appointed Laudian professor of Arabic at Oxford, is lecturing this term upon "The Peshitto Version of the Psalms."

THE committee formed at Cambridge to procure a bust of the late Prof. W. Wright, to be placed in the University Library, invite subscriptions (limited to half a guinea) from other seats of learning throughout the world. Dr. Rödiger, of Marburg, will receive German subscriptions; and Prof. Gottheil, of Columbia College, American subscriptions. Among the names already on the list are those of Th. Aufrecht, Barbier de Meynard, G. Bühler, M. J. de Goeje, Paul de Lagarde, T. H. Nöldeke, Ernest Renan, Sachau, Socin, and H. Zotenberg.

AT the annual meeting of the Cambridge Philological Society, held on Thursday in this week, the retiring president, Dr. John Peile, was to read a paper on "The Nature of Phonetic Change, (1) with special reference to the Views of Paul and Brugmann, and (2) regarded from a different standpoint." The new president-elect is Dr. J. E. Sandys, of St. John's, the public orator.

IN connexion with the Oxford Association for the Higher Education of Women, Prof. Henry Sidgwick, of Cambridge, will deliver a lecture, on March 1, upon "The Shaksperian Drama."

THE trustees of Manchester New College have adopted plans prepared by Mr. Worthington for their buildings at Oxford. The total estimated cost is \$49,000, towards which £32,694 has already been subscribed. Some scholarships of £75 a year, tenable by "Oxford collegiate students," have also been instituted.

THE *Oxford Magazine* for January 29 records the death of James Purves, one of the senior fellows of Balliol, who had been in infirm health for many years past. He was a very accurate and painstaking classical scholar, and is understood to have given great assistance to Prof. Jowett in his works upon Plato and Thucydides. The only book published under his own name is *Selections from the Dialogues of Plato*, in the Clarendon Press Series; but he is stated to have left in MS. a prose translation of the *Odyssæy*.

GURU DAS BANERJI, one of the judges of the High Court, has been nominated vice-chancellor of the University of Calcutta. We believe that this is the first time a native has held the office.

THE classical teachers of Harvard University have started a publication of their own, entitled *Harvard Studies in Classical Philology*, which it is proposed to continue in yearly volumes. The first volume—which is issued in this country by Mr. Edward Arnold, as agent for Messrs. Ginn & Co., of Boston—includes two papers by Prof. W. W. Goodwin on debated points of Greek construction; an article on the *faucæ*, or front entrance to the *atrium*, of a Roman house, and also some Latin etymologies, by Prof. J. B. Greenough; a dissertation in Latin upon the methods of obtaining fire among the ancients, by Mr. Morris H. Morgan;

and a long article on the social and domestic position of women in Aristophanes, by Mr. Herman W. Haley.

TRANSLATION.

PLATO TO ASTER.

'Αστέρης εἰσαθρεῖς, ἀστέρα ἔμεις. Εἶθε γενόμεν
Οὐρανός, ὥς πολλοῖς ὅμμασιν εἰς σέ βλέπω.

THY gaze is on the starry skies,
Thou star to me.

Would I were they, to bend unnumber'd eyes
In gaze on thee.

S. H. H.

OBITUARY.

EMILY PFEIFFER.

NOT only a wide circle of friends, but all careful readers of contemporary literature, will have felt a pang of sorrow at hearing of the death of Mrs. Pfeiffer. She and her husband were bound together by no common tie. He died in January of last year; and now she has followed him to the grave within a twelve-month, and the once cheerful house on the slopes of Putney Hill is left desolate.

Prominent attention has recently been drawn to the fact that, among the poets of the Victorian era, women hold a conspicuous place. Foremost of all, of course, stands Mrs. Barrett Browning; and the popular suffrage, in America as well as in England, has put Miss Christina Rossetti and Miss Jean Ingelow in a second class by themselves. All three of these are emphatically feminine poets, who attained their highest inspiration when writing as women and about women. To compare their work with that of men otherwise their equals would be absurd. But when we pass to the next class of those who are ungraciously styled "minor poets," it is impossible not to be struck by the reflexion that the women hold their own—and more than their own—against the men. This is not the place to mention other names, which will readily occur to the mind. Suffice it to say that Mrs. Pfeiffer's poetry, whether we consider its quantity or its quality, will contrast favourably with the poetry of any living men, except the first half-dozen. As with the poetesses already mentioned, her Muse was frequently inspired by sympathy for the sufferings of her sisters. But she is probably best known as a sonneteer. For this artificial form of verse—of which the present generation has had a surfeit—she possessed the qualifications of a refined imagination and considerable metrical faculty. Her sensitive and cultured mind was also open to receive the impulses of thought and feeling which are most characteristic of our self-conscious age. Above all, the modern conception of Nature, not as a kind nurse but as a relentless task-master, influenced her somewhat in the same manner that it influenced George Eliot. It was this aspect of her poetry that specially attracted the admiration of such a keen critic as the late Rector of Lincoln.

Considering that Mrs. Pfeiffer never enjoyed good health, and also that she took an active part in all movements for the social and economical regeneration of her sex, the total amount of her published work is remarkable. Her earliest book, we believe, was *Katmera*: a Midsummer Night's Dream, published nearly thirty years ago; but this we have not seen. Her first volume of poems took its name from *Gerard's Monument* (1873). This was followed by another, called simply *Poems* (1876), which included several sonnets. Then came *Glan-Alarch* (1877); *Quarterman's Grave* (1879); *Under the Aspens* (1882); and *The Rhyme of the Lady of the Rock* (1884). Most of these passed

through more than one edition, though they were never issued in a uniform series, such as she and her husband had contemplated. The sonnets alone were collected into a pretty volume bearing that title (1887), which comprises most of her work that will live. Only last year, after her husband's death, she published another volume of verse, *Flowers of the Night*, which hardly maintained her reputation; and at the very last she was actively engaged in preparing a drama for stage representation. To complete this record of her books, it should be mentioned that she wrote a pleasant account of her journeys in Greece and North America, under the title of *Flying Leaves from East and West* (1886); and also an essay on a subject that was very dear to her—*Woman and Work* (1888).

THE REV. H. S. FAGAN.

THE regret with which we record the death of the Rev. H. S. Fagan will be shared even by those readers of the ACADEMY who were sometimes irritated by his political opinions on Ireland. The truth is that he had no bitterness about him, being one of the kindest and most liberal of men. But, like others of his warm-hearted countrymen, he failed to estimate rightly the value of words, using them as weapons in controversy without due regard to the feelings of others. He had an independent mind and wrote with great readiness, so that the views he expressed were always stamped with his own individuality. It would likewise be a mistake to suppose that his interest in Ireland was primarily political. He knew its history well, and he had travelled in all parts of the country. Like another deceased writer on Ireland, the Rev. W. A. O'Connor, of Manchester, he was a patriot first, and a partisan only in the second place. His ideal was that of an island where Catholic and Protestant should dwell side by side, rivals only in developing the material resources of their country, and especially in turning to good use their innate artistic faculties. The cottage industries of Donegal, the pottery of Bleek, and the frieze of many a little market town stirred his enthusiasm far more than any political association. He never wearied of imploring his friends to use Irish manufactures, and he took as much pride in the prosperity of Belfast as in that of Michael Davitt's Woollen Company. It should be added that his sympathies extended to the mining and fisher folk of Cornwall, and to the peasantry of East Anglia, with both of which classes he had a far more intimate acquaintance than most country clergymen.

Henry Stuart Fagan was born at Stroud, in Gloucestershire, in 1827, being the only son of Mitchel Henry Fagan. His name, of course, is a good old Irish one; and he used to complain that Dickens had no justification for the form of it which he gave to his Jew in *Oliver Twist*. He matriculated as a commoner at Pembroke College, Oxford, in 1845, and took his degree in 1850, being placed in the first class in mathematics, along with Dean Kitchin and Sir William Markby, and in the second class in classics with Canon Liddon. He was immediately elected to a fellowship at his own college; but this he held for only two years, being succeeded by the late Prof. Chandler. On leaving Oxford, he adopted the profession of teaching, first as assistant-master at King Edward's School, Birmingham, and afterwards as headmaster successively of the grammar schools at Burton-on-Trent and at Bath. From 1859 to 1870, he was rector of Charlcombe, near Bath; from 1870 to 1882, vicar of St. Just-in-Penwith, within the district of the Land's End; and from 1882 till his death rector of Great Cressingham—a small living in south-west Norfolk, about eight miles from

Thetford, in the patronage of the Lord Chancellor. He leaves a widow to lament his loss, and several sons and daughters. Many who were at Oxford ten years ago will remember a brilliant scholar of Queen's, named Charles Gregory Fagan, whose "Chaucer in Oxenforde" has just been reprinted in *Echoes from the Oxford Magazine*. His early death in India was a heavy blow to his father, who never cared to visit Oxford again.

Mr. Fagan seemed active and hearty for a man of his age when in London last autumn. But in December he was attacked with bronchitis and disease of the lungs, from which he was unable to rally. His death, which took place in the evening of Friday, January 24, was sudden at the last. He was buried on Wednesday, in the churchyard of Bodney, the joint-parish with Great Cressingham.

CAROLUS AUGUSTUS HASE.

THE historic University of Jena, the first founded by Protestants in Germany, has sustained a severe loss, not easily to be repaired, by the death of Karl August Hase.

Privy Councillor von Hase was a Doctor of Philosophy and Theology. He taught ecclesiastical history, &c., for more than half a century; and a splendid teacher he was. Taking one of the paragraphs of his printed books (each of which went through several editions), he would expound it till his hearers, receiving a large amount of information of every sort, could conveniently connect all that they had heard with the few words that lay before them in print. And so powerful was his method and the charm of his delivery that a lapse of fifty years has not been able to obliterate the living information his hearers then received. A sincere and earnest Christian, he taught in a spirit of great tolerance. A truth, whether propounded by a Calvinist, or by a Roman Catholic, or by a Jew, was as eagerly welcomed and inculcated by him as if it had come from a Lutheran. Moreover, like his colleagues, who voluntarily followed the lead of the Superintendent and Court Preacher, Dr. von Röhr, he was an enlightened and true Liberal. It is well known that the theology of the clergy in the Grand Duchy of Saxe-Weimar-Eisenach, as also in the other Saxon Duchies, is the most rational and the most liberal, and at the same time the most solid, in all Germany. Von Hase in his younger years (it is almost forty-five years since I saw him last) looked like an Englishman; and I may add that, although he was distinguished for his French *politesse*, his character exhibited the solidity and honesty of an Englishman. He had a very engaging exterior, and in his lectures a most impressive delivery.

Dr. K. von Hase died on January 3, and was buried on January 6. His obsequies were performed in the Town Church of Jena. For him mourn not merely his children, but also a vast company of much-attached pupils. Peace be upon him!

S. M. SCHILLER-SZINESSY.

MAGAZINES AND REVIEWS.

THE most noteworthy article in the current number of *Mind* is one on "The Genesis of the Cognition of Physical Reality," by Mr. G. F. Stout. The essayist, after criticising the associational theory of our perception of the external world, proceeds to show that our representation of it involves a somewhat complicated process of "constructive interpretation." He is particularly successful in showing (in disagreement with Dr. Bain) the precise part played by muscular activity in the development of this cognition. He seems in this connexion to render more prominent than

has been done before the experience of touching or exploring one part of the body with another, e.g., one hand with the other. The formation of the belief in external objects is moulded on the pattern of the intuitions of our own body thus gained. Another important point here emphasised is the relation of the perception of persistence to that of resistance and of the co-existence of parts in space. Altogether this paper is intelligent and well-reasoned, and forms a valuable addition to the current psychological doctrine of external perception. A second paper, by M. A. Binet, on "Double Consciousness in Health," is a very readable account of some experimental inquiries into the range of automatic action (similar to that known to be provokable in hysterical subjects) in the case of healthy persons. The article hardly, however, justifies its title, for it makes no attempt to show that this automatic action involves a second "consciousness." The remaining articles are two rather heavy philosophical papers, and an ingenious attempt, by Miss (?) O. L. Franklin, to at once extend and simplify the processes of common logic in the light of modern symbolic logic.

In the *American Journal of Psychology*, Dr. W. H. Burnham brings to a close his series of papers on "Memory historically and experimentally considered." They contain an excellent *résumé* of the several theories of memory, ancient and modern, and also a fairly complete account of recent experimental inquiries into the subject. Among other points dealt with in this last paper are the rival physiological hypotheses put forward in explanation of the processes of memory. These are grouped under three heads: (1) that memory depends on a movement persisting in the brain; (2) that it depends upon a persisting trace or residuum in the brain; and (3) that it depends on a disposition persisting in the brain. It is not easy to see how these can be kept distinct one from another, and indeed the writer almost confesses that they are not radically different. The other articles in the number are an account of the "Folklore of the Bahama Negroes," by Mr. O. L. Edwards; and an essay on "Some Characteristics of Symbolic Logic," by Miss (?) O. L. Franklin. The first is very entertaining, reminding us of our favourite Uncle Remus; and, being placed at the beginning of the journal, it may possibly leave the less serious reader indisposed to go on to the second. So it may be as well to say that this (to us) new writer shows in the Transatlantic, no less clearly than in the British journal, that she (?) is quite abreast of the modern complexities of logic, and knows how to make shrewd and serviceable suggestions in the way of amending the current modes of presenting the subject. The chief point made in this paper is that more systems of symbolic logic are possible than seem to have been dreamt of by some Cambridge logicians. The *American journal* is still distinguished by the fulness and excellence of its account of contemporary research. It were to be wished that the Cis-Atlantic journal, too, which gives us such able critical no ices of important books, could find space also for a *précis* of the articles (in German and other serials) which embody the greater part of that psycho-physical research which is now being carried out so persistently and so systematically.

THE FOLKLORE SOCIETY.

THE works issued by the Folklore Society will in future be published by Mr. David Nutt, instead of, as heretofore, by Mr. Elliot Stock. This change of publisher is consequent upon the re-organisation of the society's journal, which will appear henceforth under the title *Folklore*; a Quarterly Review of Myth,

Tradition, Institutions, and Customs, and will continue and incorporate the *Archaeological Review*. It will be directed by an editorial committee of the council of the society, consisting of the Hon. John Abercromby, Mr. G. L. Gomme, Mr. Joseph Jacobs, and Mr. Alfred Nutt—Mr. Jacobs acting as general editor.

The first number, to be issued early in March, will comprise the following articles: Mr. Lang's Presidential Address for 1889; "The Mythic Charms of the Finns," translated and edited by the Hon. John Abercromby; "Native Tales and Legends collected from the Torres Straits Islanders," by Prof. Haddon, of Durham; "Early Trade Routes to Ireland," by Prof. Ridgway, of Cork; Review of the Recent Literature concerning Scandinavian Mythology, by Mr. F. York Powell; Review of Recent Literature concerning Celtic Myth and Saga, by Mr. Alfred Nutt; Notes and Queries on Superstition; full Bibliography of English and Foreign Books during the past six months; Summaries of Periodicals, &c.

The society will issue immediately to its members for 1889 the Rev. D. MacInnes's *Gaelic Folk- and Hero-Tales from Argyllshire*, with Notes by Mr. Alfred Nutt; and to its members for 1890 Prof. Crane's annotated translation of *The Example of Jacques de Villy*. The society hopes to bring out in 1891 Mr. Oliver Elton's translation of the mythical portions of Saxo Grammaticus, with Notes and Introduction by Mr. York Powell.

STATISTICS OF CHRISTIAN NAMES IN EARLY TIMES.

THE elaborate indexes to the *Register of the University of Oxford*, 1571 to 1622, compiled by Mr. Andrew Clark (Oxford Historical Society, 1889), include a table of Christian names, in which is set out the number of times that each occurs. The total of names given in this portion of the Register amounts to about 30,000, and must undoubtedly be—as Mr. Clark calls it—"more representative of English names, for the years over which it extends, than any list yet published."

In consideration of the historical importance attaching to the subject, Mr. Clark will pardon us for transferring to the pages of the ACADEMY the chief results of his table, arranged in a somewhat different form.

The following are the twelve most common Christian names, each occurring (approximately) more than once in every hundred out of the total of 30,000:

John,	3826	times, or about	12·8	per cent.
Thomas,	2777	"	"	9·3
William,	2546	"	"	8·5
Richard,	1691	"	"	5·6
Robert,	1222	"	"	4·1
Edward,	957	"	"	3·2
Henry,	908	"	"	3·0
George,	647	"	"	2·2
Francis,	447	"	"	1·5
James,	424	"	"	1·4
Nicholas,	326	"	"	1·1
Edmund,	298	"	"	1·0

The following thirty-one Christian names each occur more than fifty times: Anthony (262), Hugh (257), Christopher (243), Samuel (227), Walter (207), Roger (195), Ralph (182), Peter (175), Humphrey (168), Charles (139), Philip (137), David (129), Matthew (116), Michael (103), Alexander (98), Arthur (98), Laurence (90), Giles (88), Stephen (86), Simon (83), Daniel (79), Lewis (78), Joseph (78), Andrew (69), Roland (65), Evan (55), Abraham (54), Leonard (54), Owen (53), Gilbert (52), Morris (51).

In comparison with this list, the following passage from the Preface to Mr. T. F. Kirby's

Winchester Scholars (Henry Frowde, 1888) seems worthy of quotation, premising that the Winchester list not only comprises a much earlier period, but is also drawn almost exclusively from the South of England. For the two centuries referred to the total number of entries would be about 3700.

"Of the Christian names occurring in the first two hundred years (1393-1592) John is by far the most common. It occurs more than 1060 times, and was borne by nearly one out of every three boys admitted during that period. William, the next in point of frequency, occurs more than 560 times, Thomas more than 500 times, Richard about 390 times, Robert about 250 times, and then the following names arranged in order of frequency: Henry, Edward, Nicholas, George (chiefly in the latter part of the period), Edmund, Walter, Roger, Christopher, Antony, Simon, James, Francis, Peter, Philip, Matthew, Michael, Alexander, Geoffrey, Giles, Arthur, Humphrey, Charles (chiefly in the latter part of the period)."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOHM, P. Die musikalischen Handschriften d. XVI. u. XVII. Jahrh. in der Stadtbibliothek zu Breslau. Breslau: Hainauer. 15 M.
 DUBOIS, F. Essai bibliographique sur la destruction volontaire des livres ou bibliolyse. Paris: Quantin. 18 fr.
 DUTREUIL DE RHINS, J. L. L'Asie centrale (Tibet et régions limitrophes). Paris: Leroux. 60 fr.
 FISCHER, C. W. Mnemones u. Oaisa. Die Kunst, das Merken im Schauspiel zu erleichtern. Leipzig: Grackauer. 5 M.
 GLÜCKMANN, O. Das Heerwesen der österreichisch-ungarischen Monarchie. Wien: Seidel. 5 M.
 GUÉZENNE, Wladimir. Souvenirs d'un prêtre romain devenu prêtre orthodoxe. Paris: Fischbacher. 10 fr.
 JUNDT, A. Rudman Merwin, et l'ami de Dieu de l'Oberland. Paris: Fischbacher. 7 fr. 50 c.
 PARIS, C. Voyage d'exploration de Hué en Cochinchine par la route mandarine. Paris: Leroux. 7 fr. 50 c.
 PIRAN, G. Carosità popolari tradizionali. Vol. VII. Credenze, usi e costumi abruzzesi, raccolti da Gennaro Piranese. Torino: Loescher. 5 fr.
 REICH, E. Grillparzers Kunstphilosophie. Wien: Manz. 2 M. 40 Pf.
 SHAKESPEARE, W. I Sonetti di tradotti per la prima volta in italiano da Angelo Olivieri. Torino: Olcese. 4 fr.
 VILLIERS DE L'ISLE-ADAM, Le Comte de. Azél. Paris: Quantin. 7 fr. 50 c.
 YACOBUS ABIN PACHA. L'instruction publique en Egypte. Paris: Leroux. 5 fr.

HISTORY, ETC.

- AUBRIOL, Ch. Documents militaires du Lieutenant-général de Compedon: La défense du Var et le passage des Alpes. Paris: Plon. 4 fr.
 CHOTARD, L. Louis XIV. Louvois, Vauban, et les fortifications du nord de la France, d'après des lettres inédites de Louvois. Paris: Plon. 3 fr.
 DE MORGAN, J. Mission scientifique au Caucase: études archéologiques et historiques. Paris: Leroux. 35 fr.
 DIENCKMAYER, A. Die Stadt Cambray. Verfassungsgeschichtliche Untersuchn. aus dem 10. bis gegen Ende d. 11. Jahrh. Jena: Dabls. 80 Pf.
 FONTES rerum bernensium. 5. Bd. 1833-1837. 3. Lfg. Bern: Schmid. 8 M.
 HAGEMEYER, H. Anonymi Gesta Francorum et aliorum Hierosolymitanorum. Mit Erläuterungen. hrsg. v. H. H. Heideberg. Winter. 7 M.
 HOCHART, P. De l'authenticité des annales et des histoires de Tacite. Paris: Thorin. 8 fr.
 JIRASEK, H. Codex juris bohemici. Tomi II. pars 2, continens scripta ad rempublicam administrandam spectantia saec. XIV. Leipzig: Freytag. 5 M. 60 Pf.
 JURIEN DE LA GRAVIERE, L'Amiral. Les ouvriers de la onzième heure: histoire des premières navigations des Anglais et des Hollandais dans les mers polaires et dans la mer des Indes. Paris: Plon. 7 fr.
 KORZENIOWSKI, J. Catalogus actorum et documentorum res gestas Poloniae illustrantium. Krakau: Friedlein. 1 M. 50 Pf.
 KREBS, F. H. v. Gründlich u. seine Besitzer. Nach archival. Quellen bearb. Nürnberg: Schrag. 4 M.
 MAULDE-LA-CLAYE, M. de. Histoire de Louis XII. 1^{re} Partie. Louis d'Orléans. Paris: Leroux. 8 fr.
 ROBERT, Bertrand. Histoire du clergé pendant la révolution française. T. II. Paris: Calmann Lévy. 7 fr. 50 c.
 SCHERER, Ch. Le Voyage de la Terre Sainte, composé par Maître Denis Possot et achevé par Messire Charles Philippe. Paris: Leroux. 30 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- FRANK, A. B. Lehrbuch der Pflanzenphysiologie m. besond. Berücksicht. der Kulturpflanzen. Berlin: Parey. 6 M.

- LASSWITZ, K. Geschichte der Atomistik vom Mittelalter bis Newton. 1. Bd. Die Erneuerung der Korpuskulartheorie. Hamburg: Voss. 30 M.
 ORDER, M. Die erste Landesvermessung d. Kurstaates Sachsen, auf Befehl d. Kurfürsten Christian I. ausgeführt. Bearb. v. S. Ruge. Dresden: Stengel. 60 M.
 REULHAUX, O. Katalog f. die Felicesen-Genera Euperypha Hartm. u. Xerophila Held, aufgestellt nach C. A. Westerlund. München: Kellner. 1 M. 50 Pf.

PHILOLOGY, ETC.

- CORPUS Inscriptionum Semiticarum. Pars II. Inscriptiones Aramaicae (ed. M. de Vogüé). Tom. I. Fasc. I. Paris: Klincksieck. 50 fr.
 LANGLOIS, E. Notices des manuscrits français et provençaux de Rome antérieurs au XVI^e siècle. Paris: Klincksieck. 15 fr.
 LEJAY, P. Inscriptions antiques de la Côte-d'Or. Paris: Bouillon. 9 fr.
 NIX, L. M. L. Das 5. Buch der Comica d. Apollonius v. Perga in der arabischen Uebersetzung d. Thabit ibn Corrah, hrsg. ins Deutsche übertr. u. m. e. Einl. v. versch. Leipzig: Neumann. 3 M.

CORRESPONDENCE.

A LOST MS. OF CHAUCER'S "TROILUS."

Cambridge: Jan. 26, 1890.

We are indebted to Prof. George Stephens, of Copenhagen, for an interesting Chaucer discovery. In the binding of an old book he found, some years ago, two strips of vellum, evidently forming part of a leaf of an English MS. of the early part of the fifteenth century, which he kindly transmitted to me, to afford me the opportunity of reading a short paper on it before the Cambridge Antiquarian Society, who have printed it in a volume of *Transactions* now in the press.

As I believe the general public will be interested in it, I send a transcript of the few words that are contained on the strips, one of which is almost blank on the first page. There is a gap between the strips, so that we have merely the beginnings and the ends of lines. No letters are visible except those printed below free from square brackets. The letters within brackets are supplied by guess by way of help. My own share in the discovery is that the strips contain portions of eight stanzas of Chaucer's *Troilus*, bk. v., st. 207-214 (Chaucer Society). The MS. has the thorn-letter for *th* in the words "this," "thought," "that," "the," "thou," "hath," "brother," "throwe," "with," "ther"; and the Middle-English *g* for *gh* in "thought," "slough" (slew), and for *y* in "yif." I print *th, gh, y* (in italics) where these symbols occur.

"TROILUS," v. 1143, st. 207.

This dreme . . . h]us eke byforn
 May neuer ou[t . . . remembra]nce
 He thought ay . . . l]ady lorne
 And that that . . . purp]e]yance
 Hym schew[ed . . . signifi]caunce
 Of hyr vn[t]routh . . . au]enture
 And that this . . . hym in figure.

For whyche . . . suster sent (1450)
 That Called . . . aboute
 And al hy[s . . . b]yr er he stente
 And hyr by[soughte . . . the doute
 Of the stro[n]ge . . . stoute
 And fynaly . . . sto]unde
 Cassandre . . . hys dreme expound[ed].

Sohe gan fy[rat . . . o brother dere
 Yif thou a s]othe . . . knowe
 Thou most a . . . story]es here
 To purpos ho[w . . . ouer]throwe (1460)
 Hath lordes . . . within a throwe
 Thou wele th[is . . . kno]w & of what k. n. e
 He comen is . . . f]ynde

Diane why[oh . . . w]as & in Ire
 For Grekes . . . a]sacrifice
 Ne encens . . . sette afyre
 Sche for th[at . . . h]yr so despieve
 Wroke hyr . . . crue]l wyse
 For with a b]ore . . . ox in stalle
 Sche made . . . & vynes alle (1470).

T]o also this bore was . . .
 A]monges whyche ther com . . .
 A]mayde on of this w[or]lde . . . ypre]ised
 A]nd Meleagre lord of . . .
 He]loured so this fresch[de] . . .
 Tha]t with hys manho[de] . . . styn]te
 The] bore he slough & hy[r] . . .

Of] whyche as olde bo[kes] . . .
 A]rose a conteke & a g[ret]
 A]nd of this lord desce[n]ded . . . (1480)
 By] ligne or elles olde . . .
 Bu]t how this Meleag[re] . . .
 Tha]ru hys moder wyl . . .
 Fo]r al to long it were . . .

Sc]he tolde eke how T[ydeus] . . .
 Vn]to the strong Oitee . . .
 To] Claymen kyngdom . . . wen]te
 Fo]r hys fellow dan p[olimites]
 Of] which the brother dan . . .
 Fu]l wrongfully of the[be]s . . . strength]
 Thi]s tolde sche by proces . . . (1491)

Sc]he tolde eke how he[monides] astert]e
 Wh]an Tydeus slough . . . sto]ute
 Sch]e tolde ek al the prop[hecies] . . .
 An]d how that .vij. kyn]ges . . .
 Bee]legeden the Oitee a[ll] . . .
 An]d of the holy serpe[n]t . . .
 And] of the furies al [che] . . .

Observe that this text is as good as any. It should be compared with MS. Harl. 2280. It is superior to that MS. in the following instances: 1443, "byform"; 1446, It repeats "that"; 1449, "this"; 1457, "o"; 1461, "within"; 1478, "olde"; 1480, "lord"; 1481, "olde"; 1482, "But"; 1491, "tolde."

WALTER W. SKRAT.

"BUBONAX" IN THE "DEFENCE OF POESY."

Yale University: Jan. 16, 1890.

Just at the end of Sidney's *Defence of Poesy* occur these words:

"Then, though I will not wish unto you the ass's ears of Mides, nor to be driven by a poet's verses, as Bubonax was, to hang himself."

The name "Bubonax" I find nowhere else. Both, however, of the two earliest editions—Ponsonby's and Olney's—have it, so it is not a printer's error, but must have been so written by the author or his amanuensis. After puzzling over the matter for some time, it at length occurred to me that the story referred to is the one told of Hipponax. The fullest account is given by Pliny (*N.H.* xxxvi. 12):

"Bupalus et Athenis clarissimi in ea scientia fuere. Hipponactis poetæ ætate, quem certum est L.X. Olympiade fuisse. . . . Hipponacti notabilis foeditas vultus erat, quamobrem imaginem ejus lascivia jocorum ii proposuere ridiculum circulis. Quod Hipponax indignatus, amaritudinem carminum distinxit in tantum, ut credatur aliquibus ad laqueum eos compulisse: quod falsum est."

Accordingly, we have here a remarkable instance of "contamination." "Bubonax," through a slip of the poet's memory, being evidently compounded of "Bupalus" and "Hipponax."

Lovers of Horace will recall the allusion in *Epod.* vi. 14: "acer hostis Bupalus"; and it is perhaps from this source that Sidney derived his illustration, since he does not otherwise appear to have been especially familiar with Pliny or with the Greek authors in whom a reference to the story occurs.

ALBERT S. COOK.

THE DERIVATION OF "YES TOR."

Bristol: Jan. 26, 1890.

In Mr. J. Ll. Page's recent book on *Dartmoor and its Antiquities* he remarks (*App. A.*, p. 287) that the derivation of Yes Tor most favourably

entertained is East Tor. Again, on p. 66, he says:

"Yes Tor has baffled both learned etymologist and ignorant peasant. East Tor is the probable interpretation (Anglo-Saxon *æst*); but as it happens to be the westernmost of the three heights, this can scarcely carry absolute conviction."

In view of this difficulty I would suggest another derivation, which appears to me from all points of view to be more tenable.

In an old number of the *Sporting Magazine* (October, 1824, p. 47), in an article on "Stag Hunting on Exmoor," I find the following:

"He [Sir Thomas Acland] had two seats, one called Holnicote, near Porlock in Somersetshire; and the other called Higher Combe, but more commonly known by the name of Yercombe—each situated on opposite sides of the moor."

If, then, in west country parlance, Higher Combe became Yercombe, as this passage seems to convey, Highest Tor certainly ought to become Yest Tor, and so Yes Tor. Now this presents no difficulty from the point of view of meaning; for, as Mr. Page remarks, until quite recently Yes Tor was looked on as the highest point on Dartmoor.

Perhaps, too, from the point of view of phonetics, the latter derivation deserves preference; for all the instances given by Mr. Page of prothetic *y* in Devon folk-speech (Yeastfield = Heathfield, yeffer = heifer, and yafful = hand-ful) begin with an *h*; but perhaps this is only an accident.

I do not know whether any derivation has been suggested for Yelland, common as a place and personal name in Devon; but, supposing the place-name to have existed first, it may, perhaps, have been simply Higher Land.

WALTER J. PURTON.

"BUCECARLE" IN GODEFROY'S OLD FRENCH DICTIONARY.

Stanhoe Grange, Norfolk: Jan. 27, 1890.

This term *Bucecarle* is interpreted by Godefroy as "sorte de valet"—a vague rendering, which he gathered apparently from the context of the quotation from Gaimar's *Estorie des Engles*, in which the word occurs.

Its actual meaning is "boatman," "mariner," *bucecarle* or *buzecarle* being merely the French form of Old English *butsecarl*, Old Norse *buzukarl*, Modern English *buscarl*, i.e. *buss-carl*, "boat-man." (See *Du Cange s.v.* "Buscarla," and *New English Dictionary s.v.v.* "Buscarl" and "Buss.")

PAGET TOYNBEE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 2, 4 p.m. South Place Institute: "National Life and Thought in Poland," by Mr. Adam Fieldgud.

4 p.m. Sunday Lecture Society: "The Health of the Mind and Mental Contagions," by Dr. B. W. Richardson.

7.30 p.m. Ethical Society: "The Ethical Teaching of Browning," by Prof. Henry Jones.

MONDAY, Feb. 3, 5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "A Visit to Mount Athos," by Prof. Mahaffy.

8 p.m. Royal Academy: "The Private Houses and Palaces of the Romans, I," by Mr. G. Aitchison.

8 p.m. Society of Arts: Cantor Lecture, "The Electromagnet," III., by Prof. Silvanus P. Thompson.

8 p.m. Aristotelian: "The Conception of Sovereignty," by Mr. D. G. Ritchie.

8 p.m. Victoria Institute: "The Dispersal of Plants, as illustrated by the Flora of the Keeling or Cocos Islands," by Dr. H. B. Guppy.

TUESDAY, Feb. 4, 8 p.m. Royal Institution: "The Post-Darwinian Period," III., by Prof. G. J. Romanes.

8 p.m. Biblical Archaeology: "The Pharaohs of Moes according to Hebrew and Egyptian Chronology," by Mr. Ernest de Bunsen; "Some Suggestions respecting the Exodus," by Mr. A. L. Lewis.

8 p.m. Civil Engineers: "Bars at the Mouths of Tidal Estuaries," by Mr. W. H. Wheeler.

8.30 p.m. Zoological: "The Morphology of a Reptilian Bird (*Ophiostomus cristatus*)," by Mr. W. K. Parker; "Observations on Wolves, Jackals, Dogs, and Foxes," by Mr. A. D. Bartlett; "A Synopsis of the Genera of the Family Soricidae," by Mr. G. E. Dobson.

WEDNESDAY, Feb. 5, 8 p.m. Elizabethan: "The Masques of Ben Jonson," by Mr. Edmund Gosse.

8 p.m. Society of Arts: "High-speed Knitting and Weaving without Weft," by Mr. Arthur Paget.

8 p.m. Geological: "The Variscitic Rocks of Mont Genève," by Mr. Grenville A. J. Cole and Mr. J. W. Gregory; "The Propylites of the Western Isles of Scotland, and their Relation to the Andesites and Diorites of the same District," by Prof. J. W. Judd.

THURSDAY, Feb. 6, 8 p.m. Royal Institution: "Sculpture in Relation to the Age," III., by Mr. E. Roscoe Mullins.

8 p.m. London Institution: "Travers Lecture, I., The Law of Buying and Selling," by Mr. Aubrey J. Spencer.

8 p.m. Royal Academy: "The Private Houses and Palaces of the Romans," II., by Mr. G. Aitchison.

8 p.m. Linnean: "The Stamens and Setae of Solanaceae," by Mr. O. B. Clarke; "The Flora of Patagonia," by Mr. John Ball; "Certain Seaweed Covered Urns," by Prof. Stewart; "Pitchers of *Nepenthes Masteriana*," by Prof. Stewart.

8 p.m. Chemical: "The Oxides of Nitrogen," by Prof. Ramsay; "The Constitution of Tri-derivatives of Naphthalene," by Dr. Armstrong and Mr. W. P. Wynne; "The Action of Chromium Oxide on Nitrobenzene," by Mr. G. G. Henderson and Mr. J. Morrow Campbell.

FRIDAY, Feb. 7, 5 p.m. Physical: Annual General Meeting; "Galvanometers," by Prof. W. E. Ayrton, Mr. T. Mather, and Mr. W. E. Sumner; "A Carbon Deposit in a Blake Telephone Transmitter," by Mr. F. B. Hawes.

5 p.m. Society of Arts: "The Utility of Forests and the Study of Forestry," by Dr. Schlich.

7.30 p.m. Geological Association: Annual General Meeting; "The Nature of the Geological Record," by the President.

7.30 p.m. Civil Engineers: Students' Meeting, "Reclamation of Land on the River Tees," by Mr. Colin P. Fowler.

9 p.m. Royal Institution: "The London Stage in Elizabeth's Reign," by Mr. H. B. Wheatley.

SATURDAY, Feb. 8, 8 p.m. Royal Institution: "The Natural History of the Horse and of its Extinct and Existing Allies," III., by Prof. Flower.

8.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

Essays upon Heredity and Kindred Biological Problems. By Dr. August Weismann. Authorised Translation. Edited by E. B. Poulton, Selmar Schönland, and Arthur E. Shipley. (Oxford: Clarendon Press.)

PROF. WEISMANN'S essays, of which a good and vigorous English version is now presented to us, have already obtained for themselves a place as of almost classical authority. Of their great value, therefore, it is unnecessary to speak. In one word, it would not be too much to say that no biological memoirs of equal importance have been submitted to the judgment of the scientific world since the first great outburst of evolutionary thought—the outburst which gave us the principal works of Darwin, Spencer, Huxley, Wallace, Haeckel, and the two Müllers. Every biologist nowadays must read Weismann. We may agree with him or we may differ from him, but we have got to reckon with him. To ignore him is merely the ostrich trick of hiding one's head feebly in the sand, and pretending not to see the victorious enemy.

In saying this, I do not mean to say that Weismann's conclusions, like Darwin's and Spencer's, are bound to make an epoch in the study of the subject with which they deal. On the contrary, in their central contention, they seem to me essentially reactionary. They throw us back into problems we thought we had solved. They raise again the ghosts of difficulties and dangers we imagined in our simplicity we had long ago laid for ever. It is rather because they compel one to think

and to face real questions that these essays are so important. Whether in the end their answer to the main problem they raise be accepted or not, at least the problem itself is set in a new light, and an answer of some sort is rigorously demanded.

I am not going, therefore, to attempt here a criticism or even a *résumé* of the contents of this profound and spirit-searching volume. To epitomise Weismann's broadest results would take at the very least a dozen pages or so; to foreshadow even in the vaguest outline any supposed answer to his ingenious conclusions would require a biologist as accomplished and as well-equipped in every direction as himself. It must suffice if I point out at present the momentous nature of the issues he raises—issues which strike at the very root of much that seemed most fruitful in contemporary thinking—and thereby induce readers to pause for a moment before they accept implicitly and without due examination the clever and seemingly simple explanations so admirably set before them by a most able, logical, and encyclopædic thinker.

To object to any philosophical or scientific argument on the ground of its tendencies is of course a confession of utter weakness. It is to abandon the field oneself, and then take refuge in abuse of the enemy. Still, it is allowable to point out that a certain doctrine, if once proved, will entail such and such important consequences; and therefore to urge that, before we accept it as proved, we should be quite certain of every link and step in the process of reasoning which is supposed to make its acceptance necessary. Now Prof. Weismann's theory of the Continuity of the Germ-plasm, to the elucidation and enforcement of which the greater part (and indirectly the whole) of this volume is devoted, would undoubtedly, if accepted, compel us fundamentally to modify many of our most cherished biological convictions, would change the whole face of evolutionary thinking, and especially would reduce the entire science of psychology, as understood by the new evolutionary school, to a slough of pre-Darwinian and pre-Spencerian chaos. It will be allowed that a theory so revolutionary in its effects, however well fathered and however ably advocated, should at least be subjected to the most searching and scrutinising criticism—not by casual journalism, but by scientific experiment and logical analysis—before it is admitted to rank as accepted truth.

Put in its briefest form (to which I hesitate to reduce it) this central idea of Prof. Weismann's book amounts in its kernel to something like this. The germ-plasm is the essential part of the germ-cell, and determines the nature of the individual that arises from it. This germ-plasm is itself continuous (Weismann believes) and, so to speak, immortal in all the individuals which ultimately derive their being from a single original germ-cell. A minute quantity of the germ-plasm that goes to produce each individual organism remains, over and above, unchanged during the development of that individual, and subsequently grows and sub-divides into other germ-cells. The germ-plasm is thus continuous from generation to generation, and on its continuity depend the facts of heredity,

while variation is due to its "spontaneous" modifiability. Parent and offspring resemble one another, not because the parent produces the offspring (as in Darwinian pangenesis or the Spencerian doctrine of physiological units), but because both arise from the self-same substance, which merely develops earlier in the parent and later in the offspring. To use a transparent metaphor, the father is thus reduced to the position of an elder brother to his own son.

This is simplicity itself, if it is only true. But here comes the important and serious implication. If this be so, then heredity must be solely of those characters which were transmitted in the original and continuous germ-plasm. Characters acquired by the individual during its own lifetime are not and cannot be transmitted to descendants. The common inheritance of the original germ-plasm is all that descends. Functionally acquired germs die with their possessor. Only what is predetermined in the germ-cell is passed on to offspring. In other words, the inherited elements of the individual are all that he can hand on to his successors. To use Prof. Weismann's own somewhat crabbed terminology, blastogenic characters alone are transmitted; somatogenic characters are not. Or rather—and this is an important difference—"those who assert that somatogenic characters can be transmitted must furnish the requisite proofs."

Now, to grant what Weismann thus maintains (with an array of evidence which, though far from conclusive, one cannot but admit to be supremely formidable) is to give up at once the whole remaining Lamarckian element in evolutionary biology, and to hand over everything to the arbitrament of natural selection, as the sole *deus ex machina* of specific distinctions. It is to throw overboard that doctrine of use and disuse to which Darwin attributed increased importance in his later work, and to confine variation and the origin of useful organs to "spontaneous" or "accidental" modifications of the germ-plasm itself. In Mr. Samuel Butler's happily chosen phraseology, it is to make luck supreme, and put cunning nowhere. Above all, it is to give up the vast influence supposed to be exerted in psychological evolution by transmitted habit, function, and deliberate exercise of intelligence. It is to abandon all such apparently fruitful speculations as those contained in the Physical Synthesis part of the *Principles of Psychology*. It is to fall back for the development of mind, as well as of body, upon natural selection alone—a basis which evolutionary psychologists at least have never hitherto considered capable of sustaining by itself the burden of so vast a superstructure. Functional gain has there been almost universally held to constitute the main origin of nervous system. If Weismann is right, we shall have to begin all over again; we shall have to reconstruct from its very basis the entire fabric of evolutionary psychology.

These, of course, are not reasons for rejecting the new gospel; but they are reasons at any rate for suspending judgment till the question of the transmission of acquired faculties or characters has received an exhaustive experimental investigation by the light of the fresh objections now suggested by Weismann. Along that line, it is clear, the next great campaign of the evolutionary

contest will have to be fought out, inch by inch, and assumption by assumption. For a single undeniable case of the transmission of an acquired or somatogenic character would clearly be fatal to Weismann's contention. If it can be proved beyond a doubt that in any one instance a character acquired from outside (so to speak) during the lifetime of the individual has been transmitted to offspring, then the continuity of the germ-plasm is shown to be untenable, or at least it is shown that the germ-plasm itself, like Mr. Herbert Spencer's physiological units, is (or may be) modified in accordance with every modification of somatogenic character. This is the task that lies now before those who still incline the more to the older school of interpretation in heredity. It is curious, however, to note how thoroughly our new teacher has altered the venue in all this matter. To Darwin and Spencer the question was, "How can we frame a theory of heredity which will account for the offspring reproducing the parent in all its features, original and acquired?" To Weismann, on the other hand, the question is more fundamental still, and traverses the supposed facts: "Does the offspring really resemble the parent at all in any except the blastogenic characteristics?"

At the present moment, it must be frankly admitted, the honours of the campaign lie rather with Prof. Weismann and his English allies. They have made a vigorous attack upon an ill-guarded position; and they have certainly shown its defenders the absolute untenability of their existing outworks. The book (to abandon metaphor) is beyond doubt staggering even to those whose predilections lead them towards provisional acceptance of something like the Darwinian or Spencerian heredity theories. It would be foolish to deny that Prof. Weismann has rudely awakened us from a dogmatic slumber, and has compelled us to reconsider both facts and hypotheses we had taken too much for granted. From the first page to the last the gradual development of his central idea is most masterly and most suggestive. His line of argument is clear, logical, and consistent; his battery of facts is beyond all praise; his criticism of the supposed proofs of transmission of acquired characters is acute and subtle. Altogether, he is a worthy champion of his own cause. If the other side can procure a David fit to encounter this well-equipped Goliath they will indeed be fortunate. And yet, if I might venture on a hint, I would be inclined to say that psychology in the end will supply the smooth stones which may pierce the forehead of our German giant. Inheritance of acquired faculties, if true, is so simple an explanation of many facts of evolution that we must not lightly abandon it to-day without at least a fair and determined struggle.

GRANT ALLEN.

MR. BUDGE'S "HISTORY OF ALEXANDER THE GREAT."

THE editor of the Coptic work on *The Martyrdom and Miracles of Saint George of Cappadocia*,

* *The History of Alexander the Great*, being the Syriac version of the Pseudo-Callisthenes, edited from five manuscripts, with an English translation and Notes, by Ernest A. Wallis Budge. (Cambridge: University Press.)

and of the Syriac *The Bee*, has here furnished Oriental scholars—as well as students of the Byzantine historians and of legends in the early Christian period—with a most valuable book, which long ago attracted the attention of scholars.

The Syriac text is printed from an excellent fount of Nestorian type, used for the first time in England, according to five MSS., two of which are in Mr. Budge's private possession, and one in the British Museum, while the other two belong to the American Oriental Society and to the German Oriental Society respectively. Only a very short extract from the last mentioned of these MSS. (corresponding to pp. 168 ff. of the Syriac text of the present work) had hitherto been printed, in Roediger's *Chrestomathia Syriaca*. Mr. Budge gives an excellent literal translation; an exhaustive description of the MSS. and their mutual relations; English and Syriac indexes of proper names; and a glossary of unusual or rare Syriac words occurring in the book. Translations of a Christian legend concerning Alexander the Great, which appears to be based upon chapters xxxvii. f. of the second book of the history of Pseudo-Callisthenes, of a brief sketch of his life in Syriac, and of a metrical discourse upon him by Jacob of Serugh (A.D. 451-521), for which the variant readings of a MS. in the British Museum have been used, are also appended. Moreover, the author has been enabled by the wide compass of his studies to give, in his Introduction, an interesting treatise on the Egyptian origin of the Alexander legend, including a long extract from an unpublished papyrus in the British Museum (No. 10188), in the hieroglyphic text, accompanied by a transliteration and a literal translation, and a discussion on the various versions of the fabulous history of Alexander—viz., the Greek, Latin, Armenian, Syriac, Hebrew, Arabic, Persian, Turkish, Ethiopic, Coptic, and miscellaneous European versions, such as French, German, Italian, Spanish, Norwegian, Swedish, Dutch, Slavonic, and English.

The work upon which all these legendary compositions are based is that of Pseudo-Callisthenes, which is thought to have been written in Greek about A.D. 200. The Syriac version, as printed in the present book, agrees tolerably closely with one of the three redactions (Cod A) of this Greek text, and with its Latin translation by Julius Valerius (A.D. 300-400); but it cannot be considered a translation of either of these sources. Mr. Budge is of opinion that the Syriac version was made from an Arabic translation of a Greek original by a Christian priest, whose native language was Arabic, some time between the seventh and the ninth centuries.

The contents of this remarkable book may, by those who do not wish to enter into the study of the Syriac text or the entire translation, best be seen from the summary on pp. lxiii. ff., in which, for the sake of a comparison of the various versions, their corresponding portions are indicated by cross-references. Of special importance are those incidents which are either wanting in the Greek and Latin versions, or which considerably differ from those there given—e.g., Aristotle's letter to Alexander concerning the building of the city of Alexandria, and the text of Alexander's testament (pp. 42 f. and 139 ff. of the English translation).

The Ethiopic translations of the work, which were probably made from Arabic versions, are particularly interesting, because "the translators seem to have allowed their fancy to run wild, when they filled in the details of the historical events" described in the sources before them (p. lxxxix). Mr. Budge

has therefore thought it worth while to give a free rendering of the first few chapters and a summary of the rest of one such Ethiopic version, extant in a MS. in the British Museum; and we may add that it would be of value for the history of the Alexander Legend to have the whole text made available to scholars.

In conclusion, we must be allowed to draw attention to the warm and sympathetic words of the Preface, in praise of the late Prof. William Wright, by which the author of the book is not less honoured than the great Semitic scholar, his master and friend.

SCIENCE NOTES.

THE annual general meeting of the Geologists' Association will be held at University College, Gower-street, on Friday next, February 7, at 7.30 p.m., when the president, Mr. T. V. Holmes, will deliver an address, entitled "Notes on the Nature of the Geological Record." Dr. Johnston Lavis is preparing a report of the excursion of the association last autumn to the volcanic regions of Southern Italy. It will contain contributions from the eminent Italian geologists who guided the party, and will be illustrated with maps and plates. Subscribers (at 10s. each) should send their names to Mr. T. V. Holmes, 28, Crooms Hill, Greenwich.

DR. BEDDOE'S presidential address to the Anthropological Institute, delivered at the anniversary meeting on Tuesday, dealt mainly with the remarkable manner in which anthropology and ethnography were represented at the Paris Exhibition. The president had also something to say on various questions of physical anthropology and on the origin of the Aryans. He pointed out that, although the Lithuanian language has been regarded as the most primitive of the Aryan family, we possess little accurate information regarding the physical characteristics of the true Lithuanians. He therefore suggested that any partisan of the theory which derives the Aryans from European sources would do well to go to Kovno or Vilna, and make a careful study of the Lithuanian type.

THE Zoological and Anthropological Section of Trewandt's *Encyklopaedie der Naturwissenschaften* is slowly progressing. The twenty-sixth part, just received, carries the work on to the article "Pietroassa." This is the name of a locality in Roumania where a large number of prehistoric gold objects were discovered in 1837. Perhaps the most interesting articles in the present part are those on *Pfahlbauten* and *Pfahlbautenbewohner*, which give within the compass of ten pages a clear account of the ancient pile-dwellings and their inhabitants. Among the zoological articles of general interest may be mentioned a group of short articles on pearl—*Perlen*, *Perlenmuscheln*, and *Perlmutter*.

PHILOLOGY NOTES.

MESSRS. SWAN SONNENSCHN & Co. will publish almost immediately a translation (from the second French edition) of M. Victor Henry's *Short Comparative Grammar of Greek and Latin for Schools and Colleges*, by Mr. R. T. Elliott, who has just been appointed lecturer in classics in Melbourne University. The book will bear the imprimatur of Profs. Henry Nettleship and A. H. Sayce, the former of whom contributes an introductory preface.

THE forthcoming number of the *Babylonian and Oriental Record* will contain the following articles: "A Babylonian Duplicate of Tablets 1 and 2 of the Creation Series," by Mr. T. G.

Pinches; "Assyriological Notes," by Mr. V. Scheil; "Babylonian and Jewish Festivals," by Mr. W. St. Chad Boeckewen; "Fragment of a Chinese Life of the Buddha," by the late Prof. S. Beal.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Anniversary Meeting, Wednesday, January 15.)

LORD WALSHINGHAM, president, delivered an address, in which he called attention to the claims of entomology on the general public, dwelling upon the vast extent of the subject, the difficulties which it presents, and the necessity for greater exertions to overcome them. Several instances of the economic importance of entomology were mentioned, among which, perhaps, the most remarkable was the successful introduction of an Australian species of lady-bird into California, in order to destroy the scale insect *Icerya purchasi*, which infests orange plantations. Great results, too, might be expected in the elucidation of philosophical questions from the study of insects, as, for instance, in organic chemistry, from a careful investigation of the changes of colour of various insects, as affected by their food or surroundings. The good effects of such a study as entomology on the minds of the young, especially in the case of those dwelling in cities, was next pointed out. Some feared that the increase of collectors might lead to the extermination of rare species; but he thought that this danger, except in the case of large or conspicuous species, had been somewhat overrated, as large tracts of land were always closed to the public, which would serve as insect-preserves; while in the case of obscure species some specimens would be almost certain to escape observation. Nor was the subject of British entomology by any means exhausted, for, to take the order *Diptera* as an instance, Mr. Verrall, who recorded 100 new species of British Diptera in the *Entomologist's Monthly Magazine* for January, 1886, could now describe at least 100 additional new British species belonging to a single family. Naturalists who study other branches of zoology and botany are apt to judge of entomology from their own point of view, and to find fault with entomologists because they do not describe important collections received from Government expeditions, or similar sources, immediately. But according to a calculation of Dr. Sharp's, the number of existing species of insects is probably not much less than 2,000,000. [Other estimates give the existing number of species of insects already described as fully a quarter of a million]. Taking the volume of the *Zoological Record* for 1881 as a fair sample, Lord Walsingham finds 5600 species of insects described, as against 1650 species in all other branches of zoology put together. Of late years the bulk of the *Record* has increased, and the proportionate number of pages for general zoology is now somewhat greater. This Lord Walsingham attributes to the working out of the *Challenger* collections, which, for obvious reasons, were exceptionally rich in marine zoology, and deficient in insects. [His lordship might have added that the disproportion in these years would have been greater, but for the publication of the *Biologia Centrali-Americana*, which greatly and permanently increased the number of new species of insects described since its commencement.] At the rate of 5600 species a year, it would take 349 years to describe all the existing species, if we accept Dr. Sharp's estimate. [And it must be remembered that the mere description of a species is only preliminary to the actual study of the insect.] After pointing out how easily insects may be overlooked—as in the case of the Hessian Fly, which there is good reason to believe had been an inhabitant of the British Islands for many years, though only recently recognised by entomologists—Lord Walsingham turned to the consideration of Messrs. Godman and Salvin's great work, the *Biologia Centrali-Americana*. The area included is about 900,000 square miles, or one-fifty-seventh part of the whole surface of land on the globe. Omitting two large and important orders of insects, it is estimated that no less than 30,114 species are now known from this district, of which nearly half are new; while the

Mammalia, Aves, and Reptilia together only amount to 1937 species, and of these less than five per cent. are new. In order to carry on the work of arranging and describing these collections, ten specialists have already been employed on Coleoptera, three on Lepidoptera, and three on Diptera (besides others on other orders), making a total of twenty-two entomologists; while only seven have been employed on all other branches of terrestrial zoology, and two on botany. On the other hand, the British Museum employs only six entomologists, as against seven other zoologists, although mammals number barely 3600 species, birds about 12,000, mollusca about 50,000 species; and so on. The annual average of insects received in the museum is about 20,000 specimens, as against mammals, 451; mollusca, 3276; reptiles and fishes together, 1385; vermes and radiata together, 2419. Botany, it is true, corresponds nearly to entomology in the number of known species; but plants are much better known and much more easily classified than insects. In the area treated of in the *Biologia Centrali-Americana*, about 14,800 species are known, of which only about 440 are new, as against over 30,000 species of insects, of which probably 14,000 are new. The literature of entomology is increased by 20,000 pages annually, according to Dr. Sharp; and in order to avoid error and keep abreast of his subject, an entomologist must read not only separate works, but innumerable periodicals and transactions of learned societies, published in seven or more different languages. [Here we think that Lord Walsingham has somewhat under-estimated the linguistic difficulties of the subject, for entomological books and papers are published in the following sixteen European languages at least, all of which, except perhaps the last, in which we are only aware of some papers on *Phyllozera*, contain matter of real scientific importance:—English, German, Dutch, Swedish, Danish (Norwegian), Latin, French, Italian, Spanish, Portuguese, Russian, Polish, Czech, Slavonic (Croatian), Magyar, and Neo-Hellenic (Modern Greek). The late Mr. H. Prye has published a work on Japanese butterflies in English and Japanese; but scientific work in Japan is usually published in some European language. Naturalists who speak the lesser-known European languages also frequently prefer to publish in more familiar tongues. Thus, the Dutch sometimes publish in German or English, the Swedes in Latin or English, the Finns in Latin or Swedish, the Danes in French, the Russians in French or German, the Hungarians in Latin or German. All these peoples, however, as we have said, frequently employ their own language in their entomological publications, with the possible exception of the Finns; for, although we have seen several works on botany in Finnish, we have not yet heard of any on entomology.] Even as regards works written in English, it is by no means easy to keep abreast of all that is published. Thus, within the last few years, Mr. Meyrick has added 78 new genera and 655 new species of the lepidopterous family Oecophoridae to the Australian Fauna, whereas only 3 genera and 100 species were previously described. The smaller Coleoptera and Lepidoptera of tropical countries are hardly known; and the greater part of them prove, when received, to be undescribed, involving great difficulties in their satisfactory description and classification. [His Lordship might have extended his remarks to even the largest species of the less known orders; and as regards the smaller species of insects, it may be said that comparatively little is known, even as regards the British species, beyond the two best studied orders, the Coleoptera and Lepidoptera.] Lord Walsingham concluded the scientific part of his address with a plea for the enlargement of the entomological department of the British Museum, and suggested the annual publication of a series of small systematic monographs of families, sub-families, or even genera, with full structural details to explain their classification. He finally referred to the recent publication of the *Revisio Insectorum Familiae Mantidarum* by the venerable honorary life-president of the society, Prof. Westwood. The address concluded with a brief notice of the losses which the society had sustained through the deaths of several eminent entomologists both at home and abroad during the past year.

FINE ART.

MR. FULLEYLOVE'S NEW DRAWINGS.

THE exhibition, at the Fine Art Society's, of nearly a hundred water-colours by Mr. John Fulleylove—dealing for the most part with the town and colleges of Cambridge, but likewise with places of the South, like Genoa and Marseilles—though it does not give occasion for the display of what are considered very important "finished" drawings, will certainly confirm Mr. Fulleylove's position as a brilliant and decisive sketcher—a great "journalist" in art.

The Cambridge sketches—which have the charm of directness, supported by the power of an undisputed knowledge of the material with which they are chiefly concerned—have perhaps a more obvious variety than has hitherto characterised any single collection of Mr. Fulleylove's work. That is to say, he has ventured, here and there, to find interest not in ancient building or stately garden, but in the ordinary roadside, in the crowd on "Market Hill," and even in such a boating subject as Mr. E. J. Gregory is accustomed to treat with luminousness, delicacy, and precision. But in thus wandering beyond the limits in which he is *facile princeps*, or into regions where his sovereignty will be disputed—nay, in which it can hardly be allowed—Mr. Fulleylove, I think, has shown little beyond the ambition for range, the enterprise towards the unfamiliar and the unattained, which is creditable to every artist in every art. He shows himself an intelligent and even sympathetic student of landscape; but it is of architecture that he remains a master—not of dry architectural detail, or of detail dryly treated, but of the spirit of a building, its particular characteristics, the influence of time upon it, the influence of travelling light, the way in which building and background somehow become one—somehow together make a picture. An energetic conception and a delicate method—that power of selection which knowledge gives, when it is properly assimilated, and that flexibility of treatment which comes alike of fortunate gift and of experience—these things ensure for Mr. Fulleylove's best drawings the interest of vitality and a very various charm.

A representation of a building by Mr. Fulleylove suggests always solidity and weight, where too many people—not bad colourists or insensitive observers either—only suggest flimsiness. Now "Clare Bridge," very sketchy though it is, is a case in point; and as it is numbered 2 in the catalogue, you could hardly have an earlier instance. This little drawing displays exceeding dexterity. "Trinity Library" (No. 4)—an admirable work of Sir Christopher Wren's—is treated in a fashion seemingly not less free, yet far more subtle. The perspective—of bookcase beyond bookcase, and square beyond square of marble on the floor—is thoroughly admirable: hardly equalled anywhere else, by the very nature of the case, unless it be by "Cloisters, Trinity" (No. 40). And the quiet sober scheme of colour is as acceptable as the draughtsmanship—the plain plaster ceiling, greyish in shadow, the blackish-grey and white of the pavement, the happy suggestion of the tones and hues of a congregation of bound volumes, golden-brown and red, and then the bookcases which are of oak, stained to imitate cedar-wood—an operation to which time has been kind, nay, merciful. Of the famous interior of King's—the culminating work, it has often been considered, of the period of the Perpendicular—Mr. Fulleylove vouchsafes nothing as yet but a "note." But the note is very characteristic. It speaks, at all events, to the informed, and to those who understand that in no work of art can the imagination of the on-looker, any more than the imagination of

the artist, be dispensed with. Two drawings of "Wren's Bridge"—of which it is difficult to say whether one prefers the drawing of the bridge foreshortened, or that in which its entire length is exposed, as the arches lie gracefully, low upon the water—attest Mr. Fulleylove's particular sympathy with the buildings of the Renaissance. While "Trinity Bridge," in reality chiefly a landscape, and "Midsummer Common" (No. 53), witness to the truth of that which I indicated at the beginning—that Mr. Fulleylove's "range" is wont "to exceed his grasp"; and we have Browning's great authority for saying that a man's range should do so, always.

I do not know that any useful purpose would be served by my dwelling longer on the details of an exhibition which is sure, in any case—notwithstanding the occasional shortcomings—to appeal not merely to an academic public, but to the real student of art, to the lover of distinction and of style. About Cambridge, and that in it which Mr. Fulleylove has elected to deal with, Mr. J. Willis Clark—than whom there could be no better authority—gossips pleasantly and out of the resources of full knowledge. No one has been invited to add to the catalogue any words about the Riviera subjects, nor, indeed, are such words necessary. The Riviera drawings—powerful and direct as they are, and endowed with style, like the Cambridge ones, partly by reason of their theme, and partly by reason of their authorship—are but a supplemental portion of the present show. But it is at least an extraordinary instance of the enterprise of the Messrs. Cassell that these should be but a small part, not of the present exhibition, with which, of course, the Messrs. Cassell have nothing to do, but of the work commissioned from various artists of celebrity for a big book on the Mediterranean shores. These brilliant and direct sketches of Mr. Fulleylove's have been put into monochrome already for the purposes of the engraver, so that even the book-buyer may become familiar with their subjects, if hardly with the whole of their charm.

FREDERICK WEDMORE.

NOTES ON ART AND ARCHAEOLOGY.

MR. LOUIS FAGAN, of the Department of Prints and Drawings, has arranged to deliver three lectures on "The Treasures of the British Museum," at the Steinway Hall, Lower Seymour Street, on the evenings of February 13, 20, and 25. The lectures will be illustrated, in a popular manner, by the agency of the oxy-hydrogen light; and as regards Mr. Fagan's acquaintance with his subject, that, we are sure, is exceptionally complete.

THE exhibitions to open in London next week include a series of "Pictures from a Home County," by Mr. Frank W. W. Topham, at Mr. Dunthorne's gallery in Vigo Street; and a large number of drawings submitted in competition for prizes offered by Messrs. Raphael Tuck & Sons, which will be on view at the institute in Piccadilly. The twenty-ninth annual exhibition of the Glasgow Institute of the Fine Arts will also open on Monday.

AT the meeting of the Art Congress in Edinburgh last October, the following resolution, proposed by Mr. W. M. Conway and seconded by Mr. E. Onslow Ford, was passed:

"That the mayor and corporation of Liverpool be approached with an expression of the hope that they will reconsider their decision to discontinue the decoration of St. George's Hall by Mr. Stirling Lee, and in accordance with his designs."

This resolution has since received the support of a large number of names, representative of

the arts of sculpture, architecture, and painting.

THE Maharaja of Jaipur is at present defraying the first cost of publishing a fine collection of architectural and decorative drawings from Indian buildings in Rajputana, prepared by Col. S. S. Jacob, the State engineer. Col. Jacob had at first undertaken the collection of the materials at his own expense, and partly to enable him the better to finish the Albert Hall and Museum in Jaipur city. Four years ago Dr. Burgess saw the drawings; and, struck with their value, he called the attention of the Government of India to the desirability of completing and publishing the collection. This opinion having been communicated by Lord Dufferin to the Jaipur Darbar, the Maharaja and his minister, Babu Kantichandra Mukharji, Rao Bahadur, at once supplied the needful support to the undertaking. Mr. W. Griggs, of Peckham, is now bringing out the work, which is to be issued in ten portfolios of plates, each plate measuring 15 inches by 22. The first contains copings or cornice mouldings; the second, pillars—capitals and bases; and the third, carved doors, chiefly from Ambër, in 66 plates. These will be followed by seven containing brackets, arches, balustrades, wall-decorations, &c. The drawings are drawn to conveniently large scales—many of the details to half the original size, thus forming working drawings suitable for the practical architect and artisan. The inlaid ivory doors have been produced by Mr. Griggs in colours. We understand that, when the first three portfolios are quite ready, copies will be offered for sale. Such an undertaking reflects much credit on the Raja's munificence; and the examples of Indian art published in these portfolios are so beautiful that they only need to be examined to be highly appreciated.

MR. JOHN M. GRAY, the energetic curator of the Scottish National Portrait Gallery—who has amassed by this time the widest knowledge of Scottish art—has just printed, for private circulation, something which is much more than a pamphlet, though it is scarcely a book—his *Notes on the Art Treasures at Penicuik House, Midlothian*. Penicuik House, we may allow ourselves to say, is very notable, not alone for its art treasures. It is the seat of a family associated for generations—and by no means disassociated to-day—with Scottish culture and progress. It was built, in the middle of the eighteenth century, by Sir James Clerk, the third baronet, who—doubtless under the influence of the great architect, Adam—had himself the knowledge and the taste to design it. The house stands on an upland, overlooking the wooded valley of the Esk, with views of the Pentland Hills as a changeful and impressive background; and Mr. Gray is not unwilling to recognise its ordered and classical beauty, albeit regretting, somewhat tenderly, the disappearance of the older house which it superseded, and keeping, not unnaturally, much of his enthusiasm for the gardens, especially the "American Garden," with "its wealth of many-coloured azaleas." As for the art treasures themselves—the treasures in books and MSS. and pictures—they are both ample, and exceedingly miscellaneous. One of the early Clerks had his portrait painted at Leyden by one of the Mierises. Boerhave, the world-known old physician, left to a Clerk the greater portion of his library; and it is still in the house. Of family portraiture, of the better kind, there is no small store; and among three Raeburns one asserts itself as a wholly exceptional example of one of the most sterling of British masters—it is a work in which, though reality has been by no means forgotten, imagination has had the opportunity of finding a place. This is the group of Sir John Clerk,

the fifth baronet, and his wife, Rosemary Dacre, who, it is clearly established, was a remarkable, an admirable, and a peculiarly fascinating young woman—a "magnetic nature," in fine. Mr. Gray has written several very pretty pages upon this lady's history and character—pages in which the charming fancy of the writer finds itself supported by innumerable facts. Of the several "booklets" which Mr. Gray has thus far put forth upon the story and the treasures of Scottish houses, this one, upon Penicuik, interests us, we are bound to say, by far the most. And this is not wholly on account of the subject. It is in part because the writer has, at Penicuik, given himself freest rein, not alone as an antiquary, but as a student of humanity and of artistic effect.

THE STAGE.

A Memoir of Edward Askew Sothorn. By T. Edgar Pemberton. (Bentley.)

It is rather strange, especially at a time when biographies are written by the score, that eight or nine years should have elapsed between the death of Edward Askew Sothorn and the appearance of anything like a full and trustworthy record of his career. His claims to such an honour are as valid as those of Mathews, Compton, and other players to whom monuments have been raised in print. He was the creator of Lord Dundreary, and for about two decades was exceptionally popular both on and off the stage. Besides this, an account of the practical jokes in which he found so much amusement and recreation would hardly fail to make agreeable reading, even if most of them should be held to show a good deal more ingenuity and humour than consideration for the feelings of others. Mr. Pemberton's memoir, though not marked by the critical power needed to do entire justice to the subject, goes far to meet the want here indicated. No fact of real importance is passed over; the author's hero-worship seldom leads him into extravagance; and several portraits of Sothorn in the characters associated with his name are bound up in the volume.

The incidents of the actor's early life may be dealt with very briefly. He was born at Liverpool on April 1, 1826, his father being a successful merchant, colliery proprietor, and shipowner. At the age of twenty-three, in obedience to an instinct long previously aroused in him, he suddenly adopted the stage as his profession. Before long, while playing at Weymouth, he attracted the notice of Charles Kean, who, in the course of a letter quoted by Mr. Pemberton, told him that he had talents which, rightly cultivated, "might one day work their way in London." Probably this tribute tempted him to remain in England; but after fulfilling an engagement at the old Birmingham theatre, then under the control of Mercer Simpson, he resolved to try his fortune in the United States. He is described at this time as "tall, willowy, and lithe, with a clear red-and-white English complexion, bright blue eyes, wavy brown hair, graceful manners, and a singularly sweet voice." For some years he remained in comparative obscurity, but a buoyant confidence in himself and in his future enabled him to withstand all reverses. He once wrote to a friend in England:

"The remembrances brought up by your few

lines on the old place took me many, many years back. I saw myself, as you so well described, standing gazing on the river, and a long struggling tear forced its way down a cheek that fate has done naught but cuff for years. But, God be praised! there are brighter days in store, and I am as much the old Ned Sothorn in heart and feeling as ever, though grey hairs have been forced through the hot-bed of my weary skull. If I have no genius, I at least have indisputable perseverance. . . . My time is as sure to come, if I live, as there is a sun in the heavens."

His time came a little sooner than he might have expected. By 1858 he had secured a footing at Miss Laura Keane's theatre in New York as a representative of such different parts as Charles Surface, Dr. Pangloss, Raphael in "The Marble Heart," and Armand in a version of "La Dame aux Camélias." One of the pieces selected by his manageress was "Our American Cousin," by Tom Taylor. Much to his chagrin, the ambitious young actor was asked to play Lord Dundreary, then an old man with only forty-seven lines to utter. He at first refused, but shortly afterwards accepted the character on the condition that he might expand it in his own way. In the interim, as by a lightning-flash, he had seen the chances it afforded him. What he did with it is known to all. He imported into it "everything that had struck him as wildly absurd" in the sayings and doings of persons he had met, no detail being of his own invention. Misunderstood at the outset, this caricature of a half-idiotic fop, embodied on the stage with the finest humour and tact, almost immediately caught the fancy of the public, and in the course of three years was played upwards of eight hundred times. Sothorn then undertook to appear in it at the Haymarket Theatre, London. His success with it in America did not make him over-sanguine as to the result. "Everyone," he wrote before his departure, "foretells a hit; but I am doubtful." For the piece was a bad one, and he may have feared that an English audience would resent the ridicule he poured upon an English nobleman. Misgivings on this score were felt by a good many wiseacres in London. Buckstone, in common with the principal members of his company, even predicted that Dundreary would be a failure. The experiment was first tried on November 11, 1861. For a time it seemed that the prophets of ill were in the right, although the merits of Sothorn's acting were pointedly recognised by the critics. Night after night "Our American Cousin" failed to draw a remunerative audience. The manager wished to set it aside for "She Stoops to Conquer." "Do nothing of the kind," Mathews said to him; "keep playing it; it has only to become known." Buckstone took his advice; Dundreary gradually acquired an astonishing popularity, and the piece had what in those days was thought the long run of four hundred performances.

From this point Sothorn's course was one of almost uninterrupted prosperity. Whether in England or America, he usually seemed to be marked by fame and fortune for their own. It is certain, however, that none of the plays in which he appeared proved so attractive as "Our American Cousin." Earnestly as he might seek it, a "second Dundreary success" did not fall to his lot. The nearest

approach he made to it was as David Garrick in Robertson's neat adaptation of the French "Sullivan." Nothing in its way could have been more perfect in conception and execution than his acting in the scene of assumed drunkenness. Excellent, too, were his Brother Sam in Oxenford's play, his Jocelyn in "The Woman in Mauve," his Frank Annesly in "The Favourite of Fortune," his Victor de Tourville in "A Hero of Romance," and his Colonel John White in "Home." The effect with which he treated some impressive scenes showed that his powers were not confined to eccentric comedy, but he unquestionably overrated his versatility in believing that nature had fitted him to be a perfect Claude Melnotte. He could not be induced to drop this part until an Edinburgh critic, intending to be complimentary, spoke of the impersonation as impressed with a *humour* of its own. Sothorn groaned as he read the words: "This," he said, "is indeed a crusher." French playgoers, on the other hand, could be blind to his humour where it was least likely to escape recognition. In 1867, during the Exhibition, he appeared in Paris as Dundreary, though only to meet with a decided rebuff. The general verdict concerning the inimitable peer seems to have been that he was *un sort de mob*. It is worthy of note that among the company engaged for this expedition was Mr. Henry Irving, who had just secured a footing in London by his performance of Rawdon Scudamore in "Hunted Down," and who, as Abel Murcott, the drunken lawyer's clerk, found a means, small as the part was, of adding to an already enviable reputation. Sothorn's last important undertaking was to play the disappointed country actor, Fitzaltamont, in "The Prompter's Box," one of the best of Henry Byron's pieces. Here, to use his own words, he "boiled down all the old-school tragedians as he boiled down all the fops he had met before Dundreary came upon the scene." Keenly relished in America, the satire produced little or no effect in London; and the mortification thus inflicted upon Sothorn would seem to have hastened his premature death.

Of his private life we have many clear glimpses in this biography. His friends could not but regard him with something like affection. He is rightly described as a "prince of good fellows"—buoyant, frank, modest, hospitable, humorous in speech, equally ready to talk or to listen, rich in reminiscence, staunch in his attachments, and generous to self-denial. It is pleasing to remember that he once interrupted an American engagement to play in London for the benefit of the Royal General Theatrical Fund, recrossing the Atlantic by the next steamer. His real kindness of heart, however, did not prevent him from indulging his mania for practical jokes to the point of causing serious annoyance and even pain to his victims. Unless I am misinformed, Mr. Pemberton presents an inaccurate version of one incident on this head. One of the guests at a large dinner given by Sothorn did not arrive until after the fish. "Hush!" said the host, when the knock was heard, "here he comes. A thought has struck me; all of you get under the table." Expecting that he had some good fun in store for them, the whole company promptly did as they were

bidden. The late-comer entered, made his apologies, and then, glancing round the room, asked where the others were. "Extraordinary thing," replied Sothorn; "on hearing your voice they all bolted under the table—why, Heaven and themselves only know!" Intended in his youth for the pulpit, Sothorn had contracted an abiding taste for theological reading, little as it may have influenced him in his choice of a profession. For hunting he long had an overmastering passion; and Buckstone was often in an agony of apprehension lest the popular comedian, losing his train, should be unable to reach the Haymarket in time for the performance. Such a catastrophe never occurred; but on one occasion, after a run with the Surrey stag-hounds, it was averted only by the hiring of a special engine. Ever hardworking, fond of excitement, and neglectful of his health, Sothorn put too severe a strain upon an originally splendid constitution, and his death at the early age of fifty-five was not a surprise to those who had known him well.

It is chiefly by his Dundreary, as I have already intimated, that he will be remembered in the history of the stage. Mr. Pemberton gives us acceptable information as to the genesis and development of the character, but does not aim at anything like criticism or analysis. He leaves that to be supplied by an extract from the writings of "Nym Crikle." More to the purpose than this would have been two little essays on the subject, one by Oxenford and the other by Mr. Sala. In the former we read:

"Everybody goes to see Lord Dundreary. But ask people the simple question under what category they would place Lord Dundreary, whether he is to be regarded as a fool or an out-of-the-way manifestation of shrewdness, and opinions are divided. According to the Mahomedan belief, fools and madmen are inspired. Is there not something Mahomedan in the manner in which Dundreary is regarded? We know that he is not quite cannie; but we hold that there is something oracular about his utterances. . . . He is a nature without ballast. His sense of the ludicrous is most keen, his perceptive faculties are even over-developed. He grasps blindly at most original notions, and these slip away from him for want of tenacity of brain and continuity of thought. Power of concentration he has none. He thinks of too many things at a time, and cannot even finish an anecdote, some image totally foreign to the subject arising in his mind and chasing from his consciousness all that has gone before. The merest trifle puts him out. He has, as it were, no back to his head, and consequently no backbone to his character. Those who regard Dundreary as a mere stuttering fop are utterly mistaken. He is, as we have said, a man without ballast—an incomplete man. He might have been as logical as the best of us; shone forth as a mathematician, a politician, an orator, what you will, had he not been subjected to a perpetual counteraction. He has impediments of all kinds—in speech, in gait, in eyesight, and, worst of all, in judgment. Moral respect he always commands, and none of the many laughs that are raised at his expense involve contempt. Whatever his deficiencies, he is a gentleman, a thoroughly kind-hearted gentleman too, and one utterly incapable of intentional rudeness or ill-nature."

No truer description of the whimsical figure which Sothorn conceived, elaborated, and so perfectly represented has yet been penned.

FREDERICK HAWKINS.

STAGE NOTES.

MR. HENRY J. BYRON does not seem to be exactly dead as a dramatist. Not only has "Cyril's Success" been revived, as we said it would be, at the Criterion, with some credit—the humanity of its conception and the pungency of its dialogue counting for much in explanation of the welcome again accorded to it; "Dearer than Life" has also been revived by Mr. Toole, who returns, with good effect, to his impersonation of Michael Garner.

MR. GEORGE ALEXANDER begins his management of the Avenue to-night with a French-founded farcical comedy adapted by Mr. Aidé, and a one-act piece by Mr. F. W. Broughton. But Mr. Alexander will not for the present be able to appear at the theatre which he controls. The continued success of the piece at the Adelphi—in which Miss Alma Murray and Miss Mary Rorke support him so loyally—necessitates his continued presence at the Messrs. Gatti's playhouse.

YESTERDAY afternoon there was doubtless produced, according to previous arrangements—but, it is to be feared, for this one time only—at the Chelsea Town Hall, a piece by Miss Rosina Filippi, of a kind quite unfamiliar in England, something of the nature of a *revue* in fine. It is called "An Idyll of New Year's Eve."

MISS CISSY GRAHAME will commence her season at Terry's Theatre on Saturday, February 8, with a new three-act play by Mr. Jerome K. Jerome, entitled "New Lamps for Old," in which Messrs. W. S. Penley, W. Les- tock, F. Kerr, and Bernard Gould, and Mesdames Gertrude Kingston, Houston, and Cissy Grahame will appear. On the same evening will be produced a new one-act rustic comedy, by Fred. Bowyer and W. Edwards Sprange, which will be played by Mesdames M. A. Giffard and Helen Leyton, and Messrs. Yorke Stephens and Oscar Adye.

ON the afternoon of February 14, at the Comedy, Mr. Walter Frith's "Home Feud" will be presented for the first time, with a cast including Messrs. Gardiner, Frank Rodney, Nutcombe Gould, Miss May Whitty, Miss Eva Moore, and Miss Gertrude Kingston. We understand that Mr. Rutland Barrington and Miss Jessie Bond—both of them true artists in comedy—will be seen, on the same occasion, in "Looked In."

MUSIC.

RECENT CONCERTS.

MR. HENSCHEL gave his fourth concert on Thursday evening, January 23. The first part of the programme included Mendelssohn's "Ruy Blas" Overture, Schubert's unfinished Symphony in B minor, and Grieg's "Peer Gynt" suite; and to these works, so different in character, no small measure of justice was done by the conductor and band. Afterwards came a novelty—a Symphonic poem in F by Mr. F. Praeger. The key to the work is a poetical superscription penned by the composer, in which life is considered from a pessimistic point of view. Whether such a conception is altogether suitable for musical expression may admit of doubt. Mr. Praeger has produced a tone-poem full of earnestness and rich colour. The theme of the Adagio has character, and the whole of the short Notturmo is delicate and expressive; but the first and last movements seem to us, on the whole, patchy. The four sections of the work follow one another continuously, after the manner of Schumann's "Symphony in one Movement."

At the close of the performance the composer was called twice to the platform. The programme concluded with the Introduction to the third act of "Die Meistersinger" and the "Tannhäuser" Overture. Throughout the evening Mr. Henschel kept his forces under excellent control. In fact, he conducted at his best, and the loud applause from a large audience was fully deserved. Mr. Henschel may also be congratulated specially on the arrangement and also the moderate length of his programmes.

On the following evening Sir Charles Hallé gave his third orchestral concert at St. James's Hall. After Weber's "Euryanthe" Overture and Grieg's "Melody" in G, "Spring"—the one rendered with great spirit, and the other with great refinement—came the novelty of the evening, an "Intermezzo" from Svendsen's Symphony in B flat. The music is bright, effective, and well-scored. It seemed a pity not to produce the whole work. M^{me}. Néruda gave a finished interpretation of Spohr's Concerto in A minor, no. 8. The second part of the programme was devoted to the instrumental music of Berlioz's Dramatic Symphony, "Romeo and Juliet." The earlier portions seem to lose by being detached from the work; but the lovely Adagio (love scene) and the Queen Mab Scherzo appear complete in themselves. The former, with its plaintive and passionate themes, with its exquisitely varied rhythms, and the latter, with its characteristic orchestration, were admirably played. We were only sorry not to see a larger audience to enjoy the musical treat provided.

Herr Stavenhagen was pianist at the last Monday Popular Concert. He first played the Minuet and Trio from Schubert's Sonata in G, and in this displayed the charm and delicacy of his touch. He afterwards gave the "Papillons" of Schumann (op. 2). Despite one or two licences, [the general reading was good, and the pianist has evidently carefully thought out the music. He failed, however, in spite of his added note, to bring out the pedal point in the finale. He also omitted nos. 2 and 10 altogether. He was encored, and played something of Liszt's. It really seemed a pity that so excellent a pianist should not have been heard in some solid work. A movement from a Sonata and a mutilated "Papillons" is what one might expect to find at some ordinary miscellaneous concert. Mr. Chapell would never think of giving one movement from a Beethoven Quartet, followed by a portion of a Mozart Quintet. The programme included Schumann's Quartet in A minor splendidly performed, Beethoven's Septet with the usual cast, and some songs by Schubert, Henschel, and Brahms, well sung by Miss M. Hall. The room was crowded.

J. S. SHEDLOCK.

MUSIC NOTES.

THE Crystal Palace Concerts will be resumed next Saturday afternoon, on which occasion Herr Stavenhagen will be pianist. At the following concert Miss F. Davies will introduce a Pianoforte Concerto by Rosenhain. Mr. Hamish MacCunn's Cantata, "Bonny Kilmeny," will be given on March 8. Dr. Joachim will appear on March 15, and take part, with M. R. Gillet, in Brahms' Concerto for violin, 'cello, and orchestra.

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LITERATURE.

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"THE STORY OF THE NATIONS."—*Early Britain*. By Alfred J. Church. (Fisher Unwin.)

The Ancient Laws of Wales. By the late Hubert Lewis. Edited by J. E. Lloyd. (Elliot Stock.)

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THE title of the new volume in the "Story of the Nations" series may perhaps lead to some controversy among those who do not specially "glory in the name of Briton." Prof. Church includes in his history of Early Britain the whole period between the first visits of the foreign travellers and merchants to our shores and the close of the "story of Early England" at the Battle of Hastings. The Norman conqueror, as the author points out, could not prevent England from remaining England still; the only question is as to when that name should be first applied. It is clear that the country could not be so called before the arrival of the three tribes in the middle of the fifth century. It is not so plain that the ancient name ought to be used after that date. The author may be right in his practical solution of the difficulty, but some of the arguments by which the decision is supported appear to be of doubtful weight. This island, we are told, "to the writers and readers of Latin was always Britannia, and it is still formally known as Britain to the rest of the world."

A pleasant modern fashion has been followed in providing a copious supply of illustrations. The culture of the prehistoric ages is indicated by pictures of neolithic knives and axes, and that of the Bronze Age by figures of shields and helmets of "late Celtic work." The history of the Roman province is explained by a great number of illustrations taken from coins, and drawings of buildings, altars, and pavements. The "Anglo-Saxon" and Danish periods supply us with representations of churches, furniture, and jewels, and spirited drawings of ships of war. Other interesting illustrations are taken from a MS. Life of St. Dunstan, the Bayeux Tapestry, and similar early originals.

The work appears to be mainly based on the treatises of Lappenberg and Sharon Turner; but it has been brought up to a more modern standard by reference to the histories of Mr. Freeman and Mr. J. R. Green, and the latest biographical collections. The picturesque and interesting account of Hadrian's Wall rests on the authority of Dr. Collingwood Bruce. Some of the traditions, for

which but slight weight is claimed, seem to be taken from Geoffrey of Monmouth; and for one or two of the incidents we are told that there is no other authority than that of the "Pseudo-Ingulphus." It is somewhat disquieting to read that, though the charters given in the "Description of Croyland Abbey" are unquestionably forgeries, yet the "narrative, which embodies genuine records and traditions, need not therefore be wholly discredited." The same kind of argument was at one time used as an excuse for reprinting the absurd fabrications of "Richard of Cirencester," or those, as it was more gently put, "of the scholar who wore the mask of Richard."

The historical portion of the work appears to be accurate in the main, though there are several bad misprints which require correction in any later edition. The name of "Dr. Lappenberg" should be restored to its proper spelling, the "Sagambri" should appear as "Sigambri," and the quatrain attributed to Canute ought to be thoroughly revised. In the passage quoted from Tacitus as to the physical appearance of the Britons, it seems doubtful whether the historian intended to say that the Silures were of a dark rather than a high-coloured complexion, and he certainly appears to connect the red-haired and large-limbed tribes with the Germans, and not with the Gauls. With respect to some of the personal names, it may be observed that Lappenberg is now supposed to have gone too far in accepting the Welsh "Caradoc" and "Caswallon" as equivalents for the more familiar, though still inaccurate, "Caractacus" and "Cassivellaunus."

Some of the more difficult problems of our history are treated with judgment and accuracy. The author is clear that there was no such continuity of Roman institutions in this country as may readily be traced in France or Italy, though it is not uncommon to find assumptions made which would deprive our English ancestors of originality in every department of social life. As to the fate of the conquered Britons, we are referred to the gloomy picture of the fugitives in the Victoria Cave, the credit of which should be given to Prof. Boyd Dawkins; and we are told that over the greater part of the country the language was absolutely changed, and that with the British language the laws and the religion of the conquered people disappeared. Perhaps we may fairly take the battle of Deorham in the year 577 as marking the termination of the wars of massacre, and the beginning of a milder system of enforcing service and tribute. During the earlier period we may credit the English, in the words of a learned historian, with having turned out their enemies "as completely as it has ever been found possible for invaders to do."

Mr. Lewis must have written his book on the old Welsh laws under the influence of a very different theory. He sought to find a Welsh origin for most of our early institutions, the manor both in name and form being a legacy from pre-Saxon times, and some classes of copyhold tenants being the conquered remnants of pre-Celtic tribes; the hundred, instead of being borrowed from the Frankish kings, appearing as a plain Welsh cantred; and the prototypes of all our ancient tenures being found in the townships surveyed in the Record

of Carnarvon. Like some of the other systems based on the theory of continuity, his doctrine requires us to see in the Angles and Saxons a set of harmless drudges whose presence hardly disturbed the free play of a single institution. Yet even the bards are against him. "Of all the Lloegrians who did not become Saxon there remain none, except those who inhabit Cornwall and the Cornmote of Carnoban"; and it was the prince of the bards who prophesied of his countrymen that "their land they will lose, except wild Wales."

The progress of the work was unfortunately interrupted by the author's lamented death; and it is fair to suppose that, if he had lived, the work would have been brought up to date, and some of his untenable views, which only a few years ago were widely accepted, would doubtless have been modified or abandoned. The necessary corrections are, however, judiciously supplied in several instances by a careful editor, who indicates some distrust of the philological part of the argument, and hints that the close parallelism of Welsh and English institutions may be explained otherwise than by a theory that it was due to direct borrowing.

Mr. Lewis did not pretend to a scientific grasp of Celtic philology, and he is much too sweeping in his derivation of our eastern place-names from the Old-Welsh. It would, however, be a most useful development of the plan adopted by him if some one were to search out the Celtic place-names in Yorkshire and Northumberland, or, still better, in Devon and Somerset, after the methods used by Sir Herbert Maxwell in his exposition of the place-names of Galloway. The science of *Toponomastique* is growing, but it is still in its infancy.

It should not be forgotten, although the doctrine of Roman or Welsh survivals in our laws be rejected, that the first part of Mr. Lewis's book contains a learned and useful analysis of the Record of Carnarvon, and of the three local codes which represent the ancient Welsh legislation of the tenth century. This summary will be the more valued because the fine volumes of *Ancient Laws and Institutes of Wales*, edited by Mr. Aneurin Owen, under the direction of the Record Commissioners, are now very difficult to procure.

Mr. Hubert Hall repeats with much success an experiment which he first applied to the society of the Elizabethan age. Under the form of a short novel, based in every detail upon historical facts, he draws a picture of life at the court of Henry II. for the benefit of readers who are unable or unwilling to study the history of their country unless it be tinged with romance. The author admits that he has depicted no scenes of love or chivalry, and that the jester and the knight-errant are alike excluded from view, though there was a strong temptation to bring in some of the exploits of Earl Hugo, and to touch upon the tragedy of Fair Rosamond. He remarks, however, that the court of Henry would seem to have been "almost Oriental in its complete exclusion of female influences," and that the plan of the work has compelled him to reproduce only such features of court life "as were actually recorded by contemporary chroniclers and essayists."

The reader will not complain when he finds himself introduced into the company of the

witty Walter Map and the learned John of Salisbury. The quaint lessons of leechcraft are expounded by Master Necham, and the great Glanville himself condescends to explain the legal difficulties connected with the use of the ordeal. The Dialogue of the Exchequer supplies the material for a minute account of the royal revenues; and the friendly lord of a manor explains to the hero or principal personage the customs of the common fields and the domestic economy of the lordship. A visit to Oxford in the king's train gives an opportunity of describing the great council for the settlement of Ireland, of which Prince John was constituted "king, or rather lord," of the newly conquered territories. The business of the Curia Regis and the practice on appeals to Rome in ecclesiastical matters are fully illustrated by the true story of a long and unfortunate litigation, leading to the conclusion that it would be better to have swift injustice than to lose by long delays more than could be gained by due process of law.

The illustrations are admirable. Among the coloured plates (reproduced in facsimile by Mr. R. Nevill) one should especially call attention to the illuminations of a Plantagenet king hunting, and of the Passion of St. Alban from the Cottonian MSS., and those of the king at mass and at dinner from the Abbreviatio of Domesday. Among the representations of actual documents we should notice the Jewish bond or "starr," being an acknowledgment or acquittance by a creditor on payment of a debt; and a reduced copy of the Bull of Pope Alexander III., given on the occasion of the appeal to Rome already mentioned. Of the minor figures, which cover most of the details of private life, we may mention the portraits of Henry, Bishop of Winchester, and the caricature of "Aaron, son of the Devil," the sketches of the baker at work and on his way to the pillory, the picture of an ecclesiastical council (drawn by Matthew Paris), and the remarkable figures of the foot-soldiers from Scotland, Wales, and Ireland.

CHARLES ELTON.

Readings on the Purgatorio of Dante. Chiefly based on the Commentary of Benvenuto da Imola. By the Hon. William Warren Vernon. With an Introduction by the Dean of St. Paul's. In 2 vols. (Macmillan.)

THE author of these volumes has already established a claim to the gratitude of all Dante students by placing within their reach the important Latin commentary of Benvenuto da Imola, of which a handsome edition, printed at his expense, appeared a couple of years ago under the editorship of Sir James Lacaita. Before the publication of this edition the generality of Dante students had to content themselves, for the most part, with the so-called Italian "translation" of Tamburini. The gross incapacity and absolute untrustworthiness of this "traditore" were pitilessly exposed by Mr. C. E. Norton in a paper printed in the *Atlantic Monthly* some thirty years ago. A couple of instances will suffice to indicate the nature of Tamburini's "translation," and to show how pressing was the need for a faithful reproduction of the original Latin text. In his commentary upon *Purg.*

xvi. 80, Benvenuto says: "ad confirmandum propositum occurrit mihi res jocosa." This is rendered by Tamburini: "a maggiore conferma referirò un fatto a me accaduto"! Again, on *Purg.* xiv. 112, Benvenuto notes:

"Tempore istius Guidonis, quando aliquis vir nobilis et honorabilis applicabat ad terram, magna contentio erat inter multos nobiles de Bretinoro, in cujus domum ille talis forensis deberet declinare" (i.e., when any illustrious stranger arrived in Bretinoro, the nobles of the place used to contend as to who should have the honour of entertaining him).

Out of this remark Tamburini extracts the information that

"al tempo di Guido in Bretinoro anche i nobili aravano le terre; ma insorsero discordie fra essi, e sparve la innocenza di vita," &c.

It is apparent, therefore, that Mr. Vernon has rendered an important service, not only to letters in general, but also to the memory of Benvenuto himself, whose literary reputation was in danger of being seriously compromised by the unblushing falsifications of Tamburini.

In the present volumes, which are addressed not so much to the professed student as to the more or less unlearned reader, Mr. Vernon has drawn largely upon Benvenuto, adopting his division of the several cantos, and giving in English the general purport of a large portion of his commentary. The method adopted in these "Readings" is an excellent one. Mr. Vernon gives a general introduction to each canto; and then, taking a few lines at a time of the Italian text, he translates or paraphrases them, and adds a running commentary, supplementing it by such further notes as may be necessary for the elucidation of difficulties. The complete text of the *Purgatorio* is in this manner presented to the reader, who is thus enabled (as Dean Church says in his preface), "to keep in mind the thread, the steps, and the connexions of the poem," and to grasp it as a whole, without fear of losing himself in a wilderness of notes and illustrations.

Mr. Vernon has done wisely in choosing the *Purgatorio* as the first instalment of his work—we gather that similar "Readings" on the *Inferno* are already in preparation—for to those beginning the study of Dante, to quote Dean Church once more, the *Purgatorio* is likely to be more attractive than the other two portions of the poem as being more human:

"Here the poet finds companions who are neither below him, nor hopelessly estranged from him, as in the *Inferno*, nor far above him, as in the *Paradiso*: they are still almost creatures of flesh and blood, certainly human characters, capable of effort, pain, and self-command."

We may add that in the *Purgatorio* we are attracted also by the scenery and surroundings. Instead of being confounded by the horrors and gloom of the *Inferno*, or bewildered by the almost dazzling radiance of the heavenly spheres, we find ourselves here in the presence of the beauties of nature and of art, in a world where music and poetry, painting and sculpture, still charm the ear and eye, and where the heart is gladdened amid flowers, trees, and streams, by the light of the sun and of the stars.

In addition to the commentary of Benvenuto, which forms the groundwork of his book, Mr.

Vernon has made liberal use of other old commentaries as well as of the labours of recent translators and commentators,* especially of those of Scartazzini, whose text he has for the most part adopted.† The notes contain plentiful illustrations drawn from Dante's other writings, from Brunetto Latino (whose name appears throughout under the popular but incorrect form Latini), from St. Thomas Aquinas, Boëthius, &c., and from the classics. Quotations from Latin authors are, as a rule, given in English; it is a pity that an exception has been made, for no apparent reason, in the case of St. Thomas Aquinas. One not very appropriate extract from Benvenuto, which it was hardly worth while transplanting into these pages, appears also in the "obscurity of the original."

The translation (or paraphrase, as it often is) of the Italian text is generally faithful and lucid. Mr. Vernon has a tendency to be needlessly free in his version (as is also frequently the case with his rendering of Benvenuto) with the result that he occasionally misrepresents his author—e.g., "le vive travi" (*Purg.* xxx. 85) is translated "leafless trees"—a rendering which introduces a wrong conception, and is also peculiarly inappropriate since the trees in question are pines. Again at *Purg.* iv. 104, Dante speaks of people "che si stavano all'ombra." Mr. Vernon describes them in his translation as "lying down," and in his notes as "sitting," thus losing the point of the contrast between them and Belacqua, who, more lazy than them all, is represented as sitting, while they stand. In one or two instances the English version is inconsistent with the reading printed in the text—e.g., at *Purg.* xxiii. 56, "non minor doglia" stands in the text, while "minor la doglia" is rendered in the translation. At *Purg.* xxviii. 68, Mr. Vernon reads *traendo*, but renders *dritta* in the previous line "upright," which practically necessitates the reading *trattando*.

We notice that Mr. Vernon has sometimes failed to catch Benvenuto's meaning. For instance, in a remark on *Purg.* xvii. 3, Benvenuto says: "Hic nota quod talpam videre videtur ostendi dupliciter" (i.e., note that it seems to be proved in two ways that the mole can see). This is translated: "Take note that the mole appearing to see is shown in a double manner," which turns the rest of Benvenuto's sentence into nonsense. A misreading of Benvenuto seems also to be responsible for the statement (vol. ii., p. 71) that "Midas, king of Lydia, tied the famous Gordian knot." It was Gordius, the father of Midas, who tied the knot, as Benvenuto correctly states.

Mr. Vernon is not always happy in his notes. For instance, we are told that "stelo" (*Purg.* viii. 87) is used in the sense of "the fellow of a wheel," which would make Dante imply that a wheel revolves more rapidly at its centre than at its circumference, whereas, of course, the exact reverse is intended; the word is rightly rendered "axle" in the translation. "Falcare" (*Purg.* xviii. 94) represents not "the motion of the outer fore-leg of

* The admirable little work of Perez, *I sette Cerehi del "Purgatorio,"* appears to be unknown to Mr. Vernon.

† Perhaps the most important exception is at *Purg.* ix. 1, where Scartazzini's unauthorised reading "Titan," is rightly rejected.

a horse in going round a circle," but simply the curving (into the shape of a "sickle") of the fore-leg of a high-stepping horse. Again, it is hardly correct to describe Mount Helicon as "a spur of Mount Parnassus," nor is it easy to conceive that Dante "takes Helicon as the fountain of the Muses," as is stated in the note on *Purg.* xxix. 40. On p. 248 of vol. ii. Mr. Vernon speaks of Gerault de Berneil as "the French poet," by way of distinguishing him from the Provençal Arnaut Daniel. Both were Provençal poets, Gerault being known as the "Master of the Troubadours"—a title which Dante, who considered him inferior to Arnaut, takes the opportunity of contesting (*Purg.* xxvi. 119).^{*} A more serious blunder occurs on p. 376 of vol. i., where "Ganellone," the "Gueses qui la traisun fist" of the *Chanson de Roland*, who was responsible for the destruction of Charlemagne's rear-guard at Roncesvalles and for the death of Roland, figures as a thirteenth-century Italian among the nobles of Faenza!

We may remark that Mr. Vernon's information is not quite "up to date" in one instance, for he does not appear to be aware of the late Signor Banchi's discovery with regard to Pia de' Tolomei (see *ACADEMY*, June 19, 1886), who is proved to have been still alive in 1318, thus rendering impossible the suggestion of the commentators that she is "la Pia" of *Purg.* v. 133.

The book is unfortunately disfigured by an unusually large number of misprints—a considerable proportion of which occur in the Italian text. The climax in this respect is perhaps reached on p. 293 of vol. i., where the printing, or rather misprinting, of five lines of Greek from the *Odyssey* may be said to eclipse even the performances of the daily papers on the occasion when a certain enlightened lord mayor delivered himself of a Greek quotation in a Mansion House speech. Nor are misprints the only evidences of carelessness in the book. Mr. Vernon has sinned especially in the matter of inaccurate quotation; in several instances one or more words have been left out, and in one case (in an extract from the *Convito* on p. 383 of vol. ii.) a whole line is missing. On p. 448 of vol. ii. a well-known line from Milton is misquoted; and we have detected more or less serious errors or omissions in quotations from Vasari (p. 272 of vol. i.), Pietro di Dante (p. 330 of vol. ii.), and Benvenuto himself (p. 215 of vol. ii., where a saying of Themistius is attributed to Themistocles).

Mr. Vernon's English, too, in many places needs revision. We should hardly have expected here to meet with such slipshod expressions as: "each among whom I am," "like a battalion wheels round," and so forth, which are by no means uncommon, nor with such a clumsily constructed sentence as

^{*} Benvenuto has a quaint note, *apropos* of Arnaut Daniel and the difficulty and unattractiveness of the Provençal language, to the effect that Virgil's saying of Ennius: "Lego aurum in stercore Enni," might have been applied by Dante to Arnaut. It certainly might; and, if the words be taken in their most literal sense, much more appropriately, as far as Arnaut is concerned, than Benvenuto probably suspected. It is somewhat difficult to discover the grounds for Dante's preference of Arnaut, for such of his poems as have come down to us are remarkable rather for their obscurity or their "lubricity" than for any other quality.

appears on p. 148 of vol. ii. in the paraphrase of a passage from Benvenuto.

These numerous blemishes, to which we have felt it worth while to draw attention in some detail, detract seriously from the value of what is in other respects an excellent book; for the plan of the work is well conceived, and for the most part well carried out. If a new edition should be called for, which we hope may soon be the case—since in spite of its shortcomings the book deserves to be popular—Mr. Vernon would do well to subject it to a careful revision. We may suggest that it would be an improvement if in a future edition a sharper line were drawn between the commentary and the notes, the latter being strictly relegated to the foot of the page, instead of, as now, being sometimes incorporated with the commentary and sometimes separated from it.

Dean Church's valuable introduction, from which we have quoted more than once, contains an interesting criticism of Benvenuto's commentary and of the qualifications of the old Bolognese professor for his task. The work, which is perhaps the most important though not the earliest commentary we possess, consists of a complete set of lectures on the *Divina Commedia* delivered in Latin before the University of Bologna towards the end of the fourteenth century. Benvenuto, who was a friend of Petrarca and Boccaccio and a famous scholar in his day, if he does not enter very deeply into the spirit of his author, is, as Dean Church points out, very instructive, and tells us a great many things we should not otherwise have known.

We ought to mention that Mr. Vernon's volumes are provided with an excellent index, which adds considerably to the usefulness of the work. Nor should we omit to thank Mr. Vernon for perhaps the most satisfactory reproduction yet published of the sketch made by Baron Kirkup from the so-called Giotto portrait of Dante in the Bargello, before it was retouched and spoiled by the painter Marini.

PAGET TOYNBEE.

English Idyls. By P. H. Emerson. (Sampson Low.)

OF Mr. Emerson's former books, the letter-press was a secondary, the photographs, clear and artistic, were the most important part. In his *English* (why not East Anglian?) *Idyls*, he photographs wholly with the pen.

For him the change is risky. His photographs were unique, whereas among the ever-growing crowd of word-painters he may, in this hurrying age, get lost sight of. The gain is for readers who have insight, who can discern the pathetic behind the commonplace. Without photographs Mr. Emerson has freer scope, and can tell us more fully all he has learned and seen while living on the Suffolk sea-board. His subjects are what he might meet every day and everywhere—a fisherman and his granddaughter, a gang of water-poachers, a mysterious half wizard, half wherryman; and his art is in artlessly, yet exactly, describing them and their surroundings. No thrilling tales of mystery, no deeds of heroic daring, no fearful catastrophes so told as to make the flesh creep; yet sorrow enough and pathos enough, the pathos of

lives a great part of which is lived face to face with death. Take "The Silver Cloud"; it is one of the most wonderful bits ever written of what I may call eerie commonplace. A countryman shipped as a capstan-man to look after his shipwrecked brother. When a gull, drowned in the nets, is thrown on deck,

"he reverently turned the dead bird over, smoothing its draggled feathers. Then, shaking his head, he muttered sadly, 'Noa, noa! taint George; taint owd George.' 'Damn yew, matey, what are yew doing thar? Get on with yer work,' roared the master. 'Av, ay! master, that's all werry well, but I come to look arter my brother as was drowned in the Janewary gale, for he say to me afore he went fishin' on his last woyage—'Jack,' he say, 'when I'll die, I'll be an owd gannet, and if I heave round you'll heave me a herrin', won't you?' 'George,' I say, 'how shall I know yew along with the other gannets?' and he say, 'I'll hev a pair o' black armsleeves, so you'll know me.' But that there aint got no black armsleeves. But I'm bound to see owd George this voyage.'"

Then, when the herrings are safely stowed and the fishermen are noisily breakfasting below, "comes the cry 'man overboard,' and the excited wheelman points to a speck round which the gulls wheel and scream—the countryman had found his brother." This is a perfect bit of work. To do it Mr. Emerson must have lived among his East Anglians, as Mr. Grant Allen has among his Dorset folk. "The Yarn of the January Gale," again, is thoroughly natural—just what young Copperfield may have listened to as he lived in Peggotty's cottage. Sometimes Mr. Emerson is even cruelly realistic. Hard grubby selfishness is sometimes charged against this amphibious population as a whole. What an instance of this is Pintail in "Fatal Water," the most pronouncedly pathetic of the tales! He has seen a boat-load go down before his eyes while he was stalking a curlew on a mud bank, and his comment is

"Sarve 'em right. The warmin don't know nothing about small boat sailin'. Besides they'd only a' given me alf-a-crown if I'd saved the lot on 'em; damn 'em, I know 'em,"

and he spat contemptuously into the tide-way. Then becoming confidential he rowed up to the coble, and winking, said in a low voice, "We poor men mun get a living, eh matey? See here," showing the pigmy curlew, "I shall get three half-crowns for him."

If Mr. Emerson's subjects are commonplace, his method is (as I said) photographically exact. Every gladden-blade, every brown bent is patiently put in, the result being gained by accumulated touches, by a pre-Raphaelite minuteness. As literary genre-painting, the subject being of little account, the truth to nature (no matter what the nature is) being all in all, his work is perfect. But most readers need occasional rousing. Even the clearest insight sometimes fails to discern the underlying pathos. Take, for instance, the first story. A buxom young woman comes punting in her coble, and then, with a lavishly described display of her charms, begins to fish, and the brilliant colours, the sheeny scales of a "red-eye" make her doubt if her shepherd sweet-heart will ever be able to dress her in lustrous

silks fastened with brilliant trinkets. "Bring me no more of thy lambs' tails," she muses; "I must go to town and seek a lover with gold like the scales in my old coble." The picture is very highly, a trifle too highly, wrought; but what pathos for those who can see behind it! The need of counsel, the lack of previous education, the absolute unmorality, the deliberate drifting from all moorings, the probable ruin, and sordid degradation. We cannot always be looking behind our pictures; and therefore even nature needs to be now and again set before us in her grandeur. But for "The Yarn of the January Gale" one might almost forget that the sea's voice is a mighty voice as we read the score on which Mr. Emerson has so faultlessly noted it.

There is, then, in this little book excellent work of its kind. Its claim "to reconcile scientific accuracy with artistic needs" is fully established so far as one branch of art is concerned. It is fine to do even one thing well; and the most fastidious can complain of nothing in these "Idyls" save very rare instances of the grandiloquence which I took leave to criticise in the *Pictures* (e.g.—"senility," "black liquidity of eyes," &c.) and a few needless inversions which, to my mind, are perversions.

And even the most fastidious will, I think, "ask for more." Mr. Emerson must have much more to tell. His "Kitty Witch," for instance, opens up an inexhaustible topic, to treat which well needs that one should be in touch with the Annie Masons, quite as much as fellowship with such as Darkel is needed for a true and complete picture of a poaching night.

HENRY STUART FAGAN.*

Christina, Queen of Sweden. By F. Bain. (W. H. Allen.)

MR. BAIN has achieved a large measure of success in the task which he set himself of giving a complete and trustworthy account of the famous Queen of Sweden. He has ransacked all there is to be learnt on the subject, and has produced a valuable and interesting historical study.

Christina probably suffers more in this country from sheer neglect than from misrepresentation. But calumny was very busy with her name on the continent in the age in which she lived, and still does grave injustice to her memory. Mr. Bain is very properly concerned in refuting these traducers; and if he departs from an attitude of judicial impartiality, it may be said that historical writing rarely interests unless it glows with the sympathies of the author. He has indeed much to set right. Even Ranke, in dealing with the queen, stands convicted of carelessness. Still, it is unfortunate that Mr. Bain in one or two places does more than justly vindicate Christina's memory. He becomes the special pleader, and indulges in one or two questionable glissades over perilous portions of her career.

We refer especially to his account of

* We have thought that readers of the ACADEMY would not like to be deprived of this last article written by the late Mr. Fagan, who died before correcting the proofs. It will at least show that his interests were by no means confined to Ireland or to politics.

Monaldeschi's execution. There is no doubt that when she left Sweden Christina believed that she retained supreme authority over her own retinue. And though the passing of a capital sentence in a foreign country and upon a foreigner was anomalous, yet as her action was tacitly recognised by the French authorities, there is no practical objection to be raised to it from the legal or from the international point of view. But other questions remain behind. The exact nature of Monaldeschi's crime nowhere appears. What were the interests which he betrayed? How far were they personal and how far political? Did the betrayal, in short, warrant Christina in doing what Mr. Bain, rather handsomely begging the question, describes as "an act of justice" in the Château of Fontainebleau? The whole affair is somewhat mysterious. Mr. Bain scarcely attempts to clear the mystery up. He gives a full account of the tragedy, but he rather avoids the reasons which led up to it.

A slighter instance of the hastiness into which Mr. Bain's zeal has led him may be noticed in his round assertion that the celebrated sally attributed to the queen on the occasion of her public profession of Catholicism at Innsprück is "a specimen of the sort of thing invented about Christina." It must be admitted that, in her alleged remark to the company who entertained her with a comedy after the service—"Tis but right, gentlemen, you should treat me to a comedy, since I have just treated you to a farce"—impudence, as Mr. Bain says, "could go no further." But she was capable of great flights of impudence. Her witicism with the cardinal in front of Bernini's statue of Truth, and her sharp answer to the pope when he sent her a rosary that she did not desire to become "Catholica da bacchettonne" are undoubted. They are much on all fours with the "invention" of Innsprück.

Christina, indeed, lost very few opportunities of proclaiming her contemptuous indifference for the rites of the Church she had entered. Her own religion was a sample of that personal and mystical devotion, previously cultivated by Vittoria Colonna at Naples with the assistance of Valdes and Ochino, which the female pietists of the French court afterwards elevated into a fashion. The change of religious profession in her was due to emotional and not to intellectual processes. She found in Catholicism, with its long muster-roll of legendary virgins, an exaltation of the celibacy to which she passionately clung. The uncouthness and narrowness of Swedish Lutheranism were hateful to her, and she was touched by the imposing antiquity of a more majestic system. Christina, moreover, had been predisposed to Catholicism by her reverence for Chanut and by her admiration for Descartes, who satisfied her intellectual side by reconciling Christianity with a large measure of philosophical freedom.

But if Mr. Bain is a little inconsistent in his handling of Christina's irreverence, he amply makes out his case in contending for her political and intellectual ability. What she achieved in her short reign was extraordinary. The world owes her a considerable debt for her great share in contributing to the Peace of Westphalia. In the war with

Denmark she again showed a more statesman-like moderation than Oxenstiern. Nor did her political prescience desert her in her old age. She pointed out clearly to Louis XIV. the evil consequences to France of the Revocation of the Edict of Nantes, and few political prophecies have been more remarkable than her forecast of William III.'s aims and successes.

Mr. Bain has also laboured to do justice to Christina's remarkable literary abilities, and to the genuine appreciation she always maintained for real genius, even when surrounded by the flattery addressed to her as the Pallas of the North. Ranke, indeed, has observed that during her stay at Rome her masculine judgment and taste did much towards invigorating contemporary Italian style. Of her own writings the religious outpourings are of the most peculiar and personal interest. Her aphorisms were in the manner of the time. Two may, perhaps, be quoted here:

"There is a sort of pleasure in suffering from ingratitude known only to great minds."

"At the moment Justice is punishing some rascals, others steal the purses of the spectators."

It is indeed regrettable that the eccentricities of her career have blinded people, and probably will continue to blind them, to the extraordinary capacities of Gustavus Adolphus's daughter. Few more interesting women—perhaps not more than one or two—have ever occupied a European throne. Her vagaries, which astonished her contemporaries and have made serious historians fight shy of her, were mainly due to the fiery and restless energy, not untouched with madness, of the Vasas developing its greatest intensity in a daughter of the house.

C. E. DAWKINS.

Occasional Thoughts of an Astronomer on Nature and Revelation. By the Rev. C. Pritchard. (John Murray.)

IN this beautifully got-up volume, the blue cloth cover of which is appropriately sprinkled with silver stars, the Savilian Professor of Astronomy at Oxford has collected a number of sermons and addresses delivered before the British Association and various Church Congresses.

The general purport of these sermons is to prove that the discoveries of modern astronomy are in harmony not only with the essential teaching of Christ, which they might be, but with the dogmatic evolution of ecclesiasticism, which is a very different matter. In the last century astronomy was not generally esteemed a science that predisposed its students to a passive acquiescence in the creeds of a church. The reply of the celebrated La Place to Napoleon, when asked where the conception of deity entered his system, *la Mécanique Céleste*, "Sire, I have no need of that hypothesis," represented, at least on the continent, the general frame of mind produced by the contemplation of the changeless order of the heavens. In our own country, on the other hand, the verdict on a non-religious astronomer was contained in the poet's dictum:

"An undevout astronomer is mad."

Certainly all our chief English astronomers,

from Newton downwards, have not only been devout men, but have found in their noble profession a never-ceasing aliment and stimulus to religious awe and devotion. At present, and in view of the growth of physical science during the last half-century, the problem for the astronomer who accepts all the details of Christian dogma is how to reconcile those details with the conceptions of time and space, of number and order, which form the elementary axioms of his study. He must be prepared to interpret every truth, no matter how completely terrestrial its ordinary bearings, *sub specie aeternitatis* to use the expression of Spinoza, assuming, *i.e.*, that there are reasoning beings in the worlds scattered through space, the truth propounded as universal must have a certain sanction of veracity when referred to them. No doubt the elementary teachings of Christ are truths of this kind; but then there are many truths, chiefly pertaining to speculative dogma, of a different kind. The late Dr. Beard has put this matter, as regards one commonly received dogma, in his usually cogent form in the following extract from his Hibbert Lectures (p. 389):

"I say it with the deepest respect for the religious feelings of others, but I cannot but think that the whole system of Atonement, of which Anselm is the author, shrivels into inanity amid the light, the space, the silence of the stellar worlds."

I have dwelt a little on this point because it seems to me to represent the great defect of Prof. Pritchard's *Eirenicon*. I do not think he has grasped in its magnitude what I take to be the task of the devout astronomer of the future. At the same time, I must admit that he seems awake to the difficulties of limitless space, time, and gradual processes of every kind when considered in their bearing on human existence. The sermon which especially proves this is the third, entitled "The Testimony of Science to the Continuity of the Divine Thought for Man," which I commend to my readers as containing much matter for reflection. As another example, both of his style and method of reasoning, I cull the following extract from his discourse on "Modern Science and Natural Religion" (p. 124):

"As to the evolution of man, not so much from a zoophyte or a monkey as rather through zoophytes from the interaction of the atomic forces in a nebula, if such can be shown to be the order of Nature, that is to say, if such has been, and is, the will of Him who ordered Nature, I bow, and have no objection to make. For, 'an intelligent order of Nature being supposed, it makes no alteration in the matter before us whether he acts in Nature every moment, or at once contrived and executed his own part in the plan of the world.' These are the words of Bishop Butler, and he goes still further, and adds, in words of a burning significance, 'If civil magistrates could make the sanctions of their laws execute themselves, we should be just in the same sense under their government then as we are now, but in a much higher degree and more perfect manner.'"

What I have said will, I think, make it clear that Prof. Pritchard's "Occasional Thoughts" are worthy the serious consideration of those who interest themselves in his important subject. He says, I think, all that can be said for modern astronomy considered in the

old-fashioned sense of a Christian evidence. Whether that is to be the future aspect of the matter is another question, as to which my own judgment, *valeat quantum*, may be gathered from the above remarks.

JOHN OWEN.

"QUESTIONS OF THE DAY."—*Monopolies and the People*. By Charles Whiting Baker. (Putnam's.)

THE question which Mr. Baker discusses is threefold: is the prevalence of monopoly in the United States a fact? if a fact, is it an evil? and, if an evil, how is it to be remedied? An affirmative answer to the first query is obtained by an extensive survey of American trade and industry. The monopolies which are formed by government and municipal bodies, the combinations of labour, the trusts, syndicates, and corners, which infest manufacturing, mining, and other industries, are examined in detail. The general result of the enquiry may be roughly stated as follows. The number of workers in the United States being nearly seventeen and a half millions, out of these there are about eleven and three quarter millions whose remuneration is determined by free competition. Five and a half millions belong to occupations in which competition is more or less restricted. But only one million derive considerable benefit from monopoly. How considerable that benefit is shown by estimating the amount of wealth operated on by monopolists, and the extent to which their operations raise prices. In illustration of the first point, take the estimate that of the total wealth annually produced in the United States ten per cent is paid for transportation effected by companies which are extensively and necessarily consolidated. Or note the fact that seven great corporations associated by a tacit agreement own more than two-thirds of the area in which the species of coal best suited for domestic uses is found; that they mine and put on the market the greater part of the total production of that coal—some fifteen million pounds' worth. The power of monopolies to raise prices is illustrated by the late copper syndicate, which long maintained the price of this necessary article at a figure about 70 per cent. higher than what may be called the natural price. These are but specimens of the striking facts and figures marshalled in this instructive volume. We have not verified every statement, but we derive a general guarantee for Mr. Baker's accuracy from the moderation of his tone. Far from inveighing against monopolists, he regards their action as the natural result of circumstances, and what most persons similarly situated would have done.

The essential evil of monopoly is the inequality of distribution which it causes. In Mr. Baker's phraseology—

"No one can deny at this day that it is contrary to the principles of justice to give to the men in any one occupation or calling an advantage over those in any other, except in just the degree that one occupation is more beneficial to the world than another."

"The amount of wealth which any man receives should bear some approximate relation to the benefit which he confers upon the world."

"It is not very far from the truth to say of

some of our most wealthy men that their wealth was won instead of earned; and many place a much worse term in the place of 'won.'"

Mr. Baker connects with monopolies the additional evil of "over-production," by reasoning which we have not quite followed. The establishment of monopoly also involves the opposite evil of excessive competition. The death struggle of competition is most violent just before the rigor of monopoly sets in. The conditions under which competition becomes fatally intense are ably analysed by Mr. Baker.

The fact that competition between a small number of units usually results, after a wasteful war, in consolidation of interests shows that a panacea is not to be sought in such encouragement of competition as it is in the powers of legislation, like the interstate commerce law, to afford. A more direct action of government is recommended by Mr. Baker. He introduces his scheme with some general reflections on the sovereign rights of the people. Here, and indeed at many other points in the work, the author's position would have been at once clearer and stronger if he had referred more copiously to contemporary literature. He is not the only temperate and well-informed writer who has revolted against what Jevons calls the "metaphysical incubus" of the abstract right of property and the dogma of *laissez-faire*. Mr. Baker prescribes government interference in different degrees adapted to two distinct cases. For one class of monopolies—those obtaining the benefit of natural agents and public franchises—the remedy is "government ownership of fixed capital and regulation of prices with private operation and general management." For other industries a milder dose of state control is suitable. It will suffice to legalise combination, but prohibit discrimination.

"Make contracts to restrict competition legal and binding, instead of illegal and void as now; but, provide that every such contract should be filed for public inspection; that prices charged by the combination shall be public, stable, and absolutely unvarying to all; that the affairs of the combination shall be managed according to a consistent and stringent co-operative law; and that an annual report of the combination be made to a public commission."

The proposer of this plan does not forget that laws without morals avail little. He makes a manly appeal to the pristine virtue of patriotism. He hopes much, but not in the present state of civilisation everything, from the spirit of Christian brotherhood.

F. Y. EDGEWORTH.

NEW NOVELS.

The New Continent. By Mrs. Worthey. In 2 vols. (Macmillan.)

Dead Stripes. By J. Carmichael. In 3 vols. (Chapman & Hall.)

Norman and I. By Kate Cousins. In 3 vols. (Hurst & Blackett.)

A Tale of Three Nations. By J. F. Hodgetts. (Ward & Downey.)

The Apothecary's Daughters. By Henrik Pontoppidan. (Trübner.)

Currie, Curtis, & Co, Grammors. By C. J. Hyne. (Remington.)

The Dead Man's Secret. By J. E. Muddock. (Chatto & Windus.)

In Chains of Fate. By John Max. (Simpkin, Marshall & Co.)

The Experiences of Richard Jones. By J. Jones. (Digby & Long.)

It is only consistent with the order of things that the phenomenal success achieved by Mrs. Humphry Ward's famous novel should produce a host of imitations, and there seems every prospect of our being liberally deluged with Robert-Elsmere-and-water for some time to come. Nothing that may be construed as offensive in the expression just used is to be understood as applying to *The New Continent*, which, in spite of many crudities and weaknesses, is entitled, if only by the momentous nature of its subject-matter, to our heartiest indulgence, and certainly to the foremost place among the novels under review this week. The author, Mrs. Worthey, describes the experiences of a young girl who, in her struggles after truth, lapses from Christianity into the hopelessness of disbelief, finds comfort again in the doctrine of Sanctification by Faith, relinquishing the latter soon afterwards for the negative ground of Agnosticism, and ultimately becomes a convert to Positivism and the worship of Humanity. Artistically considered, Mrs. Worthey's book, it must be confessed, teems with faults. The writer has little or no dramatic instinct, and in point of constructive mechanism her novel might easily be a compilation from the diary of an earnest and thoughtful, but highly impressionable, young woman; her characters, with the exception of Laura Bell, have scarcely any individuality; the language of the religious discussions does not always rise—especially in the first volume—much above the level of a higher class tract, and their matter, though it reminds one of Edna Lyall and Mrs. Ward, can hardly compare with either in grip and analytical subtlety. On the other hand, every page of her work bears witness to the labour of a widely read and intelligent woman; and if her championship of Positivism is not unassailable, it has, at all events, the charm inseparable from outspoken convictions. Above all, if, as may be assumed, this book is a first attempt in fiction, it offers the brightest promise of future excellence. The second volume is, as regards style and continuity of thought, immeasurably superior to the first.

Dead Stripes also appears to be a "maiden effort" on the part of Mr. J. Carmichael. It is, on the whole, a fairly well-constructed tale of a factory girl who, being pestered by the attentions—honourable enough in themselves—of her master, the mill-owner, drives the jealous sweetheart of her own choice to savage recklessness and wild schemes of vengeance. The characters of Liz (the mill-hand), George Lomas (her lover), and James Heathcote (the master), are truthfully drawn; and though the action of the book is sometimes rather tame, it is never dull. Much of the dialogue is written in Lancashire dialect, a little of which goes a long way, and which, given in large doses, is apt to be tedious.

To judge from the extraordinary subjects chosen by novelists for the groundwork of their tales, one would suppose that every-day human life had been "played out" as a

theme for description. What are we to say to a serious fairy tale in three volumes? *Norman and I* is not a polished satire, like *The Rose and the Ring*, nor a piece of witty and fantastic topsy turveydom, like *Alice in Wonderland*; it is not even a tale that children as well as grown-up people can delight in, like *The Water Babies*. No; it is a regulation three-volume library novel, and seemingly appeals to the ordinary adult novel reader only. We are invited to follow the fortunes of Kate Brentwood, spinster, aged thirty-nine, who is escorted from earth to a realm of fairy land by its king in person. Here she meets with her long-lost lover, Norman Egerton, who had been "translated" some twenty years previously. They are happily married according to the local rites—fairy-land marriages, by the way, are eternal—but for some unfortunate misdemeanour are sent down to earth again, where the fairy habits that still cling to them, such as sailing down stairs and from room to room without touching steps or floor, naturally create considerable astonishment. However, at the close of the third volume they are both under recall and preparing for a journey back. As regards mere execution, the book is exceedingly well written, and the author unites to a rich imagination a rare faculty for gorgeous and glowing description.

An opportunity for refreshing our memories of the Franco-German War is afforded by *A Tale of Three Nations*—the work of an author who has already published some dozen or more books of heroism and adventure, and who, having been formerly professor in the Royal Naval College of Prussia, may be presumed to have had access to trustworthy materials for his work. His narrative is not altogether confined to the stirring events of 1870-1, but covers a period of about twelve years, and includes passing notices of the Danish War of 1863 and the Austrian War of 1866, being in effect a sketch of Prussia's rise under King William to the supremacy of the German Confederation. One gets a little confused here and there with intricacies of family relationship, and with the number of actors introduced on the scene; but, on the whole, young Baron de Taun and his friends are thoroughly worthy of our acquaintance, and the tale is constructed upon the legitimate lines that rule with fiction of this class. There is plenty of romance and mystery; virtue meets with its due reward; the villain, for a while triumphant, is ultimately confounded; and due tribute is paid to all manly and chivalrous attributes. The unbounded antipathy displayed towards everything and everybody French, from the "mushroom Emperor" downwards, is a feature which might with advantage have been avoided.

The Apothecary's Daughter is a short story translated from the Danish by Gordius Nielsen. The apothecary is an old man devoted in a mild way to field sports, natural history, and gardening. Having retired from business, he settles at a quiet country spot, where, to the indignation of the higher-born families of the neighbourhood, his elder daughter marries the local baron, while the younger secures a wealthy landed proprietor, member of the Landsting, or Danish Upper House of Parliament. The book is written in a style of

almost childlike naïveté, and delights in dwelling over scenes of Arcadian felicity, details of wedded bliss, and the simple joys of the apothecary in his country home; so that it comes rather as a shock to the reader when he finds both marriages turning out disastrously, the baron going astray with a milk-maid, and the other husband decamping to Italy in the company of a retired actress. It is difficult to understand the point of this *dénouement*, unless the author intended to illustrate the loose morals of the aristocracy, or the danger of plebeian daughters marrying above their station.

One would scarcely have thought it possible to invest the everyday life of a trio of army tutors with sufficient interest to make a readable book out of the record. Yet Mr. Hyne has not attempted the task without some measure of success, though, in order thoroughly to appreciate the humour of *Currie, Curtis, & Co., Crammers*, one should be a university undergraduate, or a youthful loungee at the clubs. Two young athletes just taking their degree at Cambridge, and wholly undecided hitherto as to their future career in life, conceive the idea of setting up a cramming establishment, and, being somewhat deficient in scholarship themselves, press into their service a man who has earned considerable distinction in the tripos. The "dauntless three" raise the necessary capital, take and furnish a country house, start from small beginnings, and ultimately prove successful. This is all. There is no element of romance in the book, though two of the partners do take to themselves wives in the course of the narrative. Its claim to the reader's perusal lies in its frothy vein of rollicking humour, witty repartee, and fund of modern slang industriously collected by the writer and embellished, presumably, with original contributions of his own.

A capital book for boys is *The Dead Man's Secret*, wherein Hans Christian Feldje, a Swede by descent, but naturalised in England, narrates his adventures in search of El Dorado, in the days when the existence of that fabled region was still a cherished belief. In choosing Ecuador and the upper reaches of the Amazon for the scene of his hero's adventures, Mr. Muddock has laid his narrative open to comparison with some of the most picturesque portions of *Westward Ho!* in which his chance of appearing to advantage will at least be problematical; but, apart from this, his tale is exciting in description and thoroughly manly in tone. It is told in Capt. Mayne Reid's style; the usual struggles occur with beast, bird, and Indian; and the inevitable spoonfuls of useful information in geography or natural history are ladled out at appropriate intervals.

In Chains of Fate is a shillingworth which arouses attention by the sensational incident depicted on its cover, but the letter-press within is of somewhat mixed quality. The chief characters are two medical men, Ronald Byrnelee and Dr. Horace Kemp, together with Helen Desborough, a very charming heroine, beloved by them both. There is a fair amount of action in the novel, and its literary style is quite up to the mark of average merit; but the plot rests upon a poorly conceived device, and the knowledge

that Dr. Kemp is tainted with hereditary madness makes him fall rather flat as a villain. The writer appears to be a propagandist of materialistic doctrine; and those who object to the immortality of the soul being treated as no longer even an open question, much less an article of religious belief, will find themselves anything but *en rapport* with his sentiments.

Even the infinitely little is susceptible of entertaining treatment at the hands of a skilful writer; but it can scarcely be said that the necessary conditions of success have been satisfied in the case of *The Experiences of Richard Jones*, compiled from his diary by J. Jones, unless, indeed, the book is intended for schoolboys only. The latter may find amusement in following the fortunes of a young Welshman in his struggles to obtain appointments as junior assistant master in private schools, without possessing either a university degree or even a competent knowledge of conversational English; but the incidents, though described with realistic truthfulness and praiseworthy attention to detail, are not of a nature to attract the general reader, while it may be added that both the humour and morality of the book are distinctly of the schoolboy type. Attempts are made to extract fun out of grotesquely made suits of clothes, playground and dormitory practical jokes, &c.; and the author certainly displays an audacious amount of candour in his complacent portraiture of a hero not only brusque of manner, combative towards principals, and revengeful in disposition, but capable of falsehood on any convenient occasion, and not above resorting to the trick of altering £25—the salary offered him in a letter from a principal—to £45, in order to extract a loan of a sovereign or two from a friend, on the strength of his prospective income. It is a "plain, unvarnished tale" with a vengeance, if that is any recommendation.

J. BARROW ALLEN.

BOOKS OF TRAVEL.

India Past and Present. By James Samuelson. (Trübner.) Mr. Samuelson, who has already given us descriptive and historical accounts of Roumania and Bulgaria, here goes further afield, and compiles into one bulky volume the results of his reading about India and his personal experiences of that country. The first half of the book consists of a rapid historical sketch of India, from the time preceding the arrival of the Aryans down to the suppression of the Mutiny. While this does great credit to the author's industry, and fairly represents the relative importance of the subjects treated, we cannot say that it possesses much independent value. The second part, of somewhat greater length, describes a visit paid by Mr. Samuelson to the country during the winter of 1888-89. Here again the method adopted is somewhat discursive, comments and inferences being mixed up with actual observations. But whatever may be thought about Mr. Samuelson's system of book-making, he cannot be denied two great merits. His energy in making inquiries with his own eyes and ears seems to have been inexhaustible; and his conclusions are always inspired by absolute impartiality. Though many books have been written about India by persons of far wider knowledge and of far higher literary talents, yet there are facts and

reflexions of value here which will not be found elsewhere. Mr. Samuelson seems to have received the confidence of educated natives, but he is by no means a blind supporter of their claims; and his acquaintance with South-eastern Europe has made him attach almost as much importance to the question of frontier defence as Sir Charles Dilke himself. Finally, he has embellished his volume (like previous ones) with numerous illustrations of architecture and ethnical types, reproduced from photographs by the collotype process; and he has further obtained from Sir William Hunter a bibliography, or rather a hand-list, of trustworthy authorities on the several departments of Indian research. This appendix alone would be enough to give the book a permanent value.

Ad Orientem. By A. D. Frederickson. (W. H. Allen.) This is a book of much less value than that of Mr. Samuelson. The greater part of it represents the results of a tour made by the author so long ago as 1870-71 to India, Ceylon, the Straits, Java, Canton, and Japan, returning home by way of the United States, which was then comparatively a new route. The experience of a second visit paid to Southern India in 1876-78 is also incorporated. Mr. Frederickson does not claim for himself any very high aims in his Preface; and it is our duty to say that he would have done better by avoiding print altogether. Here are two extraordinary statements, taken almost at random from p. 48:

"Lucknow, one of the oldest cities in India . . ."
"The State religion of Oude is Mohammedan, its rulers having extirpated the Brahmans in the beginning of the fourteenth century. . . ."

As a matter of fact, we believe that Brahmans are at the present day proportionately more numerous in Oude than in any other province. Brahmans from Oude formed the backbone of the sepoy regiments which mutinied in 1857—a fact to be born in mind when the Hindus, as opposed to the Mohammedans, are alleged to be not a fighting race. We are glad, however, to be able to give Mr. Frederickson some praise for his illustrations, though we should have greatly preferred a portfolio of plates alone to all his letterpress. No doubt, even these are old-fashioned, both in subject and mode of reproduction, though perhaps they are none the worse on this account. The best are the chromo-lithographs of fruit and flowers from his own drawings. The map showing the flow of pumice-stone released by the eruption (not earthquake) of Krakatau is also worthy of notice.

A Suburb of Yedo. By the late Theobald A. Purcell. With Illustrations. (Chapman & Hall.) Alas, we shall have no more such charming books as this from the hand of the writer! Nay, it is to be feared that we shall have no such books at all—at least on such a subject—from any hand. Like the patches of snow which linger in some corner unnoticed by the sun long after winter has gone, so in this suburb of Yedo old customs, old characters, old ideas, belonging to the spirit of old Japan, still lingered awhile untouched by the innovations which surrounded them on all sides. Do they still linger, or may it even now be said of them "On sont les neiges d'autun?" Who knows? It would be pleasant to think that the tapster with the wonderful left eye still gossips with the sturdy stonemason, and the blind boy still flies his kite in the quiet street; but, at all events, we may be thankful that they, and many another quaint and simple human creature in that old suburb, lived long enough to be drawn by so kind and skilful a hand. They were but "a lot of old dullards," says the author, but they fitted their place and their place fitted them; and both together form the subjects of a

series of pictures entertaining, humorous, pathetic, which would have delighted the soul of Charles Lamb. Perhaps we might be disappointed if we saw the originals; but it is impossible not to wish to have been an invisible witness of that delightful colloquy in the *sake* shop, where the evils of intemperance were the theme of the tapster himself, and the genial effects of strong drink were so poetically set forth by the stonemason.

"Why," urged the former, "should this *saki* be called by many the chief of the hundred drugs? In my opinion it were much more fitly designated the origin of the ten thousand diseases. Well and truly has Shakko spoken when he says that the man who induces another to partake of *saki* against his will, his soul shall pass hereafter through five hundred generations of beings without heads."

Excellent is the response of the stonemason, beginning "See how the circling wine cup wakes the 'ten thousand pleasures,' when friends, gathered round the fire on a moonlight night or snowy morning, tell tales with hearts to which care is a stranger"; and ending with a reminder of the proverb, "Drink and sing while you may, for one inch before you reigns black night." How pleasant, too, for once to have been shaved by a barber who, instead of regaling you with his view of the political situation or the latest scandal in high life, would have told you of the man who was bewitched by the fox, and explained to you how the earthworm got his hoarse voice from the carp. If such things delight you not, perhaps the description of the doctor will; and if not that, there is still many another chance, including the blind boy—blind from his birth, and yet once

"to be seen any day of the week flying his kite with great dexterity, and with remarkable *reliah* for the game. *Beliah*, is it written? What a feeble noun! Who shall describe the sight—who adequately pourtray our blind boy, as he stands with body bent forward and quivering with delight, as the kite tugs and strains to get away—his poor lustreless eyes widely distended, his cheeks flushed, his lips parted and trembling with excitement, and every involuntary muscle of his hands in action, as his fingers play with the string, along which he has surely projected his whole soul to the toy amongst the clouds? 'Hi! hi! stand aside.' It is no use, my friends with the *norimon*, you address yourself to a mere outline of a boy; the substance is far away above you at the end of that string."

This delightful book is illustrated with several drawings by a Japanese artist. They are all very clever; but none of them is better than that of the blind boy, which is a masterpiece of expression.

Friesland Meres, and through the Netherlands in a Norfolk Wherry. By Henry Montagu Doughty. (Sampson Low.) This is about as unpretending a book of travel as we ever read. The writer does not give us elaborate descriptions, or chapters of history; he does not pose as a poet or a philosopher, or even as a humourist. He tells us that the book is hardly more than a transcript of his log, and that could not have been a very elaborate affair. But it is "enough." It is terse without being dry, and full of information without being dull. He has just reflected the incidents which he and his party enjoyed, and done so with sufficient clearness to make us enjoy them too. He took a new track also in his trim Norfolk wherry; in which he was able to go over sea, or through river, lakes or canal as fancy prompted him, visiting little-known places in Friesland and South Holland, here and there and in and out, till his track on the map is like a spider's web. He sees and makes us see Ijlet—quaintest of villages, and takes us to a Kermis or two, and a regatta extraordinary;

he breaks the rest of the "dead cities," which appear to be much more lively than the readers of M. Havard's book are led to suppose; he comes also in due, or rather undue, course to places well known, as Haarlem and Utrecht, and recalls the glories of Holland and the cruelties of Alva at Zutphen, Alkmaar, Oudewater, and Leiden. There are some incidents which must have been unpleasant at the time, as the mobbing and spitting at "the foreigners" at Dokkum, and the incivility at one or two other places; but, on the whole, the holiday was a thorough success, and the book is one also. It is illustrated with a number of little pictures, which do much credit to the three members of the party who are responsible for them.

Our Journey to the Hebrides. By Joseph and Elizabeth R. Pennell. (Fisher Unwin.) The illustrations in this little book are artistic and beautiful, if somewhat worn, having most of them been previously printed in *Harper's Magazine*. Having said this much, it must be added that the chronicle of this American survey of Western Scotland is anything but pleasant reading. The authors frankly confess that they started in a state of crass ignorance about Scotland, which they abundantly made up for by scorn and contempt of almost all they saw. Consequently, "we have no hesitation in saying that our trip to Scotland was the most miserable"; of all countries, "it is the most abominable to travel through, and its people are the most down-trodden on God's earth" and "the saddest." The climate is vile. The "entire population of the islands exist in a condition of absolute wretchedness and semi-starvation." Oatmeal, haggis, whisky, the Waverley novels, the heroes of tradition, "Mac This and Mac That," the misty grey skies, and the unfortunate Duke of Argyll, instead of being blessed, are throughout banned and condemned. The pair agreed to walk with knapsacks when they could, and these encumbrances appear to have kept them in chronic bad temper. Before they set out they "hated the very name of Scotland." "Day after day we were dispirited, disheartened, and only happy when we were not walking. We went to bed in the evening, and got up in the morning wearied and exhausted." They did, indeed, come back wiser on some points. They found the country beautiful and full of fine effects; "above all, we learned the burden of Scotland, whose Highlands have been laid waste, their people brought to silence." In truth, Mr. and Mrs. Pennell went to Scotland with jaundiced minds. They never reflected that the grave, reserved Gael requires sympathy, enthusiasm, a kindred taste in the matter of sport and outdoor life, before he shows the warmth of his attachments. With hearts filled with republicanism and political theories utterly opposed to the spirit of Scotland, they were not likely to obtain fair views of the people's condition; and they seem to have returned distempered as they went. "Coelum non animus," &c. The other side of the medal they never tried to see. The care, kindness, attention, and friendliness of the sportsmen and their families who pass the summer in the north, and diffuse the wealth of Pactolus through every glen, pass unregarded. The authors lose no opportunity of a sneer at landlords and riches, whether they know the former or not:

"Near Duntulm Castle was a shooting-lodge: on the water a steam-yacht lay at anchor. The slave-driver is found for at least six weeks in the midst of his slaves."

If a squalid village strikes the travellers' eyes, its misery is only enhanced to them by the sight of a big house near. Even Englishmen in their own land come in for a share of injustice and contempt; "The Englishman who

understands true politeness is the exception." It is really of no use to explain to such writers the impossibility of pasturing sheep in deer-forests, the absolute need of emigration for the crofters, or any other of the economical questions which have been so hotly debated of late in Scotland, the home (forsooth!) of "needless idleness and cruel sport." But a long acquaintance with the Highlands enables us to bear witness to the open-handed kindness and friendliness of sportsmen to the poor, and especially the goodness of the lady members of families at the different lodges; to the undisguised delight of the native population when "the gentlemen will be coming soon"; to the many friendships made between gillies and fishermen and sportsmen, no less to the advantage of the latter than the former. The Crofters' Commission has settled, it may be hoped, agrarian troubles. If we wanted to find warm hearts and nature's gentlemen we should seek them in Scotland. Ours, indeed, is the other side of the medal; but we venture to say it is what most people delight to look upon.

The Log of the "Nereid." By Thomas Gibson Bowles. Illustrated by Lockhart Bogle. (Simpkin, Marshall & Co.) Mr. Bowles has followed a bad example in giving to the public an account of a simple yachting voyage to the Mediterranean, with superabundant details about the little children whom he took with him. The style in which the book is written, and the prominence given to personal reflexions about things in general, do not make the reader's task any easier. We must, however, do the author the justice of testifying that he seems to be well qualified in respect of seamanship. Against the illustrations there is nothing to be said. That facing p. 46—"Keep her away, Bill"—is really excellent.

Taureaux et Mantilles. Souvenirs d'un Voyage en Espagne et en Portugal. By Léon de Rosny. (Paris: Ollendorf.) The well-known professor of Japanese at Paris has given in this work a new proof of his versatility and prodigious fecundity. These two volumes contain the description of a journey made in Spain and Portugal in search of manuscripts and documents from ancient America. Hardly anything is said, however, about the latter question. Disquisitions on all sorts of subjects fill up many pages of this work, which is written throughout in a pleasant style. Philosophy, art, Darwinism, an idealistic administration, Buddhism, architecture, the coloured feathers of birds, and the future status of women in society, are successively the occasion of original and humorous remarks. Some popular tales, "Crête noire," "Suleiman," a love story, and a legend current among the Gitanos about their origin, add to the pleasing character of the book. And the reader who expects some special remarks from the founder of the Société d'Ethnographie de Paris will be satisfied to find interesting pages on the Basques, the Portuguese, and the Institution Ethnographique.

NOTES AND NEWS.

AFTER a delay of nearly five years the committee of the Palestine Exploration Fund have received their firman granting permission to excavate on a site previously approved by the Porte. It is understood that all objects, except duplicates, found in the course of the excavations shall be forwarded to the museum at Constantinople; but that the committee's agents shall have the right of making squeezes, sketches, models, photographs, and copies of all such objects. The committee have been so fortunate as to secure the services of Mr. Flinders Petrie, who will proceed to Syria on

the completion of his present work in the Fayum.

AT the meeting of the Royal Geographical Society on Monday next, February 10, Mr. Douglas W. Freshfield will give an account of the expedition to the Caucasus, undertaken last summer by Mr. C. Dent and himself, to ascertain the actual circumstances of the death of Mr. Donkin and Mr. Fox in the previous year. The paper will be illustrated, with the help of the lantern, by photographs taken by Signor V. Sella and Mr. H. Wolley.

MR. H. G. KEENE has just sent to press the revised edition of Beale's *Oriental Biographical Dictionary*, upon which he has been engaged for some time past. While compiled primarily from the point of view of Indian history, the work also contains much information about Persian authors, and about the dynasties of Turkestan and Arabia. It will be issued to subscribers, through Messrs. W. H. Allen, as a companion volume to Hughes's *Dictionary of Islam*.

GOLF is to have a volume to itself in the "Badminton Library," which will be published in the course of next month. Among the writers are Mr. Horace Hutchinson, Mr. A. J. Balfour, and Sir Walter G. Simpson. The following volume, dealing with tennis, lawn-tennis, racquets, and fives, will appear in May.

MR. STEAD's work, *The Pope and the New Era*, being letters from the Vatican in 1889, will be published by Messrs. Cassell & Company next week.

A NEW edition of *Puckle's Club* is in preparation, containing the original wood engravings. It will be printed at the Chiswick Press, in a limited issue. Messrs. Bell are the publishers.

MR. WILLIAM HEINEMANN will shortly publish *The Garden Story*; or, *Pleasures and Trials of an Amateur Gardener*, by Mr. George H. Ellwanger. The book will be printed and illustrated with the greatest care, so as to be suitable for presentation as well as for practical use.

THE third volume of *Book Prices Current*, containing a record of the sales for 1889, is announced for immediate publication, by Mr. Elliot Stock.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new story by Mr. George Manville Fenn, entitled *The Mymn's Mystery*.

MESSRS. HURST & BLACKETT will publish before the end of the present month a new novel by Beatrice Whitby, in three volumes, entitled *Part of the Property*.

MESSRS. LONGMANS announce as in the press *Snap: a Tale of the Lone Mountain*, by Mr. C. Philipps-Wolley, author of "Sport in the Crimea and Caucasus."

THE next volume in the series of "Foreign Classics for English Readers" will be *Alfred de Musset*.

Under the title of *A Popular Story of the Church in Wales*, Messrs. Griffith, Farran & Co. will issue in a few days a popular handbook, describing the origin and history of the church in Wales, its present work and progress, and the agitation for its disestablishment. It is written by Mr. G. H. F. Nye, author of "A Popular Story of the Church of England."

MR. JOHN MURRAY will issue immediately a new edition of Sir Monier Williams's *Buddhism*, containing a copious index, and also a preface in which the author replies to some of his critics.

THE next addition to the "Chandos Classics" will be a handsome edition of *Napier's Peninsular War* in six volumes.

MR. HALL CAINE's new novel, *The Bondman*, which was published only at the end of last week, has already reached a second edition.

WE understand that the demand for *Hazell's Annual for 1890* has been so great as to have quickly exhausted the large edition originally printed, and that a reprint has accordingly been undertaken.

ONE of Mr. Henry Dunning Macleod's works on economics has just been translated into Japanese.

THE next number of the *Leipzig Export Journal*, a trilingual book-trade periodical, will devote an article to a sketch of the history of the Clarendon Press.

ON January 31, Messrs. Eyre & Spottiswoode, the Queen's printers, presented to President Carnot a Bible, handsomely printed and bound, as a souvenir of the Paris Exhibition. M. Carnot announced his intention of depositing the book in the Bibliothèque Nationale.

A MEMORIAL is being signed, addressed to the First Lord of the Treasury, praying that the pension of £100 on the Civil List which was enjoyed by the late Rev. J. G. Wood, the popular writer on natural history, may be continued to his widow.

CANON AINGER will begin a course of three lectures, at the Royal Institution, on "The Three Stages of Shakspeare's Art," on Thursday, February 13; and Lord Rayleigh will begin a course of seven lectures on "Electricity and Magnetism," on Saturday, February 15.

AT the meeting of the New Shakspeare Society, on Friday next, February 14, Mr. Sidney L. Lee will read a paper on "An Elizabethan Bookseller."

WITH reference to a note in the ACADEMY of last week upon the comparative demand for magazines at the Aberdeen Public Library, our attention has been called to the Report on the Mitchell Library at Glasgow for 1886, which gives similar statistics. In this case the numbers were arrived at by examining the magazine tables, and noting the magazines actually in use. This examination was made 200 times during the year, with the following results for those monthlies which were found to be in use more than 100 times: *Chambers's Journal*, 155; *Harper's*, 137; *Century and Leisure Hour*, 136; *Nineteenth Century*, 135; *Cornhill*, 134; *Temple Bar*, 132; *Blackwood's*, 124; *All the Year Round*, 118; *Good Words*, 113; *Longman's*, 111; *Atlantic Monthly*, 108; *Fortnightly*, 105.

THE fourth volume of the new edition of *The Collected Writings of De Quincey* (Edinburgh: A. & C. Black) contains the first instalment of biographies and biographical sketches. The most notable are "Richard Bentley" and "The Last Days of Immanuel Kant," from which many must have derived their first impressions of these two great men. But the interesting features of this volume are the preface of Prof. Masson, disclosing some details about De Quincey's family never before published; and the two illustrations—a reproduction (by photogravure?) of Mr. W. B. Richmond's portrait of Mrs. F. Baird Smith, which more than suggests a trace of her father's features; and a woodcut from a miniature of "brother Pink." Incidentally, we are told that De Quincey's only surviving son, after serving with distinction through the Mutiny, emigrated to New Zealand, and is now sergeant-at-arms in the colonial Parliament.

MESSRS. MACMILLAN have issued a new edition, revised, and with additions, of *William George Ward and the Oxford Movement*. We may add that some interesting letters on this subject, hitherto unpublished, may be found—where they would hardly be looked for—in a little book entitled *On Highgate Hill*, by John

Pym Yeatman (Bradbury, Agnew & Co.). They occur in connexion with his account of the Order of the Passionists.

THE Public Libraries Acts were adopted in the parish of Stoke Newington, London, by an enormous majority, on Wednesday, January 5.

UNIVERSITY JOTTINGS.

MR. W. E. GLADSTONE has been staying at Oxford during the past week in rooms at All Souls, of which college he was elected an honorary fellow in 1858. On Wednesday he delivered an address at the Union upon "The Points of Contact between Homer and Recent Assyrian Discoveries."

THE first performance of Browning's "Stratford" by the Oxford University Dramatic Society has been fixed for Wednesday next, February 12, at 8 p.m. There will be seven performances in all, including two in the afternoons of Saturday and Monday.

MR. REGINALD WALTER MACAN, fellow and tutor of University College, has been appointed by the delegates of the common university fund to the readership in ancient history at Oxford, vacant by the promotion of Prof. Pelham to the Camden chair.

PROF. HOLLAND, the Ohichele professor of international law and diplomacy at Oxford, is unable to lecture this term.

THE report of the delegates of the Common University Fund at Oxford for the past year shows that £3611 was received from taxation on the colleges. The total amount paid to readers and lecturers was £3261, while £773 was granted to various departments and museums, including £350 for the purchase of antiquities for the Ashmolean. The Fund now has a large balance in hand, out of which it is proposed to devote £1000 to the purchase of MSS. for the Bodleian.

THE adjudicators of the Prince Consort Prize at Cambridge have recommended for publication the three following essays: "The Destruction of the Somerset Religious Houses and its Effects," by Mr. W. A. J. Archbold; "The Early History of Frisia with special relation to its Conversion," by Mr. W. E. Collins; and "Election by Lot at Athens," by Mr. J. W. Headlam.

Two inaugural lectures have recently been delivered at Oxford—that of Mr. W. R. Morfill, as reader in Slavonic; and that of Mr. F. Madan, as reader in mediæval palæography. We may also mention that the Rev. Dr. E. Moore, principal of St. Edmund Hall, is giving a course of lectures on "Dante and the Inferno."

MR. G. C. DRUCE, author of *The Flora of Oxfordshire* (1886)—upon whom the university conferred last year the honorary degree of M.A.—has been appointed curator of the Fielding Herbarium, in succession to Dr. Schönland.

DR. EMIL REICH is delivering a course of three lectures at Oxford upon "Roman Law, its *Vera Causa*, and its Influence on Modern Civilisation."

WADHAM COLLEGE, Oxford, has recently become possessed of the old communion table at Ilminster Church, at which, in all probability, Sir Nicholas and Dorothy Wadham must have been in the habit of communicating. It is of oak, handsomely carved, and undoubtedly good Elizabethan work. A stone altar having been substituted for it at Ilminster, it will now be placed in the college chapel.

PROF. F. MAX MÜLLER began on Wednesday his second course of Gifford Lectures at Glasgow, dealing with "Physical Religion; or the

Belief in Natural, Sub-natural, and Super-natural Powers discovered in some of the Great Phenomena of Nature." Dr. E. B. Tylor is now delivering his second course of Gifford Lectures at Aberdeen, and also Mr. Andrew Lang at St. Andrews.

WE hear that the "Ajax" of Sophocles is to be performed, in an English version, at St. Andrews, on February 20, and the two following days.

THE undergraduates of the four Scotch Universities have formed a joint-committee, with the object of forming and publishing a representative collection of students' songs. For St. Andrews Prof. Lewis Campbell has written a "carmen seculare," which has been set to music by Sir Herbert Oakeley.

THERE is a biographical sketch of the late Dr. Hatch in the February number of the *Expositor*, which well deserves to be read. Prof. Sanday's name is a guarantee for the accuracy of the facts and the delicacy of the critical setting. The *Revue critique* for January 13 also contains an analysis of Dr. Hatch's last published work, *Essays in Biblical Greek*, the fulness of which says more than eulogies, for which the author would have cared little. It is the method which the French critic admires, and of which he finds in this book an excellent specimen.

TRANSLATION.

THE SEAFARER.

Translation from Old English.

THE thought that was pent in my heart
Is roaming the roaring sea;
It hath sped to the home of the whale,
Where my soul ever yearned to be.
It hath flown to the ends of the earth,
It hath traversed the trackless main,
And back with a ravening swoop
It hath rushed on my heart again.
The lone-flier screams: in my soul
A passionate longing raves;
I must go; I must traverse alone
The death-way over the waves;
For I long for the joy of God,
And I scorn a life that is death,
And I know earth's treasures are vain,
And that life is a fleeting breath.
I know the terror of death
Must come to all soon or late,
Be it age or disease, or the edge
Of the sword that is steeled with hate.
The praise of the living is best;
The fame that awaiteth the dead,
Who wrought good ere they went their way,
Who shall live when the soul hath fled;
For on earth they grappled with sin,
And the malice of foes o'ercame;
They shall live on the lips of men,
And heaven shall ring with their name.
And gone is the pride of power,
And gone are the days of old,
And gone are Kaiser and King,
And gone is the giver of gold.
The glorious deeds and the joy,
And the splendour that girt the throne
Are gone, and the weak in woe
Inherit the earth alone.
For bowed is the pride of wealth,
Earth's glory age withers and sears,
And the faces of men are pale,
And are seamed with the furrows of years.
And the hoary-headed bewail
The friends they shall know no more;
They are gone; they are wrapped in the mould
The sons of the mighty of yore,
For quenched is the flicker of life,
And no thought can flash through the brain;
They can taste nought sweet; there's no touch
In the hand; they can feel no pain.
And a brother may strew the grave
Of a brother with gold, or entomb
His corse with treasure untold;
But the dead must abide his doom.

For the gold the miser hoards,
And men struggle through life to win,
Cannot save from the wrath of God
The soul that is steeped in sin.

G. R. MERRY.

MAGAZINES AND REVIEWS.

We do not often feel called upon to notice the *Argosy*. The February number, however, contains an article to which all Browning students will be glad to have their attention drawn. It is written by the daughter of the Rev. W. J. Fox, who will always be remembered as the first to give public recognition to "Pauline" in the *Monthly Repository* for 1833, and to whom the poet wrote in 1857: "I would, you know I would, always would, choose you out of the whole English world to judge and correct what I write myself." The article contains many interesting details about Browning's early days, and incidentally mentions that he contributed a sonnet—"somewhat Heine-like in character"—to the *Monthly Repository* for 1834, which has never been reprinted.

THE *Expositor* for February contains, besides the sketch of Dr. Hatch mentioned elsewhere, the continuation of Bishop Lightfoot on the Fourth Gospel, and of Dr. Bruce on the Epistle to the Hebrews, besides various almost too popular expositions by Mr. Gillies, Principal Dykes, and Profs. Lumby and Beet.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRECH, A. Das Associationsprincip u. der Anthropomorphismus in der Aesthetik. Leipzig: Fock. 2 M.
ESSAI de critique militaire. Par G. G. Paris: Nouvelle Revue. 10 fr.
JANET, Paul. La Philosophie de Lamennais. Paris: Alcan. 2 fr. 50 c.
LECAMUS, E. Notre voyage aux pays bibliques. Paris: Letouzey. 10 fr. 50 c.
LOTT, Pierre. Au Maroc. Paris: Calmann Lévy. 3 fr. 50 c.
NEMOURS GODEN, L. O'Connell. Sa vie, son œuvre. Paris: Savine. 8 fr. 50 c.
PIRANESI, J. B. Œuvres choisies de. Paris: Dujardin. 800 fr.
RHODE, E. Psyche. Seelenwelt u. Unsterblichkeitsglaube der Griechen. I. Hälfte. Freiburg-i.-B.: Mohr. 7 M.

THEOLOGY, ETC.

- NEUMANN, K. J. Der römische Staat u. die allgemeine Kirche bis auf Diocletian. I. Bd. Leipzig: Veit. 7 M.
PROPHETARUM Codex graecus vaticanus 3195, vetustate, varietate lectionum, notationibus unicus aequo et insignis, phototypice editus, curante Jos. Cozza-Luzzi. Rome: Spithöver. 250 fr.
THEODORICI DE NYEM de claustris libri tres. Recensuit et adnotavit G. Erler. Leipzig: Veit. 10 M.

HISTORY, LAW, ETC.

- AVENEL, Le Vicomte G. d'. Richelieu et la monarchie absolue. T. 4. Paris: Plon. 7 fr. 50 c.
BACHMANN, A. Die deutschen Könige u. die kaiserliche Neutralität (1488—1447). Leipzig: Freytag. 4 M. 40 Pf.
BEAUTEPS-BEAUPRE, C. J. Coutumes et institutions de l'Anjou et du Maine antérieures au XVI^e siècle. 2^e Partie. Recherches sur les juridictions de l'Anjou et du Maine pendant la période féodale. Paris: Durand. 12 fr.
BREITZIG, zur mittelalterlichen Rechtsgeschichte. I. u. 2. Hft. Berlin: Prager. 4 M. 50 Pf.
BORDREAU, A. de la. Essai sur la géographie féodale de la Bretagne. Rennes: Fignon. 8 fr.
CAME, I. I. de modo studiendi in iure libellus. Nach der Editio princeps vom J. 1478 hng. v. G. Pescatore. Berlin: Prager. 2 M.
COVILLE, A. Les Cabochiens et l'ordonnance de 1418. Paris: Hachette. 7 fr. 10 c.
DELEBRÜCK, H. Die Strategie d. Perikles, erläutert durch die Strategie Friedrichs d. Grossen. Berlin: Rimer. 8 M.
HUBER, A. Die Erwerbung Siebenbürgens durch König Ferdinand I. im J. 1551 u. Bruder George Ende. Leipzig: Freytag. 1 M. 20 Pf.
KREMER, A. Frhr. v. Studien zur vergleichenden Culturgeschichte, vorzüglich nach arab. Quellen. I. u. II. Leipzig: Freytag. 1 M. 20 Pf.
LOEBERT, J. Beiträge zur Geschichte der menschlichen Bewegung. IV. Leipzig: Freytag. 2 M. 40 Pf.
LUCAS, Simon. La France pendant la guerre de cent ans. Paris: Hachette. 3 fr. 50 c.

- LUCHATRE, A. Les communes françaises à l'époque des Capétiens directs. Paris: Hachette. 7 fr. 50 c.
NEUBERT, J. Die Wochenrechnungen u. der Betrieb d. Prager Dombaus in den J. 1272—1278. Prag: Calve. 15 M.
PANISSE-PASSIS, Le Comte de. Les Comtes de Tende de la Maison de Savoie. Paris: Firmin-Didot. 60 fr.
PRIEBRAM, A. F. Oesterreichische Vermittlungspolitik im polnisch-russischen Kriege 1854—1860. Leipzig: Freytag. 1 M. 20 Pf.
RICHTER, G. Annalen der deutschen Geschichte im Mittelalter. III. Abthg. I. Bd. Von der Begründg. d. Deutschen Reichs durch Heinrich I. bis zur höchsten Machtentfaltung d. Kaisertums unter Heinrich III. Halle: Waisenhaus. 9 M.
ROCHETTE, Maxime de la. Marie-Antoinette. Paris: Perrin. 15 fr.
SELIGMANN, E. Beiträge zur Lehre vom Staatsgesetz u. Staatsvertrag. 2. Thl. Freiburg-i.-B.: Mohr. 6 M.
SZARZYŃSKI, S. Ritter v. Das Reichsgericht u. die Virilstimmen. Lemberg: Milikowski. 2 M.
WÜBBE, F. X. Die Skiren u. die deutsche Heldensage. Eine genealogische Studie über den Ursprung des Hauses Traun. Wien: Konegen. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BRÄUGER, H. Les insectes vésicants. Paris: Alcan. 35 fr.
BERGSON, H. Essai sur les données immédiates de la conscience. Paris: Alcan. 3 fr. 75 c.
BRAUER, F. u. J. Adler v. BERGENSTAMM. Die Zweiflügler d. kaiserl. Museums zu Wien. IV. Leipzig: Freytag. 10 M.
EUCKEN, R. Die Lebensanschauungen der grossen Denker. Eine Entwicklungsgeschichte d. Lebensproblems der Menschheit von Plato bis zur Gegenwart. Leipzig: Veit. 10 M.
GRABER, V. Vergleichende Studien ab. die Embryologie der Insekten u. insbesondere der Musciden. Leipzig: Freytag. 11 M. 40 Pf.
STAPP, O. Die Arten der Gattung Ephedra. Leipzig: Freytag. 9 M.

PHILOLOGY, ETC.

- BIBLIOTHEK, keltisch-schriftliche. Sammlung v. assyr. u. babylon. Texten in Umschrift u. Uebersetzung. Hrg. v. E. Schrader. 2. Bd. Berlin: Reuther. 12 M.
EULE, R. Untersuchungen ab. die nordenglische Version d. Octavian. Berlin: Siebert. 1 M.
JENSEN, P. Die Kosmologie der Babylonier. Studien u. Materialien. Strassburg: Trübner. 40 M.
KRAHL, E. Untersuchungen ab. vier Versionen der mittelengl. Margaretenlegende. Berlin: Mayer & Müller. 2 M.
MUSAFIA, A. Studien zu den mittelalterlichen Marienlegenden. III. Leipzig: Freytag. 1 M. 20 Pf.

CORRESPONDENCE.

"KENEPAS" IN THE ANGLO-SAXON CHRONICLE.

Corpus Christi College, Oxford: Jan. 28, 1890.

In MSS. C and D of the Anglo-Saxon Chronicle there occurs at the year 1056 a word which has proved a great stumbling-block to editors and translators. It is there said of Bishop Leofgar, of Hereford:

"Se werede his kenepas on his preosthade oððæt he was biſcop. Se forlet his criſman and his hrode, his gæstlican wæpna, and feng to his spere and to his sworde—i. e., he kept his *kenepas* during his priesthood until he became bishop; he forsook his chrisman and his rood, his ghostly weapons, and took to his spear and to his sword," &c. (Earle, pp. 190-1; Thorpe i. 236).

Of the editors and translators of the Anglo-Saxon Chronicle, Wheloc and Gibson did not use MS. C and D in constructing their texts. The editors of the *Monumenta Historica Britannica* leave the word untranslated; so do Stevenson and Thorpe. Ingram alone has a suggestion, and it is not a very happy one. He translates it "knap-sack." Prof. Earle has nothing to suggest. The word is not even cited in the new Bosworth-Toller Dictionary.

A few days ago the true explanation was suggested to me by a passage in an Icelandic law. In the ancient code known as Grágás, in the section on Law Christian (Kristinna Laga þáttur), chap. vi., Of Priests (Presta þáttur) there occurs the following passage:

"Prestar scolo elgi fara með sundrgerðir, þér er byskop banna. oc láta af haugva kampa, oc skeg, oc láta gera krunu sína um sinn á mánaði—i. e., Priests must not wear showy garments such as the bishop forbids, and they must have their

moustaches and beard shaved, and be tonsured once a month" (Grágás, ed. Finsen, p. 21).

In Icelandic, *kamp* or *kanpr* is the regular word for "moustache" (v. Cleasby-Vigfússon Dictionary, *sub voce*). The enormity, therefore, of which Bishop Leofgar was guilty was that he wore his moustaches after he was ordained. Similar prescriptions to that which I have cited are found among the Anglo-Saxon Laws and Canons (cf., e.g., Thorpe, *Ancient Laws and Institutes* ii. 254, 294), but the word *kenepas* does not occur in them.

CHARLES PLUMMER.

AN ATTEMPT TO REFORM THE PROCEDURE OF THE PRIVY COUNCIL UNDER ELIZABETH.

Warsaw: February 2, 1890.

The original Registers of the Privy Council *temp.* Elizabeth contain some interesting information about the procedure in the private causes brought before the Council, which had become a very powerful body in those days.* As regards the jurisdiction of the Privy Council, it was not to interfere with matters determinable at the common law (i. e. ordinary courts), unless one party was too powerful to cope with the other, or for some other sufficient reason. The abuse of this principle in the fourteenth and fifteenth centuries caused many complaints, and was felt by the Commons as a great grievance.† It is noteworthy that the Council of Queen Elizabeth wished by its own resolution to put an end to the abuse.

"This day [i. e. April 25 (?) 1582] their Lordships and others of Her Majesty's Privie Councell considering what multitude of matters concerning private causes and actions betwene partie and partie were dayly brought unto the Councell Boarde whereas their Lordships were greatly troubled and Her Majesty's special service oftentimes interrupted: for remedy whereof it was agreed among them that from henceforth no private causes arising betwene parties for any action whatsoever which may receive order and redress in any of Her Majesty's ordinary Courts shal be received and preferred to the Boarde unless they shall concerne the preservation of Her Maj^y peace or shal be of some publicke consequence to touche the government of the Realme. And further whereas heretofore many lettres drawn by persons unacquainted with the forme of writing used by the Councell were brought unto their L^{ds}hips to be signed the said lettres only concerning private causes and procured for the particular benefite of such as did tender them unto their Lordships signature: of which lettres no Register hath been kept by the Clerk of the Councell for that they took them not to be matters determined by their Lordships in Councell nor comanded by Mr. Secretarie whereof many inconveniences have grown. It pleased their Lordships thereupon to order that from henceforth there should be no lettres signed by one of them from the Councell Boarde unless the same lettres should be brought unto them by one of the Clerks of the Councell for the tyme attending, or at least drawn by one of the said clerks: and for this cause it was likewise ordered by their L^{ds}ps that all such lettres as shall hereafter passe from the Councell hither for Her Maj^y services or for any other causes whatsoever shal be brought unto them with the name of the Clerke of the Councell written in the very foote of the margin of every such lettre under the names of the persones to whom the lettre shal be directed, drawing a line betwene the said names and the name of the clerk; to the end it may appeare that the said lettres have been written or at least examined by the said clerke and thought fitt for the forme to be offered unto their Lordships."—(Whitehall, Privy Council Office, Registers of the Queen Elizabeth, N. 5, f. 684 A.D. 1582.)

B. ALEXANDRENKO.

* John Macqueen, *The App. Jurisd.*, p. 681.

† Stubbs, *Const. History of Eng.* v. ii. 633; iii. 251 sq.

THE DAYBOOK OF JOHN DORNE.

Oxford: Jan. 29, 1890.

In 1885 Mr. F. Madan published for the Oxford Historical Society the Daybook of John Dorne, an Oxford bookseller of the early part of the sixteenth century. The accounts are for the whole of the year 1520, and are preserved among the MSS. of Corpus Christi College.

Recently, while examining the bindings of the books in the library of that college, in company with Mr. R. G. C. Proctor, I found two leaves of a similar MS. in Dorne's writing used as fly-leaves in a copy of Hotomann's *Quæstiones* (Hanoviae, 1601). The binding is an Oxford one, but must be nearly a century later than the date of the MS. As this book seems not to have been bound for the college, but for a former possessor, the possibility that the whole MS. from which these leaves were taken was formerly in the library, and was given by a librarian to the binder—a not unexampled proceeding—is precluded. More probably the binder was a successor of Dorne's, who found these accounts lying about, and so utilised them. This theory gives ground for the hope that some more fragments may yet be found in other books bound in Oxford about the same date.

One of the two leaves contains, like the whole of the published ledger, an account of the sales made by Dorne in his shop. The other is unexampled, as being apparently a record of a stocktaking. Both have, unfortunately, been slightly clipped, about six or eight lines being lost at the head of the leaves, and one edge also cut off, so depriving us in some cases of the prices of the books.

It is difficult to say whether these belong to an earlier or later date than 1520. On the one hand, there are no daily divisions or dates here, such as appear in the accounts for 1520; and, as Mr. Madan suggested to me, it seems improbable that when Dorne had once habituated himself to this method he should have dropped it. On the other hand, there are no private notes, mixing up gulden with English money, which may point to a later date, when Dorne—a Dutchman probably—had got more used to the value of his customers' payments, and did not need to refer to his native currency, as he had done when perhaps newly-settled in England in 1520. There seem, unfortunately, to be no books among those mentioned which can be identified as published after the above date.

As for Dorne's nationality, there was a John Dorn publishing at Brunswick in 1509, who may, perhaps, be identified with our bookseller. Mr. Madan informs me that he is referred to in Oxford records as Thorne; and so on fol. 12a 2 and fol. 20 of the 1520 book are notes by Gyles Thorne of Shirdley, possibly a descendant.

The entries in our fragments show much the same classes of literature as those already published—a fair number of classical works, a constant sale for the grammatical treatises of Stanbridge and Whittington, a good selection of philosophical commentaries, with missals, breviaries, and primers scattered up and down. All these, however, will be worked out in detail by Mr. Madan, who has the leaves, and is preparing to edit them in the second volume of the Oxford Historical Society's *Collectanea*; and as this will appear almost immediately reference for further information may be made to it.

J. G. MILNE.

YES TOR.

Chelsea: Feb. 3, 1890.

I fear that Mr. Purton's ingenious etymology of Yes Tor—"Highest Tor"—must be rejected on the ground that that point was never locally thought to be the highest on

Dartmoor. The really highest, High Wilhays, contains that preeminence in its name—*uhel*, superlative *uhella*, being "high" in Cornish (Rev. R. Williams's *Lexicon Cornubritanicum*, *sub voc*)—just as the highest point of Cornwall is Brownwilly, from this adjective and *bron*—"a protuberance, a hill."

The trigonometrical station was on High Wilhays in the old survey as well as in the new; but the old surveyors at first called it Yes Tor, evidently because the two points are really twin summits of one hill, to the whole of which they applied the name of that point of which they had inquired the name when they saw it from the neighbourhood of Okehampton. But there is no appellation for the hill as a whole, the local population naturally requiring to distinguish and not to generalise. The surveyors found out their error soon enough to name the two points correctly in the ordnance map; but, as the elevations were not printed on that map, it could do nothing to correct the mistake which they had caused to be current in the book world, that Yes Tor was the highest point of the moor. The confusion is gradually dying out; but even still you occasionally see in a guidebook that Yes Tor is visible from such or such a point, when only High Wilhays is so.

In Delabèche's Report on the Geology of Cornwall, Devon and West Somerset, a short list of elevations is printed from the early records of the old survey, in which the mistake occurs three times within the limits of Dartmoor of calling twin summits, or a whole hill, by the name of the lower summit or of a lower point on the hill, no doubt by hasty generalisation from the only name at first known to the surveyors; the heights of High Wilhays, Out Hill and Rendlestone Tor being given as those of Yes Tor, Fur Tor, and North Hessary Tor respectively. The ordnance map and the guidebooks are right about Out Hill and Fur Tor; but the name of North Hessary Tor is so printed on the ordnance map that it is impossible to say with certainty what it is meant to apply to, and the books almost always use it for Rendlestone Tor, to the confusion of pedestrians from a distance. The new one-inch map will be right in all these points, the six-inch map already being so.

Can the name of Wills Neck Hill, the highest of the Quantocks in West Somerset, contain the same element as Brownwilly and High Wilhays?

J. WESTLAKE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 9, 4 p.m. South Place Institute: "National Life and Thought in Egypt," by Mr. J. O. McCuan.

7.30 p.m. Ethical Society: "The Civilisation of Christendom," by Mr. Bernard Bosanquet.

MONDAY, Feb. 10, 5 p.m. London Institution: "Electrical Phenomena in Nature," by Mr. Sheldford Bidwell.

8 p.m. Royal Academy: "The Private Houses and Palaces of the Romans, III., by Mr. G. Aitchison.

8 p.m. Society of Arts: Cantor Lecture, "The Electromagnet," IV., by Prof. Silvanus P. Thompson.

8.30 p.m. Geographical: "Search and Travel in the Caucasus—an Account of the Discovery of the Fate of the Party lost in 1838," by Mr. Douglas W. Freshfield, illustrated by Photographs by Sig. V. Sella and Mr. H. Woolley.

TUESDAY, Feb. 11, 3 p.m. Royal Institution: "The Post-Darwinian Period," IV., by Prof. G. J. Romanes.

8 p.m. Society of Arts: "Cast Iron and its Treatment for Artistic Purposes," by Mr. W. R. Lethaby.

8 p.m. Colonial Institute: "The Money of the British Empire," by Mr. Lealey O. Probyn.

8 p.m. Civil Engineers: Discussion, "Bars at the Mouths of Tidal Estuaries," by Mr. W. H. Wheeler.

8.30 p.m. Anthropological: "Some Skulls, dredged by Mr. G. F. Lawrence from the Thames, in the Neighbourhood of Kew," by Dr. Garson; "Characteristic Survivals of the Celts in Hampshire," by Mr. T. W. Shore.

WEDNESDAY, Feb. 12, 8 p.m. Microscopical: President's Address.

8 p.m. Society of Arts: "Modern Improvements in Facilities for Railway Travelling," by Mr. George Findlay.

8 p.m. Shelley: "Prometheus Unbound," by Mr. W. F. Revell.

THURSDAY, Feb. 13, 3 p.m. Royal Institution: "The Three Stages of Shakspeare's Art," I., by Canon Alinger.

8 p.m. London Institution: "Travers Lecture, II., 'The Law affecting Passengers by Railway,'" by Mr. Aubrey J. Spencer.

8 p.m. Royal Academy: "The Private Houses and Palaces of the Romans," IV., by Mr. G. Aitchison.

8 p.m. Mathematical Society: "Semi-Invariants," by Mr. S. Roberts; "Ether Squirts," by Prof. Karl Pearson.

8 p.m. Electrical Engineers: "The Theory of Armature Reactions in Dynamos and Motors," by Mr. J. Swinburne.

FRIDAY, Feb. 14, 8 p.m. New Shakspeare: "An Elizabethan Bookseller," by Mr. Sidney L. Lee.

8 p.m. Royal Institution: "Problems in the Physics of an Electric Lamp," by Prof. J. A. Fleming.

SATURDAY, Feb. 15, 8 p.m. Royal Institution: "Electricity and Magnetism," I., by Lord Rayleigh.

4 p.m. London Geological Field Class: "The Tertiary Rocks on which London Stands," I., by Prof. H. G. Seeley.

SCIENCE.

Gai Valeri Catulli Carmina. Recognovit Ioh. P. Postgate. (Bell.)

MR. POSTGATE has here presented his readers with a new recension of the poems of Catullus, in a small pocket-form, and in a type which looks well, and does not take up much room. The book is pretty enough, though hardly comparable with Haupt's small edition in clearness to the eye. Haupt's edition, however, has nothing but the mere text of the poems. Mr. Postgate has appended at the foot of each page the readings, where necessary, of the three earliest MSS.

In a short Latin preface the editor combats the view which I have very explicitly stated in my recently published Commentary, that most of the conjectures put forward by modern critics on Catullus are, as compared with those made by the scholars of the fifteenth and sixteenth centuries, uncertain and worth little. It was only after a patient examination of the poet, continued through many years, that I ventured to pronounce this opinion; and it remains unshaken. Whether the increasing study of palaeography will elicit results yet unattained, or indirectly promote the same cause by the discovery of a new and better MS., is no doubt still in the future. It is stated that a photographed facsimile of the Paris MS., known as Germanensis (G), is shortly to be issued. Well worked as this mine has been already, it is not impossible that when it is made available to a larger number of workers, it will reveal something of importance to a fresh critical faculty.

Mr. Postgate's edition, as regards orthography, moves on the same lines as L. Müller's. He never writes *mea es*, *meo est*, *solita est*, &c., but *mea's*, *meo'st*, *solita'st*; never *aequum*, *uacuum*, but *aequom*, *uacuom*. I am glad to see that he has restored *Hortalus*, which I aimed to prove the right spelling against *Ortialus* of most editors and Munro.

Most of the editor's own conjectures have already been published in the Leyden *Mnemosyne* or the Cambridge *Journal of Philology*. To those journals the reader is referred for a detailed exposition of Mr. Postgate's views. In not a few cases his discussions are valuable and interesting, even when the actual result in the concrete form of an emendation fails to

convince. Every reader must form his own opinion on this point; if I may speak my own, I confess to have found Mr Postgate as little satisfactory as most of his predecessors. Nor can I at all agree with him in his prevailing admiration of Bährens as a conjecturer; though, indeed, to Bährens's theory of the inter-relation of the MSS. Mr. Postgate has given in his adhesion, and without Bährens's edition the present volume would probably never have seen the light.

The following are among the better specimens of the new editor's divinatory powers:

"Credo et quo grauis acquiescat ardor"
(ll. 8)

for "*ut cum—acquiescet.*"

"Istis: commodum enim: uolo ad Sarapim
Deferri,"
(x. 26)

which appears to me no improvement on Hand's

"Istis: commodum enim uolo ad Sarapim
Deferri."

"Et haec pessima *sic* puella uidit
Ioco se lepido nouere diuis,"
(xxxvi 9, 10)

for "*se* puella uidit Iocose lepide."

"Malest me hercule et *si* laboriose,"
(xxxviii. 2)

for me h. *et* laboriose. Here I must demur. *Ei* (the interjection) is not only weak poetically, but questionable as Latin. The same tendency to interjections is shown by our editor in two passages of lxiii.

"nulli *a* coluere iuueni,"

for *acoluere* or *accoluere* of MSS, and

"Tacita *a* quem mente requirunt,"

by way of accounting for *tacita quema* mente of the Thunaeus. Would it not be preferable to write *tacita quem a mente requirunt*?

"Immo taedet obestque et magis atque magis,"

for

"Immo etiam taedet obestque magisque magis."
(lxiii. 4)

The admirers of Munro will not be pleased to find one of his least happy restitutions printed as if from the MSS; I mean the impossible *liv*. And can anyone really say he thinks *typum* in lxiii. 9 at all likely to have been corrupted into *tubam*? To print anything so purely tentative as either of these guesses is a derogation to the general execution of Mr. Postgate's volume, and (what is worse) to the memory of England's greatest scholar.

ROBINSON ELLIS.

TWO RECENT WORKS ON PHYSICAL SCIENCE.

Graphical Statics: Two Treatises on the Graphical Calculus and Reciprocal Figures in Graphical Statics. By Luigi Cremona. Translated by T. H. Beare. (Oxford: Clarendon Press.) In 1870 Cremona published his elementary work on the Graphical Calculus, entitled *Il Calcolo Grafico*; and in 1874 it was translated into German. In 1872 appeared his pamphlet on stress and framework diagrams, entitled *Le Figure reciproche nella Statica Grafica*; and in the following year a free German translation was published. French translations of both works appeared later; and now, if at the eleventh hour, we have from the Oxford Press English translations in a companion volume to

Cremona's *Elements of Projective Geometry*. Before expressing our opinion as to the great value of these translations, we should like to ask the delegates of the Clarendon Press whether it is on their authority that this book is being advertised as "New Work on Graphical Statics," by Prof. Cremona; and, further, on what ground it is entitled "Graphical Statics" at all? In the first place, works written seventeen to eighteen years ago can hardly, in the guise of a new translation, be termed *new*; and in the next place the first treatise is not on Graphical Statics at all, and the second is rather an exercise in the geometry of reciprocation than the form of discussion on framework and stress diagrams which we look for in a treatise on Graphical Statics. Further, we should be glad to know whether it is at the instance of the delegates, or due to the translator, that the terms "polygon of forces" or "polygonal circuit" and "funicular polygon" are used instead of the convenient words "vector-polygon," and "link-polygon," introduced by Profs. Clifford and Henrici. The latter terms enable us to discuss the geometry of vectors or localised steps without any reference to force; and the student cannot be too early induced to separate the notions of the Graphical Calculus from any special physical quantity which may afterwards be dealt with by its processes. Having eased our minds on these points, we are the better able to be grateful to the Clarendon Press and to Prof. Beare for this book. If it is not mistaken for a new work on Graphical Statics, nor supposed to be a modern treatise on the Graphical Calculus, then we can only heartily commend it to first-year students in the numerous engineering schools now established throughout the kingdom. It is true that the Graphical Calculus of 1870 is not that of 1890. There is not a word in this volume on graphical integration, graphical differentiation, and graphical solution of differential equations. The chapters on the reduction of areas and on the discovery of centroids are very elementary. We miss any discussion of moments of inertia and the reduction of volumes, the construction of abacs and the representation of statistical information. But while Cremona's treatise is thus essentially a *first* book on graphical methods, it is far and away superior to anything which has yet appeared in the English language. The works hitherto published on so-called graphical arithmetic, or on graphical statics, in this country may be safely said to have done more to discourage than foster the new calculus. There is nothing clumsy, there is nothing hurried in Cremona's treatment; and if he has in some cases treated a special problem where the engineering student may want more general solutions, he has probably done well to limit his discussion to cases which a student with a school knowledge of geometry and algebra can grasp at an early stage of his college course. Of the pamphlet on reciprocal figures it is more easy to speak with enthusiasm from the standpoint of the mathematician than from that of the teacher. The deduction of the reciprocity of frame and stress-diagrams from Möbius's *Null-system* is a graceful piece of geometry in itself; but we speak from experience when we say that it is hopeless to expect the average engineering student to appreciate it. The method of reciprocal figures is so powerful, and yet so simple of application, that a student's advance may be unnecessarily delayed if he has first to grasp Möbius's ideas on polar plane and point; and if he does follow Cremona's discussion of these conceptions, the few applications to simple frames which occur in the following chapters will hardly show him the power of the method, especially in the great range of pinned arches and girders such as are dealt with by Ritter and are common in German practice. There is much that is very

excellent in this pamphlet, but that excellence appeals more directly to the mathematical than to the engineering student. The latter may read it with advantage, but hardly as a first book on framework. He may come to it when he is sure of his methods, and wishes to widen his insight by examining a novel and ingenious treatment of the first principles of reciprocal diagrams. Prof. Beare's translations are carefully and correctly done, and he does not appear to have sacrificed accuracy to fluency. We think the book will distinctly supply a gap in our sadly deficient literature on Graphics; and we trust that if it reaches, as we think probable, a second edition, the title may be changed to one which more accurately describes the contents.

"ENCYCLOPÄDIE DER NATURWISSENSCHAFTEN."—*Handbuch der Physik*. Dritte Lieferung. (Breslau: Trewendt.) The third part of this handbook, to which we have previously drawn attention, marks a distinct advance both as to matter and method on the first two parts. It is principally occupied with the subject of elasticity, which it continues and concludes; the few pages on hydrostatics hardly allowing a judgment to be formed as to the probable merits of the discussion of that subject which is to follow. All the articles on elasticity and cohesion are due to Dr. F. Auerbach, with the exception of that on Afterstrain, which is dealt with by Dr. Ferdinand Braun, himself an investigator in this field. Dr. Auerbach, while practically exhibiting no originality of treatment, has yet put together the results of the most recent researches of such mathematical physicists as Hertz and Voigt, and the numerical details of the myriad German experimentalists. The compilation is thus the most useful treatise on physical elasticity which has yet appeared. The facts here gathered together have hitherto had to be sought in innumerable scattered and often nigh inaccessible memoirs, and we can safely predict a wide field of usefulness for the 100 pages in this handbook devoted to elasticity. After a discussion of the general equations of elasticity and an analysis of the resolution of stress and strain, Dr. Auerbach refers to the most recent experiments on the influence of temperature, then we have the pretty theorems of Saalschütz for very flexible struts (pp. 244-5), and next a long discussion of the various recent experimental investigations of the "stretch-squeeze ratio"—i.e., the ratio of lateral compression to longitudinal extension of a bar subjected to pure traction. The author adopts Voigt's view that Poisson's molecular theory, in which this ratio equals one-fourth, has not been shown to hold for any isotropic body without question, and that there are many bodies for which it has been shown not to hold. Now, most of the materials for which he gives details were tested in the shape of wires whose isotropy, even after annealing, is very questionable; nor can we lay as much stress as he does on the arguments of Voigt that a piece of glass for which the ratio was .21 was really isotropic and homogeneous. In the case of crystals it may, we think, be safely said that Poisson's relations among the constants do not hold; but in this case the polarity evidenced by crystallisation is almost a proof of polarity in the molecules, and therefore a strong argument against Poisson's theory. Voigt has recently attempted to explain multi-constant elasticity by a polar force between molecules. Unfortunately, this theory breaks down in the case of isotropic bodies, unless indeed we deny their existence entirely, and suppose what we term isotropic bodies to be bodies of confused crystallisation, the semi-isotropic bodies of Voigt, or amorphous bodies of Saint-Venant. An ingenious attempt by Voigt to explain bi-constant isotropy in this manner will be found in the December number of Wiedemann's *Annalen*.

On the whole we think that there are good reasons for doubting whether everything can be explained by polar molecules, and we believe that the keynote to bi-constant isotropy lies rather in Jellet's hypothesis of modified action. Dr. Auerbach next turns to flexure and torsion, reproducing Clebsch's treatment of Saint-Venant's problems. He ascribes on p. 260 to F. Neumann a method of dealing with these problems which is really due to Poisson and Cauchy, and which led those scientists, and afterwards F. Neumann, followed by Voigt, to very erroneous results. The fact that this method is not sound seems to have escaped Dr. Auerbach. To attribute the refutation of the erroneous torsion formula, which Cauchy actually obtained by this method, to Voigt is certainly a little curious (p. 273); but our author does not appear to have as wide an acquaintance with French as with German literature. Perhaps the most interesting part of the treatise is pp. 275-89 dealing with the elasticity of crystals. Although Dr. Auerbach pays no regard to the labours of Rankine extended and simplified by Saint-Venant, he still gives a very interesting account of the elasticity of crystals based on the researches of F. Neumann and his school, principally Voigt. The work of the latter is here focussed, and will be found of extreme interest by English physicists who may not have kept themselves *au courant* with recent German research in this direction. The following article on Impact deals with Saint-Venant and Neumann's theory for rods, with details of the experimental investigations of Boltzmann, Voigt, Hausmanninger, &c., and, further, with Hertz's luminous theory of impact on curved surfaces, notably spheres. The latter theory is later applied, after Hertz, to deduce an absolute measure of hardness (pp. 315-16). The next section is devoted to Cohesion, and is not very satisfactory. Far greater attention ought to have been given to Bauschinger's results on the limit of elasticity, which are of quite as great physical as technical importance. The experimental numbers for the strength of struts given at the top of p. 312 are, we believe, due to Rondelet, and were given by him for wood only, and date back to the eighteenth century! Why they are reproduced here, and cited as if true for all materials, it is difficult to say. The formulae for torsional strength on p. 313 are quite wrong, being based on Cauchy's theory, which the author has rejected some pages previously. Lastly, the few remarks on absolute resilience on p. 314, are very insufficient, and, we think, misleading. The final section dealing with elasticity—namely, that on Elastic Afterstrain by F. Braun, gives a very fair account of German research on this subject, due to Weber, Kohlrausch, Meyer, Boltzmann, Warburg, and the crowd of minor experimentalists. While this section teems with useful facts, it gives also a picture of the present very unsatisfactory condition of the theory. Boltzmann's theory will hardly satisfy fully any but the most easy-going of physicists; and Maxwell's, as developed mathematically by Butcher, has not yet received sufficient experimental confirmation, notwithstanding Barus's labours. Thus, while these pages give a very complete account of the present state of our knowledge of afterstrain, they yet bring our ignorance vividly to the fore, and suggest much need for extended investigation. On the whole, this elastic portion of the *Handbuch der Physik* will be undoubtedly useful. Parts of it are so good that we can only wish that just that additional care had been given which would have made them still better.

THE NEXT ORIENTAL CONGRESS.

IN continuation of the article under this heading in the ACADEMY of December 14, 1889, we may state that the protest there referred to has now received 167 signatures.

At a meeting of English supporters of the movement, held at the German Athenaeum on January 15, the following resolutions were adopted:

1. "That the signatories express their grateful appreciation of the most hospitable manner in which Orientalists from all parts of the world have been received by King Oscar II. and the peoples of Sweden and Norway.
2. "That the original principles of the International Congress of Orientalists, as laid down at its first meeting in Paris, in 1873, in the 'statuts définitifs adoptés par l'assemblée internationale' be maintained in their integrity.
3. "That London be the seat of the next Congress, from September 1 to September 10, 1891.
4. "That the subscription be £1, or 25 francs, for every member, native or visitor, lady or gentleman, specialist or other.
5. "That the committees proposed by the French general assembly for the various countries (with power to add to their number) be accepted, and that the English organising committee for the next Congress, thus elected, place itself in communication with the above-mentioned committees, and with Orientalists generally, in order to receive and give early information of the questions to be discussed at the next Congress, to suggest subjects or methods of inquiry to specialists and travellers, to arrange for prize essays and other awards, to summarise the researches made on every field of Oriental learning since 1886, and to propose measures for the cultivation of Oriental studies in various countries as indicated in the enclosed circular.
6. "That no special privileges or distinctions of any kind be accepted by any member, delegate, or office-holder (as such) of the Congress, except what the Congress itself may confer for services rendered to science or in furthering the aims of the Congress.
7. "That there be only two banquets, one at the beginning and the other at the end of the Congress, and only two excursions out of London (say to the universities of Oxford and Cambridge) after the conclusion of the labours of the Congress.
8. "That the prize and other awards be, as far as possible, equally distributed among the various branches of Oriental learning.
9. "That the English committee of organisation be empowered to arrange for grants and donations towards the general or any special objects of the Congress, and to receive the subscriptions of members.
10. "That the English members and others who wish to receive one or more foreign members in their houses during the time that the Congress is held be pleased to communicate the number they can so accommodate to any member of the English committee, at an early date, for due notification."

CORRESPONDENCE.

THE YENISSEI INSCRIPTIONS.

Barton-on-Humber: Jan. 27, 1890.

Prof. Stephens (*vide* his letter, ACADEMY, November 30, 1889, p. 359) having very kindly lent me his copy of the *Inscriptions de l'Enissei*, I have made a preliminary examination of the script; and as the subject is of much interest, and also as the professor hopes that "some Britishers will try to make a beginning," perhaps the following remarks may interest readers of the ACADEMY.

The inscriptions would require three or four months' study to enable a student to grow into them, so as to obtain definite views on verbal detail; but the following facts and deductions are fairly obvious. (1) About 60 different forms are employed, exclusive of evident variants;

probably the actual number of distinct characters is just about 50. A great number of characters appear reversed. Further examination is required in many instances to determine whether a variant or a distinct character is intended. (2) Words are sometimes undivided, but generally divided by interpunction (: , ' , :), as in Etruscan. Sometimes the interpunction has been accidentally omitted, as also is the case in Etruscan. (3) The inscriptions are alphabetic, not syllabic; they are to be read from right to left, and are not written *Βουστροφνηδόν*. (4) There is an initial and a non-initial form of *a*, and perhaps of some other letters, as in Mantchu, &c. (5) The forms of the following Runic letters occur: *a-ae-o, t, u, c, c-k, x, g, h, l, s, n, t, d, b, and m*; and, perhaps, of several others, *e.g., ng*. (6) Forms similar to those occurring in what Prof. Sayce calls the "Asiatic" system of writing appear to a considerable extent—*e.g., the Kypriote e, u, ko, ta, pi, re, ru, ma, je, ji, va, and zo, the Karian g, es, h-hh, kh, and re, and the Lykian a-e, u, h, u-v, and n*. The presence of this element is too decided to admit of the hypothesis of chance. (7) There appears to be no direct connexion between the Yenissei and the Italic alphabets.

Those who have read my paper on "The Etruscan Numerals" (*Archaeological Review*, July, 1889), and letters in the ACADEMY on the same subject, will remember that the region of the Yenissei inscriptions is that formerly occupied by the Arintzi and Kamacintzi peoples, the remains of whose dialects present such a striking resemblance to Etruscan; and the inscriptions, so far as I have been able to transliterate them, show a form of speech akin to Etruscan, and evidently (as of course would be expected) belonging to the Turanian family of language. Prof. Stephens says, "As yet, not one word has been deciphered"; and, writing to me on December 9, he observes: "If we could only get one word read, we should soon have more." I venture, therefore, without dogmatism but still with considerable confidence, to give the reading of "one word" as a specimen.

In Ins. No. III., which consists of six lines of considerable length, I noticed immediately the word *abaga*. It occurs in the first, second, and sixth lines, and also in Ins. No. VIII., l. 2. and No. XII., l. 4, and, therefore, proves that the inscriptions are not written *Βουστροφνηδόν*. I think there can be no reasonable doubt which letter in the script is *a*. Prof. Donner puts the character in question, which appears in seven variant forms, at the head of his list, and next to the Runic *b*. The initial *a* is different from the non-initial; and one of the seven forms is that of the Lykian *a-e* and the Volscian *a*. The *b* and *g* are the exact Runic forms of those letters. It is to be noted that the Yenissei *a*, which is akin to Alpha, is not the Runic *a*; and that "the Greek Alpha disappeared from the Futhorc at a very early period" (Isaac Taylor, *Greeks and Goths*, 61).

The reading having been ascertained, next as to the meaning; and here, too, there is no uncertainty. Strahlenberg, in his *Vocab. Calmucko-Mungalicum* (1730), gives "*Abaga*, a grandfather." The modern Buriatic *abaga*, Tungusic *awaga* = "uncle," "father's brother"; and, in Koibal, "grandfather" is *aga*. The allied forms are easy to trace through many dialects, although they signify different relationships.

The alphabet of the inscriptions as noticed contains about fifty letters—*cf. the Buriat alphabet. a, 'a, e, i, o, ö, u, u, k, kj, x, xj, h, g, ng, j, l, lj, r, rj, s-sh, zh, tsh, dzh, n, nj, t, tj, d, dj, s, z, ts, dz, p, b, m* (37), and ten diphthongs.

I reserve further remarks at present, and hope that the claw may help to reconstruct the lion.

ROBERT BROWN, JUN.

THE LYCIAN LANGUAGE.

Newbury: Feb. 1, 1890.

Major Conder's interesting paper in the *ACADEMY* for January 25 will no doubt assist the Iranian hypothesis of the origin of Lycian by lending to it the weight of his name; but his arguments will hardly satisfy anyone who has spent (or wasted) labour on that irritating dialect.

It will only be possible for me to examine now his chief contentions:

"The liquid sounds, the numerous long and short vowels, and the inflexions are alike Iranian; and among the latter the genitive singular (*hi*), the nominative plural (*he*), the genitive plural (*neme*), the infinitives (*ase* and *asi*), the prefixes (*tro*, *mé*, *yat*, *né*, *o*) all appear to me clearly to define the language."

The liquid sounds might show that Lycian was rather of the Iranian than of any other branch of the Indo-European family, if it had been proved to belong to that family at all. But that is the very point at issue.

The numerous long and short vowels are entirely due to the transliteration which Major Conder has adopted. This differs much from the usually accepted one, given and supported with able arguments by Savelsberg (*Beiträge*, i. 7-22). And it differs especially in this, that the German professor admits no difference between long and short vowels. Should not Major Conder have disproved the accepted transliteration before basing arguments on a new one, which, besides, is not free from inconsistencies? For example, he writes "oune," "eionei," "prinavatu," rendering the same letter first by *ou*, then by *o*, and lastly by *u*. Nor are these the only instances.

To go on to the inflexions, the genitive in *-h* is certain, but it is not certain that it is not confined to proper names.

The termination *-he* (usually written *-hi*) is perplexing. It occurs once in a bilingual (Lewisu, a very ill-cut one), apparently as a nominative plural ending, "prineziyehi" = Greek *οικτιοι*. But, elsewhere, whenever a word with this ending is found in any of the few passages whose meaning is certain, it is never nominative and never demonstrably plural. It may, perhaps, be better explained as not being a case ending at all.

The genitive plural *-neme* (*-nimi*) does not exist. Only three words have that ending: "khauvonimi," "trbbonimi," and "madunimi." Of these, the first is without question a proper name in the nominative singular, since Limyra 38 begins: "Khauvonimi built this tomb." "Trbbonimi" is also a proper name in the nominative singular. It occurs on a coin, and its genitive singular is seen in Limyra 43. There is nothing to fix the meaning of "Madunimi."

As to the infinitive *-ase* (or *asi*), none of the eight words with that ending occurs in an intelligible context, but they appear to be cases of substantives. For instance, "atiasi" is formed directly from *atla*, "self"; and there can hardly be a verb "to self." The common verbal ending *-ade*, or rather *-di*, is either future or conditional, not infinitive (see Limyra 4, 3; 5, 2; &c., &c.).

The prefixes *tro*, *ne*, and *o* are not supported by the inscriptions; *yat* is impossible, as no Lycian word begins with *y*; *me* might be a prefix, but is extremely obscure, and it is a pity that we are not told what it means.

Passing by for a moment the statement about the numerals, we come to a list of words "which clearly point" in the Iranian direction:

"Of these," says Major Conder, "some are rendered certain by the Greek bilinguals, such as *gina*, "wife"; *goro*, "tomb"; *se*, "and," and a few others."

But *gina* (properly *khina*) does not occur in

any bilingual, unless a new one has been found, nor can it well mean "wife"; for in Xanthus 4 it is joined with *lada*, which certainly means "wife"; so that the builder would be represented as raising a tomb "to his wife and his wife." *Goro* is an old misreading for the common word *khupu*, a "tomb."

The rest of the words given may be divided into three classes: (1) words clearly borrowed from Persian, as *khesadrapahi*, a "satrap," and *Mithrapata*, the proper name of a Persian governor; (2) words that do not exist, as *masa*, *toma*, and *depe*; (3) words whose meaning is in itself unknown, but which are translated in a certain way merely because they resemble certain Persian words. To rely on them as proving the Iranian affinities of Lycian is surely to argue in a vicious circle. The same remark applies to all the so-called numerals which Savelsberg has discovered, and indeed to almost all his renderings. If Lycian is not a kind of Old Persian, they all fall to the ground. Nor can it be argued that the fact of his translations making sense proves the rightness of his method. For Corssen made sense of Etruscan; and Savelsberg does not always make sense of Lycian.

It would take too long to examine all the forms on which the Indo-European theory is based. One example must suffice. *Prinavato* is a common third person singular of a verb. In Lewisu, we find the corresponding third person plural, *prinavoto*. On these most important and hitherto undoubted forms depends our knowledge of the difference between the singular and plural of the Lycian verb; and on them the supporters of the Indo-European hypothesis greatly rely. But they are open to three objections:

(1) The apparent plural *prinavoto* never recurs. But *o* and *e* being interchangeable in Lycian, we may expect to find the equivalent *prinaveto*. And we do find it in Pinara iv., where it is a third person singular.

(2) On the other hand, in all the other passages (*Limyra* xi. 1, xii. 1, xxiii. 1) where this verb has a plural nominative, the form is *prinavato*, as in the singular.

(3) The letters *o* and *a* are often exchanged as in *prinavo* (*Xanthus* 3) = *prinovo* (*Ant.* 3).

It is, therefore, at least possible that the difference is merely one of spelling. And this view is supported by the comparison of the verbs *hrppi tatu* (*Limyra* xx.), and *hrppibeys totu* (*Limyra* xi.).

The very form, therefore, which is taken to prove that the Lycian verb is Indo-European makes it doubtful whether any distinction existed between singular and plural.

In conclusion, it may be prophesied that the spade will throw more light on the Lycian language than the dictionary. We must be content to wait till the cities of the Eteocretes, and of Crete generally, have yielded up the inscriptions which they no doubt contain.

W. ARKWRIGHT.

SCIENCE NOTES.

THE medals and funds to be given at the anniversary meeting of the Geological Society on February 21 have been awarded by the council as follows:—the Wollaston medal to Prof. William Crawford Williamson; the Murchison medal to Prof. Edward Hull; and the Lyell medal to Prof. Thomas Rupert Jones; the balance of the Wollaston fund to Mr. W. E. A. Ussher, of the Geological Survey of England; that of the Murchison fund to Mr. Edward Wethered; that of the Lyell fund to Mr. C. Davies Sherborn; and a portion of the Barlow-Jameson fund to Mr. William Jerome Harrison.

In connexion with the London Geological Field Class, Prof. H. G. Seeley will deliver a

course of four lectures upon "The Tertiary Rocks upon which London Stands" at the Gresham College on Saturdays at 4 p.m., beginning on February 15.

THE thirtieth anniversary of the publication of the *Origin of Species*—which, so far as we know, passed unnoticed in this country—was celebrated on November 22, at Tokio, by a dinner, at which about one hundred Japanese men of science were present. The room was decorated with memorials of Darwin, and with an exhibition of objects illustrating evolution.

M. DAUBRÉE, the distinguished French mineralogist, has presented to the Académie des Sciences a suggestive paper on the conditions under which diamonds appear to have been formed in nature. He first shows that the South African diamonds, occurring in a serpentinous breccia, have probably been brought up from a deep-seated basic magma, rich in olivine, which underlies the granitic crust. He then calls attention to the recent discovery of diamonds in meteorites, and points out the analogy between these bodies and the materials of the earth's interior. On the whole, it seems probable, according to Daubrée, that diamonds are abundant in the profound regions of the earth, and are only accidentally and occasionally brought up to the surface. It is tantalising, however, to learn that these subterranean riches will probably always remain hidden and inaccessible to man.

WE have received from Helsingfors, in Finland, a treatise on *The Origin of Human Marriage*, by Edward Westermarck, which seems worthy of notice for several reasons. In the first place, it is written in excellent English, and no less admirably printed. In the next place, the author professes himself a follower of the English school of anthropology, and in particular of the statistical method recently expounded by Dr. E. B. Tylor. He quotes a very full list of authorities, the great majority English—including that misleading book, Rowney's *Wild Tribes of India*, the true character of which was disclosed in the *ACADEMY* of March 23, 1889; and he has obtained certain information of his own from missionaries in different parts of the world. The greater part of the present treatise, which is introductory to a larger work, consists of a searching criticism of the hypothesis of primitive promiscuity, in the course of which M'Lennan's theory of kinship through females only, and Morgan's classificatory system of relationship, are both severely handled. The author's own view, though not as yet fully expounded, may be gathered from the following passages:

"Marriage and family are intimately connected with each other: it is for the benefit of the young that male and female continue to live together. Marriage is, therefore, rooted in family, rather than family in marriage" (p. 29). * * *

"In all probability, there was no stage of human development when marriage did not exist, and the father always was, as a rule, the protector of his family. Human marriage seems to be an inheritance from some ape-like progenitor" (p. 64).

PHILOLOGY NOTES.

DR. HAMY, Keeper of the Museum of Ethnography, has been elected a "membre libre" of the Académie des Inscriptions, in succession to the late Gen. Faïdherbe.

In a recent number of the *Allgemeine Zeitung*, Dr. Eduard Glaser, the well-known Arabian traveller, reviews at length Prof. D. H. Müller's recent work, entitled "Epigraphische Denkmäler aus Arabien," pointing out the extent of Jewish influence and the existence of Jewish kings throughout Arabia in early

times. In the matter of chronology, he shows that the author has postdated the period of the Minæans by about fifteen hundred years, and—as if in compensation—has antedated the Libjans by more than a thousand years.

THE last number of the *Journal of Philology* (Macmillan) contains a greater proportion than usual of solid, if not interesting, articles. Several of them, too, exhibit the growing tendency towards MS. research. For example, Mr. Walter Leaf submits the MSS. of the *Iliad* to a minute examination, with the aim of showing that L probably stands by itself as representing a collateral tradition to the vulgate, going back to the times of Aristarchus—a notable result, if true. Mr. E. G. Hardy gives a detailed account of the newly discovered codex in the Bodleian which contains the earliest text of Jerome's Eusebian Chronicle, though apparently the editing of it is to be left to a German. Mr. J. Armitage Robinson continues his investigation into the sources of Origen's Treatise against Celsus, now arguing that P (which was thought to be independent) is really copied from V. Mr. Robinson Ellis gives the results of his collation of an MS. of Ovid, formerly used by Heinsius, and now in the Maison Plantin at Antwerp; and also prints some textual emendations in the Greek Anthology. By far the longest paper is that by Prof. Nettleship on "Literary Criticism in Greek Antiquity," the *Dialogus de Oratoribus* of Tacitus receiving special praise. The Rev. Dr. C. Taylor examines the mutual relation of the *Didache* to the *Shepherd*, proving that the author of the latter made use of the former document, but in such a manner as to conceal his obligations. And, finally—though first in order—Mr. Arthur Platt traces the history of the Iambic trimeter from early song down to its use in Modern Greek.

On the Interpretation of Plato's *Timæus*. Critical Studies with special reference to a Recent Edition. By J. Cook Wilson. (David Nutt.) In this pamphlet of 145 pages, which it appears is to be continued hereafter in a second part, Prof. Cook Wilson reiterates, expands, and multiplies his damaging criticisms of the recent edition of Plato's *Timæus* by Mr. Archer-Hind. It will be remembered that the controversy began with Prof. Wilson's hostile article in the *Classical Review*, to which Mr. Archer-Hind briefly replied in the next number. Prof. Wilson conceived that it was his duty to substantiate his charges on a large scale, and the present pamphlet is the first-fruits of his resolution. We are not sure that it was worth while to take such pains over breaking an editor upon the wheel, unless the writer could in doing so produce, like Bentley, a work of original and independent value. But, as Prof. Wilson has thought it advisable to spend so much time and trouble on the task, we are bound to record our impression that the execution was not altogether undeserved. It should be borne in mind that it is not only errors and shortcomings which are laid to the editor's charge. He is accused of borrowing far too largely, without due acknowledgment of his debt, and of even composing his notes in such a way as to give the impression that he is correcting and improving upon Stallbaum and others, when in reality he is only repeating information they have supplied him with, and suggestions he has taken from their pages. Conscious unfairness is a thing difficult to establish, and on this part of the indictment we express no opinion. A man may, however, be unfair through not taking pains enough to be the opposite; and we do not see how the editor is to escape from this less serious charge. His treatment of the philosophy and scientific subjects of the *Timæus* is reserved for the second part of the

pamphlet. In the first instalment he is indicted under four heads: the relation of the editor to preceding commentaries, his text and *apparatus criticus*, his interpretation of the language, and his note on one particular astronomical point in the *Timæus*. The matters dealt with under these heads are too many, too minute, and too diverse to admit of being epitomised. But the sum of the whole argument is that the editor's scholarship is immature, that he is often confused and incorrect in other respects, that he has often borrowed errors and *a fortiori* better things from the very scholars on whom he sits in judgment, and finally that he has, if not concealed, at least failed to make known the magnitude of his debt to them. Those interested in the evidence by which these accusations are supported must turn to the pamphlet itself, which will at once enhance Prof. Wilson's reputation for learning and scholarship, and teach us that the *Timæus* cannot be edited with impunity.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, January 31.)

DR. FURNIVALL, president, in the chair.—The president opened the meeting by speaking of the great loss which the world had sustained in the death of the poet for the study of whose works the society had been formed. They had considered Browning worthy of the most earnest study, both of his contemporaries and of all time; and some credit was due to them that they had challenged attention to his works. Notwithstanding much futile sneering from the ignorant, the challenge had been answered, splendidly in America, and of late years cordially in this country. The society did not make Browning a great poet; but it had helped to vindicate his right to be considered the noble soul he was. And now it could be only a deep satisfaction to every member that he or she had stood out as an open admirer of the poet, before the world had "opened heart" to him. The society had exercised the utmost freedom of criticism in discussing his works; and doing so it had given pleasure to the poet, who was a man, and wanted men to know him and have opinion of his work. He (the president), agnostic as he was, admitted that Browning's work had been to give expression to a confident belief in God, in immortality and the soul. He laid before the society the following resolutions:

- "(1) That this meeting of the Browning Society records its sorrow at the death of the poet, Robert Browning, in whose honour it was formed, and expresses its sense of the great loss that literature and the world have suffered by his decease.
- "(2) That this meeting also records its sympathy with the poet's son and family at their great loss, but rejoices that they were with him at his death.
- "(3) That this meeting further records its gratification and thankfulness for the extraordinary outburst of praise and generous appreciation of the poet from the press and people of all English-speaking nations, as well as those of the continent of Europe, and also for the burial of Robert Browning in Poets' Corner of Westminster Abbey.
- "(4) That this meeting also appeals to the poet's son to answer this grand tribute to his father by the greatest service he can do to the poet's memory—a shilling selection of his most popular characteristic poems, a volume which this society and every one of its branches have long earnestly wished for.
- "(5) This meeting also records its own great satisfaction at having for the last eight and a half years challenged, and in a certain sense compelled, attention to the great merit of the works of the late poet, and having thus had some share in effecting the marked change in opinion concerning them since the lines appeared in the *Ring and the*

Book, 1868-9, "Such, British Public, ye who like me not," &c.

The resolutions were carried unanimously. Dr. Furnivall, continuing, touched on the various poems in *Asolando*, dwelling on the courageous optimism of its epilogue, and the freshness of spirit, as of a youth, shown in its two exquisite love-poems. He then invited remarks from members present on the value of Browning's works to them personally, which led to an interesting discussion, in which Dr. Berdoe, Mr. Robert Whyte, Mr. Revell, Miss Whitehead, and Miss Wilson took part.

ARISTOTELIAN SOCIETY.—(Monday, February 3)

SHADWORTH H. HODGSON, Esq., president, in the chair.—A paper on "The Conception of Sovereignty" was read by Mr. D. G. Ritchie. The conception of sovereignty which is expressed in Austin's famous definition may be taken as the central point of the characteristically English school of jurisprudence, and of the political philosophy of Hobbes, Bentham, and Cornwall Lewis. The historical method, especially as applied by Sir H. Maine, is supposed now-a-days to have supplanted the analytic. Both methods are, however, necessary in the study of institutions. But philosophical analysis must get beyond the abstractions of the English jurists and economists. Even if the Austinian conception be applied only to highly developed modern constitutions, such as those of Great Britain and the United States of America, difficulties arise. Recent apologists of Austin take his "sovereign" as being only the sovereign for the lawyer *qua* lawyer; but Austin himself meant more than that. In political philosophy we must go behind this legal sovereign to the ultimate political sovereign—a distinction recognised by Locke. This ultimate political sovereign is not to be found in a determinate body of persons, but in that vaguer something which Hume called "Opinion," and Rousseau "The General Will." The value of Austin's conception lies in his insisting on the legal irresponsibility of the legal sovereign. The question of the responsibility of the ultimate political sovereign opens the way into the problems of international law and the philosophy of history.—The paper was followed by a discussion.

FINE ART.

THE OLD MASTERS AT BURLINGTON HOUSE.

III.

GALLERY No. IV., formerly the home of the early Italian and Flemish masters, contains this year a very curious collection of historical portraits contributed entirely by the Earl of Suffolk and the Marquis Townshend. Those lent by the former are chiefly from the hand of Daniel Mytens, and represent, with one or two exceptions, officers who served in the Netherlands under Sir Francis Vere and his more celebrated brother Horace, Lord Vere of Tilbury; while the portraits in the latter group are by Michiel Jansze van Mierevelt and a body of artists bearing some relation to him, and represent this same Horace Lord Vere—most noted of the "Fighting Veres"—and some of his doughty captains. Mytens, amply as he is here represented, does not in Lord Suffolk's series of full-lengths give his measure as he does in some other portraits, such as the fine and sympathetic presentment of Charles I., painted in 1627 and now at the Turin Gallery, or the "George Villiers, Duke of Buckingham," which, with portraits of some others among King James's courtiers, appeared a few years since at Christie's. There is, notwithstanding the singular patience and skill displayed in the modelling of some of the heads, and more especially in the rendering of Jacobean costumes of an elaboration which is as tasteless as it is extraordinary, an element

of the mechanical and the perfunctory in the conception of these *portraits d'apparat* which is not a little repellent. The two finest are the companion pictures of "Sir Edward Sackville" and "Richard Sackville, Earl of Dorset," in which a certain youthful vitality and brilliancy in the glance wars with the stiffness and conventional dignity of bearing of the two splendid young nobles. There is absolutely no excuse for attributing to Lucas de Heere the historically interesting but technically third-rate portrait of "Sir Jerome Bowes," the ambassador of Queen Elizabeth to the Czar of Muscovy in 1583. Nothing in this timid and feeble performance recalls the masterly modelling which distinguished Queen Mary's court-painter. A fine specimen of the art of Michiel van Mierevelt himself is the bust portrait of "Horace Lord Vere," who here appears in aspect a true leader of men, tough and warlike, yet calm and self-contained. Taking this work as a standard, we find that to it at least two of the full-lengths—those of "Sir John Burroughs" and "Captain Milles"—though less excellent in execution, are in the method of modelling the human face closely related. It is, therefore, permissible to refer them to the immediate neighbourhood of the Delft master, who, aided by his son Pieter Mierevelt, his grandson Jacob Delft, and by the well-known Paulus Moreelse, produced or superintended the production of a vast number of similar pieces. The portraits of the other captains are more garish in colour and more careless in the superficial breadth of their execution; and, moreover, they offend by their almost colossal proportions as well as by a certain unsteadiness and want of balance in the postures adopted. It is just possible that they also may have issued from Mierevelt's studio, and that they are the work of pupils who came less near to the style of the master than did the painters of the portraits above mentioned; yet seeing how strongly marked are the differences of method and conception just pointed out, it would be unsafe to assert this with any degree of confidence. The "Portrait of Lady Vere" is a characteristic, though hardly a very engaging, specimen of the manner of Cornelius Janson.

The English pictures, occupying as they do an equal share of the Central Gallery and the whole of Gallery No. 1, make a brave show, and exercise not less than their usual fascination over the public and the connoisseur alike—and alas! to a corresponding degree over the enterprising picture-dealer also. For in America, and even in France, the taste for masterpieces of the English school is on the increase, and after every winter exhibition there disappears from its home some representative performance which England can but ill spare. Sir Joshua Reynolds shines brilliantly in all his various styles of portraiture—whether in his more solemn and official manner, in his sober and domestic style, or in the more dazzling and popular phase of his practice, in which, displaying his peculiar vein of courtly *espèglerie*, he revels in the charm of English womanhood and English youth. A certain want of transparency and general dryness of aspect in the unusually large "Braddyll Family" (Rev. W. C. Randolph) betrays the predominance of studio work in the draperies and accessories. This appears to me not to exist in the fine, though formal and conventional, full-length of "George, first Marquis Townshend," in which the burnished armour and the crimson robes—glowing as they do with a Venetian richness, suggestive of Titian or Tintoret—cannot well be attributable to any but the master himself. Scarcely can this be said of the whole of the companion full-length of "The Right Hon. Charles Townshend," who appears—a somewhat impersonal and official figure—in his robes as Chancellor of the Exchequer. One accessory,

however (a magnificent oriental carpet or rug, covering a table, on which rests a paper of brilliant whiteness), is touched with such breadth and sureness that it cannot well have been executed by the brush which has rendered, with a cleverness of a lower order, the costume and the gold-embroidered robes. More in the Rembrandtesque fashion in which Reynolds loved to reproduce his own features is the superb and well-preserved "Sir William Chambers, R.A." In his very finest manner—that in which he is both dignified and engaging—is, or, rather, has once been, the "Margaret Caroline, Countess of Carlisle," who appears, a three-quarter figure, standing in front of a landscape, dressed in white, with a grey, ermine-lined cloak. Still more a thing of the past, yet singularly beautiful, is the "Hope nursing Love" (B. A. Morritt, Esq.), that portrait of the ill-starred Miss Morris, painted in 1769, of which replicas—belonging respectively to the Earl of St. Germans and the Marquis of Lansdowne—have already appeared at the Academy. Among the very best of Sir Joshua's imaginative pictures of childhood is the famous "Puck on a Toadstool" (G. C. W. Fitzwilliam, Esq.), in which he has not, as in some other instances which could be named, reached or overpassed the verge of exaggeration in the delineation of infantine *naïveté*. The execution is first-rate, and shows that peculiar suppleness and unity in the rendering of flesh which suggests the triumphs of Venetian technique. The picture is well-preserved, too, save that the reflected lights are of the intense brick-red so often to be found in similar examples—a colour which time or chemical disintegration must surely have intensified. The present is not exactly a Gainsborough year; for this most brilliant and spontaneous of English masters, though by no means badly represented, is unable to compete on equal terms with his great rival. The unfinished monochromatic piece—"The Housemaid: Portrait of Mrs. Graham" (Earl of Carlisle)—shows the Scotch beauty masquerading, like Miss Hardcastle, in the guise of a soubrette or servant. It would, if completed, have been not inferior in fascination to the celebrated picture of the same lady in the National Gallery of Scotland at Edinburgh. Very charming, too, is the "Lady Rodney" (Lord Revelstoke), which has all the vivacity, all the power of suggesting impending movement, with not a little of the undue haste in execution so characteristic of the master. The colour scheme, in which the charming blue-green draperies are too nearly akin in tone to the half-tones and shadows of the flesh, is for this reason not completely satisfactory. Gainsborough the landscape-painter is represented by a large "Market Cart" (Rev. B. Gibbons) and a "Girl with Pigs" (same collection), which are both distinctive of his *parti pris* in approaching nature. They reveal, if not exactly deliberate insincerity, yet a system of over-hasty generalisation from the point of view of mere pictorial effect. It is hard, for all that, to withstand the charm of their golden glow of tempered and concentrated light, and their general attractiveness of aspect. An earlier—and, in some respects, a truer—phase of the master's style in this branch is exemplified in Mr. G. Cavendish-Bentinck's three charming studies, painted altogether in a lighter and fresher key of colour. He here appears strongly under the influence both of Berchem and of Hobbema. Romney's increased vogue accounts for the large number of second-rate and comparatively uninteresting specimens of his work which appear in the exhibition. Among these we feel constrained to rank the popular "Mrs. Stables and two of her Daughters," which has, if rumour may be trusted, been coveted since its exhibition by

collectors both on this and the other side of the Atlantic. By far the best Romneys here are those exhibited by Mr. Henry Fraser Curwen. These include a "Lady Reading," of much completeness and charm both in design and execution, notwithstanding a measure of that affectation of simplicity which the eighteenth century often mistook for ingenuousness; and, above all, the companion full-lengths of "Mrs. Curwen" and "John Christian Curwen." The former of these portraits reveals an approach to real, as distinguished from pretentious, classicality, not only in the casting of the graceful white draperies, but in the rendering of the vivacious and beautiful head; while the latter, showing a young English gentleman in riding-dress leaning against his horse—much after the fashion of Gainsborough's "Colonel St. Leger" at Hampton Court—happily suggests, in their most national phase, true dignity and high breeding. A *succès de curiosité* is Turner's "Portrait of Robert Williams," lent by the Royal Thames Yacht Club—a three-quarter figure of a rosy and jovial amateur sea-captain, modelled with a certain timidity of touch easy to understand under the circumstances, but revealing, nevertheless, in its strength of general tone and mellow beauty of colour the master of the brush. The success among English landscape-painters is this winter quite as much for Sir A. W. Calcott as for Constable—the hero of so many displays at the Academy. The former is well known as one of our most learned and accurate masters; and in his emulation of the great Dutch marine painters he attains often to a remarkable success, notwithstanding a system of colouring in its results leaden and repellent—and especially so in grappling with the phenomena of bright and tempered sunlight. Two of the examples here deserve, however, to take a rank seldom accorded to the artist's works. These are "The Shrimper" (Rev. B. Gibbons), a splendid reargate scene, in which the stormy sky and the agitated sea recall Ruysdael; and the powerful "Hampstead Heath" (Mrs. Johnson), which has certainly been suggested either by Rembrandt or his pupil De Konick. Constable occupies the post of honour in the Central Gallery, with yet another "Dedham Lock," known also as "The Leaping Horse"—a performance of magnificent strength, but already (it was painted in 1825) of considerable mannerism. By the same painter are two remarkable sketches in oils widely divergent in style: "The Chain-Pier, Brighton," of which the finished original was here two years ago, and the "Stour Valley," showing a Corot-like delicacy of suggestion, which is unusual, even in this preliminary stage of the English master's work. All the loving care and the delicacy of execution which Sir David Wilkie lavished on his best work is to be found in his large landscape "Sheep Washing" (Rev. B. Gibbons); the freshness of which, however, has been sacrificed to the wealth of skilfully wrought yet not unduly prominent detail, while the colour is dull and a little chalky. Among several examples of the art of Richard Wilson, the finest is the large "Sion House" (Rev. B. Gibbons). Here something unduly mechanical in the rendering of the trees and buildings is redeemed by the exquisite all-pervading glow of the atmosphere, saturated with sunlight, and recalling not only the great French antetype of our English Claude, but also the painter, *par excellence*, of afternoon light, Cuyp. A number of English artists of eminence, other than those already mentioned, are represented in the galleries, and much time might be not unprofitably spent in describing their work. Thus, among the older masters we find Zoffany, John Singleton Copley, Sir Wm. Beechey, and the less known John Hamilton

Mortimer and William Peters; while among those nearer to our own time are Mulready, Sir E. Landseer, Leslie, Linnell, Webster, and the theatrical Francis Danby—scenic, and never much more than scenic even in his easel pictures—so that he appears sadly empty and pretentious when weighed in the balance with his greater and soberer contemporaries.

Although the South Kensington Museum has long contained a number of full-size casts from Alfred Stevens's most important works—including portions of the Wellington Monument, and the fine chimney-piece at Dorchester House—it is doubtful whether the variety and scope of his splendid talent have ever been made manifest to the general public as they are by the collection of sketch-models, casts, paintings, drawings, and designs coming under the head of industrial art, temporarily brought together in the water-colour room at Burlington House. We must go back to the Italian Renaissance, or to Jean Cousin as the typical representative of its development in France, in order to find an artist as variously gifted as Stevens, whether as a sculptor, a designer in the noblest and vastest field of decorative art, or an inventor and adapter in that branch of pure decoration appropriated to industrial purposes, which most modern masters have too hastily assumed to be beneath their notice; though in it a Perugino, a Pintoricchio, a Raphael, a Holbein, showed themselves supreme. And yet, so great is just now the revulsion of feeling in favour of a too-much-neglected glory of modern England, that we have to beware lest we overestimate the actual products of this noble art of Stevens, fine and genuine as these undoubtedly are. He had penetrated himself to an extraordinary degree with the essence as well as the form of Michelangelo and Raphael; and perhaps no other modern artist, dominated to the same extent by these vast personalities, succeeded better in avoiding mere slavish plagiarism of artistic motives than he did. Yet one cannot rid oneself of the idea that his art never reached that ultimate process of development, in which, while continuing to derive nourishment from the great examples of the past, it might have shaken itself free of all trammels, and have expressed itself in a fashion more personal and more in consonance with the time to which it belonged. Still finer than the Wellington Monument—of which the complete sketch-model, crowned by the projected but unexecuted equestrian statue, is here—would have been the "Monument to commemorate the Exhibition of 1851," in which, apart from the happily-imagined sculptural elements, there is apparent a nicer balance of the architectural parts. In the Wellington Monument, it must be owned that the Michelangelesque groups in the round which adorn the sides project awkwardly, and mar the unity of the composition; while the equestrian statue, suggested though it be by Donatello's "Gattamelata" at Padua, is clumsy and, as here shown, unsuccessful. One of the finest pieces of pure decoration in the collection is the design for the embellishment of the reading-room at the British Museum, in which are, however, to be discovered reminiscences not only of the Sixtine Chapel, but of Raphael's "Sibyls" at S. Maria della Pace. Nothing here is more remarkable than the long series of red-chalk drawings from the nude, in which is displayed, if not infallible accuracy of draughtsmanship, yet a rare nobility and consistency of style, with an ever-haunting recollection of the two great guiding stars of Stevens's firmament. In the department of industrial art, the designs exhibited are of varying merit; but the best of them—especially some designs for chimney-pieces, and for bronze candlesticks supported by *putti*—are in the finest style of the *cinquecento*. Not the least remarkable examples

of the artist's scope and variety, as of his true comprehension of the methods as well as the aims of the Renaissance, are the brilliant and luminous copies, on a small scale, after some masterpieces of Titian, including the "Assunta," the "Presentation of the Virgin," and the "Venus of the Tribune."

CLAUDE PHILLIPS.

CORRESPONDENCE.

THE MUTILATION OF MONUMENTS IN EGYPT.

Near Rodah (Assiut): January 21, 1890.

No doubt you have heard that, almost at the same time when so much attention was being paid to the priceless antiquities of the Bulâq Museum in the transfer to Gizeh, some fiend has been secretly destroying some of the most interesting monuments of middle Egypt.

We heard in Cairo about six weeks ago that no less than twenty-one name-ovals of the kings on the walls of the tombs of Ameni and Khnum Hotep had been ruthlessly cut out of the inscriptions, and no doubt sold to some museum agent in Europe or America.

To-day, on my annual trip up the Nile to inspect the irrigation works, I passed Beni Hassan without visiting the tombs, and went on to Der el-Barsha, where on a length of some six kilometres there exists a set of rock-cut tombs with inscriptions and paintings of the VIth, XIIth, XIIIth, and XVIIIth Dynasties. Among them is the celebrated tomb of the Colossus on a Sledge—one of the few well-preserved frescopaintings of the XIIth Dynasty which really shows us how the Egyptians moved these great statues. Last year the Colossus was intact; and the tomb, though ruined in its southern wall, had many fine examples of cattle, and on the outer wall delicately executed reliefs of ostriches and other birds. I regret to say that the spoiler has visited this and cut away three quarters of the vertical-lined inscriptions. He has also destroyed the face of the Colossus and the head of the slave-driver on its knee. He has cut away all the Usartasen name-ovals, save one which is grooved all round with an irregular gash, four to six inches wide. He has also cut out several of the fine bulls in the bottom line; and not content with this, he has hacked to pieces the left wall of a little tomb, apparently by its style of the XIIIth Dynasty. Here his efforts have not been crowned with a commercial success, for the inscription is mauled and hacked to bits, and beyond a few hieroglyphic signs he cannot have got much of marketable value. He has also destroyed, in a roughly hacked cut, two-thirds of the interesting dedicatory inscriptions of Thothmes III. in the large cave on the north side of the ravine. I had not time to look at the VIth Dynasty caves.

It is evident from the objects selected for removal that the spoiler is directed by some European agent; and I write this to put Egyptologists on the alert, so that if the face of the Colossus or the stolen cartouches are found in any European or American Museum, you may hold its curator up to the execration of the scientific world. This Colossus face was evidently a portrait of a nobleman of the XIIth Dynasty, and was very valuable from a racial-type point of view. Sir Gardiner Wilkinson figures it in his book; but his rendering of the face was not correct, as the type was more negroid than the delicate features of the XVIIIth Dynasty. He has given it the conventional XVIIIth-XIXth Dynasty face, so well-known at Qurrah, &c. The Colossus fresco is mentioned on page 415 of Murray's *Handbook for Egypt* (edition 1890).

This regrettable loss shows more clearly the necessity for a society for the preservation of

these out-of-the-way but instructive remains; as the present Egyptian Museum Committee, while wrangling over the propriety of letting European societies dig in the ancient mounds, allows these unique objects to be at the mercy of the museum thief in the present instance, or, as at Assiut, at the mercy of a stone contractor. Two years ago these quarrymen began blasting just over the large cartouche of Seti II. on the Manfalut rocks, when they had two miles of other rocks to blast. I got the Assiut police to interfere.

J. C. ROSS (Lieut.-Col.),
Inspector-General of Irrigation, Egypt.

NOTES ON ART AND ARCHAEOLOGY.

WE learn from the *Oxford Magazine* that the British School at Athens, under the directorship of Mr. Ernest Gardner, has opened its season with nine students, of whom four are Oxford men. Messrs. Tubbs and Munro have begun trenching on the site of Salamis in Cyprus; but the difficulty of securing a site for excavation in Greece has not yet been settled. The French have raised a prior claim to Troezen; and it is probable that Megalopolis will be selected.

Two courses on sculpture, of three lectures each, will be given shortly at the Royal Academy by Mr. A. S. Murray, keeper of the Greek and Roman antiquities at the British Museum, and Prof. J. H. Middleton, of Cambridge. Mr. Murray's subject is "Sculpture in Greek Temples," and his course will begin on Monday, February 17; Prof. Middleton's subject is "Florentine Sculpture in the Fourteenth and Fifteenth Centuries," commencing on Friday, February 28.

MR. TALFOURD ELY—who has lately been lecturing at University College on behalf of Prof. R. Stuart Poole—has obtained permission to give a series of five demonstrations at the British Museum, to be entitled "Outlines of Greek Art." He proposes to deal with the whole subject, from the early art of the islands and Mykenae down to the late bronzes and terra-cottas. The first demonstration will be on Wednesday, February 25, at 3 p.m. Tickets may be obtained from Mr. Ely, 73 Parliament Hill Road, Hampstead.

MRS. TIRARD will give two courses of lectures to ladies in the British Museum during Lent, the subjects being, "Life in Ancient Egypt," and "Religion of Ancient Egypt." Each lecture will be illustrated with diagrams, and afterwards by a visit to the Egyptian Galleries, in order to examine the antiquities referred to. Part of the proceeds will, as usual, be given to the Egypt Exploration Fund, of which Mrs. Tirard is the local hon. Sec. for West London.

MESSRS. SOTHEBY will sell on Monday next, February 10, a large collection of engravings of portraits, formed by Mr. J. M. Mackenzie, of Edinburgh, to illustrate the life of Nell Gwyn. It will be remembered that Mr. Mackenzie's magnificent library of books connected with the stage was dispersed at the same rooms last year.

MESSRS. BOUSSOD, VALADON, & Co. have now on view, at the Goupil Gallery in New Bond Street, what is considered by many to be Troyon's masterpiece, "La Vallée de la Touques."

IT appears from a letter in the *Nation* of January 16 that the appeal for subscriptions to enable the American School at Athens to excavate at Delphi has up to the present met with a very inadequate response. Some of the colleges have guaranteed funds according to

their means; but no wealthy individual has come forward. The total amount of money required to buy out the occupants of the village of Castri is 75,000 dollars (£15,000). The Greek government, however, has extended the time for which the offer remains open until June, 1890.

THE last number of the *American Journal of Archaeology* (London: Trübner) consists mainly of papers contributed by members of the American School at Athens. Messrs. W. J. McMurtry and Mr. M. L. Earle report on the excavation of the theatre at Sikyon; while the latter also describes the most interesting find—a statue broken off below the middle, probably of the third century B.C., representing the youthful Dionysos. These papers are illustrated with four plates. Mr. Carl D. Buck, in continuation of former papers, deals elaborately with the inscriptions found at the Attic deme of Ikaria; and Mr. A. L. Frothingham, Jun., describes (with plate) an early rock-cut church at Sutri, in Etruria. We would also draw attention to an interesting letter from Dr. Dörpfeld, refuting certain statements of Mr. W. J. Stillman about Tiryns and Mykenae.

British Landscape and Coast Scenery. By E. Duncan. *Marine Painting.* By E. Duncan. *Flower Painting for Beginners.* By Ethel Nisbet. (Blackie.) These are three more of the "Vere Foster" series, and are all very good in their different ways. Miss Nisbet's flowers are beautifully drawn, and the chromo-lithographs reproduce the drawings in a manner which explains their execution as perfectly as possible. A beginner who is able to copy these examples with success will be well grounded in the use of brushes and colours. The titles of the other books are a little misleading. The late excellent water-colour painter whose name they bear appears to have made the drawings reproduced in colour, and some of the sketches; but the letterpress is by "an eminent teacher." There is, however, no fault to be found with the descriptions of Duncan's drawings; and the practical instructions for copying them are very clear, and teach a sound method. In addition to the drawings by Duncan both books contain a number of tolerable reproductions of plates from the *Liber Studiorum* and the etchings for them, accompanied by the descriptions of Mr. Stopford Brooke; so that there is plenty of interest and variety in the illustrations, and the books are not without attractions of a literary character.

THE STAGE.

THE NEW START AT THE AVENUE.

MR. GEORGE ALEXANDER's more or less temporary management of the Avenue Theatre began last Saturday night with the performance of two pieces, both of which are more than fair examples of the different types to which they belong. The "curtain raiser"—to give, with every possible apology for doing so, the often ridiculous current name to a dramatic piece which does not happen to be in two or three acts—the "curtain raiser" is the work of Mr. F. W. Broughton, the best known and most accepted writer of our shortest plays. And though "Fool's Mate," in so far as its plot turns upon the successful wiliness of one of tender years—a mere child in fact, impersonated by Miss Grace Murielle—creates a barrier to ready acceptability which only skill of treatment can overcome, it receives, we are bound to say, that skill of treatment at the hands of author and of actors alike. Mr. Broughton's old-world dialogue—for the action of "Fool's Mate" is laid in a bygone time—is ingenious in its necessary artificiality, and his conception of

character is telling. Besides the young lady whose name we have already mentioned, there are engaged in the performance Mr. Nutcombe Gould, Mr. Fred Terry, and Miss Mary Kingsley. The costumes have been carefully studied—the "interior" is picturesque and sufficiently rich. Clearly, "Fool's Mate" has not been put upon the stage for a few nights only, or with a trace of the indifference with which the "curtain raiser" is apt to inspire the purely commercial manager.

And Mr. Broughton's quaint and skilful little piece is followed by an elongated farce, exactly such as Mr. Charles Wyndham, only three or four years ago, would have been delighted to produce, and was indeed wont to produce, at the Criterion. We do not use the word "elongated" with any intention of disparage. "Dr. Bill" is longish, but not longer than it may rightly be; only, in the older days of the theatre, such a motive as it supplies was wont to be exhausted within the limits of a single act. Mr. Hamilton Aidé is to be congratulated on the dexterity and success of his adaptation from the French. The immediate ancestor of "Dr. Bill"—so to put it—is "Le Docteur Jo-Jo," of MM. Carré and Raymond Deslandes, produced at Cluny two or three years ago; but it is to an earlier work by a Bohemian classic—M. Labiche—that farcical comedy, or elongated farce, like "Dr. Bill," is almost bound to be indebted. The practitioner of medicine who gives his name to the play is one who has turned with some rapidity from a genteely appreciative bachelor to an uxorious married man. He asks now from life nothing but inglorious ease and conjugal affection. But his father-in-law—like the father of Frou-frou as he was represented by M. Ravel—is unwilling to acquiesce in such a failure of energy. At all events, he will urge the medical man into renewed publicity and professional practice; and in such practice and in such publicity the doctor is brought into most compromising contact with various ladies whom of old he had not hesitated to visit. The untoward accident is followed by misapprehension, the misapprehension by untoward accident. All is confusion. What with one person's fiery jealousy, and another's officious meddling, and another's blameless but impulsive error, nobody is quite sure of the position of anybody else. And, with regard to the apartment of the doctor, everyone is where he should not be, and with the particular person with whom he most of all ought not to be; until at last the curtain falls on a general illumination of the position of things, and serenity succeeds to storm.

There are but few actually dull moments in the piece; none at all in the noisy second act. And the piece is played with skill, and, on the whole, with dash. We are already behind-hand with the obvious but yet necessary criticism on Mr. Fred Terry's medical man—he wants the full air of comic apprehension which Mr. Wyndham was wont to import into his rendering of such scenes as many of those through which Dr. Bill passes. And he wants, too, it may be, a very complete identification of himself with the serious side of the character, if really serious side it can be said to have. But, for all that, Mr. Fred Terry is bright and generally acceptable. Miss Fanny Brough and Miss Marie Linden play their parts like artists to the manner born—or, rather, like artists who have learnt their work to the full. Miss Elizabeth Robins acts with the discretion, tact, and grace which the London playgoer is now recognising as among her possessions. Miss Carlotta Leclercq, Mr. Albert Chevalier, and Mr. Benjamin Webster—one of these gentlemen the father-in-law, and the other a "maasher" of an entertaining type—bear their part creditably in the production. Mr. George

Alexander himself—admirable actor as he is—need be in no great hurry to appear on his own boards. He has placed on them a couple of pieces which have the elements of attractiveness, and has got together a company quite fitted, as a whole, for their work.

F. W.

STAGE NOTES.

MRS. LANGTRY's sudden illness has caused the postponement of her revival of "As You Like It" at the St. James's; and, for the moment at least, this theatre remains closed.

A REVIVAL of "Our Boys"—with Mr. David James, of course, in the character he created—will almost immediately take the place of "Cyril's Success" at the Criterion.

MISS AGNES HUNTINGTON—who, since her first appearance at the Lyric Theatre, had been a chief attraction there—has suddenly seceded from the theatre: the reason, it is now announced, being that her part in "Marjorie" was not only ill-suited to her voice, but was an actual strain upon it.

MR. FREDERICK HARRISON—in whom, especially in eighteenth-century parts, we had ventured to recognise an actor of much promise—has been appointed "business-manager" to Mr. Tree at the Haymarket. He will certainly be in his right place in front of the curtain; but there are likewise some right places for him on the other side of it, and we hope he will not permanently abandon them.

MARY O. ROWSELL has herself dramatised her novel, *The Red House*; and the play, in three acts, will be produced at a *matinée* in London shortly after Easter.

MUSIC.

MUSIC NOTES.

THE programme of last Saturday's Popular Concert included Mendelssohn's Quintet for strings in B flat (op. 87). Madame Néruda's playing in the remarkable Adagio could scarcely be surpassed for finish and feeling. The whole work was admirably rendered. Mr. Franz Rummel was the pianist, and he gave Beethoven's Sonata in C (op. 53)—of all his Sonatas, the one which has been most frequently performed at these concerts. Mr. Rummel has excellent technique, but his reading of the work left much to desire. His reception was not an enthusiastic one. Miss Liza Lehmann pleased greatly in an old Irish melody arranged by Dr. Stanford, and in a quaint old English song.

On the following Monday evening Mr. Rummel was again the pianist. He played Schubert's Impromptu in A flat (op. 90, no. 4) with somewhat exaggerated expression, Chopin's Nocturne in D flat in a neat manner, and Mendelssohn's Rondo Capriccioso with such *brío* as to secure for himself an encore, for which he selected Chopin's Berceuse. He also took part in Schumann's D minor Trio. Miss Christine Neilson, with a well-trained mezzo soprano voice, made a favourable *début* in songs by Brahms and Rubinstein.

MR. W. ASHTON ELLIS will give a lecture on behalf of the Wagner Society at Trinity College, Mandeville Place, on Wednesday next, February 12, at 8.30 p.m. His subject is "Wagner's Letters to Thalig, Fischer, and Heine."

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LITERATURE.

Correspondence of Princess Lieven and Earl Grey. Edited and translated by Guy le Strange. In 2 vols. (Bentley.)

THIS correspondence has a certain interest, but that is rather personal than political. Such revelation as there is of secrets of state is concerned with matters which have passed into the historical period. The personality of two very attached, able, and astute correspondents is ever before the reader, and has an attraction far beyond that of the general matter of these volumes. The Russian Princess displays remarkable facility in writing political gossip, and the replies are worthy of one who was a great statesman and prime minister. There is no possibility of forgetting the sex of the writers. The princess makes constant reference to her womanly affection for Lord Grey, who himself, in the most anxious hours of statecraft, never appears to have overlooked the claims of his correspondent. Both were keen politicians; each highly valued the information to be gained from the other. The princess evidently made discreet use of Lord Grey's news at St. Petersburg, and he found her news a very useful assistance to one who had not much liking for association with the gossips of London society. The lady was forty and the gentleman sixty when the correspondence opens, and it is unnecessary to say that throughout the volumes there is not a word of any compromising character. The letters were certainly not designed for publication; but in November, 1846, the princess so far contemplated the possibility that she fixed "the round figure of the year 1880" as a date at which the light of such publicity might be allowed to shine upon them.

Let us proceed to give some indication of the writers from their own words. A sort of character portrait may be made up with a few carefully selected extracts. They were both anxious for political secrecy, or rather for judicious use of their information as a means of extending their influence. The princess writes:—

"I beg you to understand that in writing to you as freely as I do, I believe myself to be speaking in all confidence, for very different letters do I write to the gossips."

Soon after there occurs one of their not infrequent approaches to a quarrel. About the time when the foundation of Greek independence was in question, the lady issued a threat:

"My dear lord, I for my part shall consider as personal anything you may say having a tendency to embarrass the fulfilment of the treaty, which I regard as the sheet-anchor of Greek independence."

To which Lord Grey replies:

"I must submit to the penalty if I should be so unfortunate as to incur it; but in my turn I must add, not a threat, but the expression of a resolution equally sincere and equally firm that if our friendship is broken off on this ground it can never be renewed."

Another advance to a quarrel occurred years after, when Lord Grey, in the time of Polish troubles, invited Prince Czartoryski to dine. At this time Lord Grey was Prime Minister, and the Polish prince met some members of his cabinet. This moved the wrath of the wife of the Russian Ambassador, who expressed her grief and anger:

"My dear lord, this man whom you, the Prime Minister of England, have just received with every token of friendship and consideration which you could show to a foreigner of the highest distinction, is a state criminal—convicted of high treason against his sovereign—a sovereign who is the friend and the ally of England."

Prince Lieven asked as to this dinner explanations from Lord Palmerston, then Foreign Secretary. To the princess Lord Grey replied that he "must protest against, and never will submit to, such an interference."

At one time they had difficulties of another sort. Lord Grey writes:

"I was rather surprised at being told the other day that Lord Melbourne had said at Brooks's that I had written to you to say that he would be the First Lord. . . . I begin to think one ought to repeat nothing—literally nothing; and I am become wonderfully discreet in this respect."

The princess sometimes gave warning of the need for caution. In one place she says:

"What I am telling you is all from the official reports which my husband has received from Lisbon."

The husband sometimes wished to see the earl's letters, and at other times parts were read to him; but the princess was an ingenious correspondent, and arranged with Lord Grey that when she placed a passage in brackets that was not to be answered and no reference was to be made to it. Yet even in such well-directed letters she did not always feel a perfect confidence. In one she says:

"A sheet of paper always appears to me such an insecure confidant that I dare hardly begin. If you were here with me it would be different. My letters, I trust and believe, are like our talks, *tête-à-tête*, for you alone, and go no further."

They were zealous and punctual correspondents. Said the princess:

"Write to me every week, and write long letters, and about everything. Believe that I shall think of you very often, and that means always."

This was received with the remark:

"A poor substitute for my daily visit, but it made me very happy as a proof of your kindness and remembrance. How I have missed you, and how I shall count the months and weeks till you return!"

The following is a specimen of a most valued letter from the princess:

"The Duke of Wellington has told me that all would go off well; that he was sure of his position; that he could carry out all his inten-

tions; that Reform could no more be carried through without him than the Catholic question; that he would have nothing to do with it, and consequently that nothing would be done. In a word, he feels perfectly sure of his position. Come and see me at one o'clock if you can. Tear up this note, but let me know that you have received it."

Lord Grey, as an active politician, naturally delighted in that sort of correspondence; but it is obvious that the present interest of such letters—and this is a fair sample—is not very great. Yet we must observe that, as to remarks of this sort, the able editor of these volumes has placed us in some difficulty. We are told that the third and concluding volume is ready, and will be published should the reception accorded to the present volumes warrant its appearance. To some extent, this announcement forces our hand. We cannot take part, or share, in any responsibility for the suppression of the third volume. We feel that the spirit of the vivacious Russian princess would be outraged were it so withheld. We must, therefore, be circumspect in our criticism. She was mistress of the arts of clever women, and humoured Lord Grey, who did not like the Duke of Wellington, as only a woman could:

"I am delighted to hear of O'Connell's arrest. You know how I adore vigorous measures. I am quite proud of the honour that will accrue to you from this. . . . Your greatest defect is that you do not allow yourself to be sufficiently guided by your own incontestable superiority of judgment."

It is of some present interest to know that in 1826 Lord Grey wrote of driving the Turks out of Europe as a "laudable endeavour"; that the king said of Navarino "that the actor had deserved a riband, but that the act deserved a halter"; that Lord Grey was almost inclined to go the length of the opinion expressed by Cicero that the most disadvantageous peace is to be preferred to the most successful and glorious war; that the princess in 1832 wondered when "you will have the *clôture* in your parliament"; that she thought Buckingham Palace "contrived to exhibit the perfection of bad taste in every possible way."

We have given, as seems right, most space to the personal features in this long correspondence, and it is undoubtedly a great factor in politics. To his dear friend, the ambassador, Lord Grey admits—and many who know the mainsprings of political action will sympathise with the remark:

"I am not the enemy of Russia, but if I had a disposition to be so it would be checked and controlled by all the sentiments of regard and attachment which I must ever feel for you."

After that, who can say there is no value in political friendships? That such ties are important and may affect great matters and high purposes is, perhaps, one of the most useful lessons to be learnt from this correspondence.

ARTHUR ARNOLD.

A History of the Later Roman Empire (A.D. 395-800). By J. B. Bury. In 2 vols. (Macmillan.)

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It is, perhaps, a little difficult to judge, by a glance at the title of Mr. Bury's book, the nature of its subject matter. The expression, "Later Empire," has been used with countless meanings, to cover parts greater or smaller of the period that lies between Commodus and the siege of Constantinople in A.D. 1453. In this case the author, to quote his own words, designs by it

"the four centuries during which the transition from the ancient world to the mediæval world may be said to have taken place. *Ancient and mediæval* are words vaguely used; but, whatever latitude we give them, no one applies the term mediæval to fourth-century history, or the term ancient to that of the eighth. The year A.D. 395 marks the end of the last reign in which the Roman empire was still intact, and is consequently a convenient date for a starting-point. The coronation of Charles the Great marks a new departure in European history, and is, therefore, as Arnold recognised, a suitable end as well as a suitable beginning. After A.D. 800 there are two Roman empires; and the history of Irene's successors naturally occupies a separate book, as the history of the Eastern Roman empire."

Prof. Freeman might, perhaps, deprecate the distinction here drawn between "ancient" and "mediæval" history; but the illogical majority which persists in using the terms will recognise the point of Mr. Bury's definition.

The tale of the conquest by the Teutonic nations of the western half of the Roman empire in the fifth century is told in this work with no great attempt at detail; as the author observes, he does not wish to collide with Mr. Hodgkin. The annals of the Isaurian dynasty, on the other hand, at the end of his book, have received considerable attention in Finlay's great work. Justinian, too, has his historians. But there are two considerable periods of history which have never before been adequately treated in English, and which Mr. Bury opens up to the general reader. The first of these periods is the history of the East-Roman lands from Arcadius to Justin I.; the second the time between the death of Justinian and the rise of Leo the Isaurian. We have often wondered how many men in England could give a concise account of the domestic policy of Anastasius, or stand a short *viva-voce* examination in Maurice's Persian war. Now, we doubt not, the number will be increased.

The history of the reigns between Arcadius and Justinian is set before us by Mr. Bury in a new light. Instead of insisting on barbarian invasions and theological disputes alone, and thereby producing a picture of dismal colouring, he points out that the period was one of fiscal, military, and social recuperation. While the West-Roman lands were overrun from

end to end by the Teuton or the Hun, the East-Roman empire suffered comparatively little. The Balkan peninsula, it is true, endured several harrowing invasions; but Asia Minor, Syria, and Egypt were free for a hundred years from the sight of a foreign foe. Three short wars with the Sassanian monarchs of Persia were waged; but the enemy was so firmly held in check that he never could cross the Tigris or Euphrates. It is true that Asia Minor was more than once the scene of an Isaurian rebellion; but such troubles did no damage that can be compared in destructiveness to the results of a Hunnish or Vandal invasion. The empire, too, was fortunate in its rulers—Marcian, Leo I., and Anastasius were all men of mark, prudent and economical, as well as strong. Even Theodosius II., though personally insignificant, was "much beloved by senate and people," and delegated his power to administrators of merit, such as Anthemius and Cyrus of Panopolis. Financial recovery is shown by the enormous issue of gold *solidi* which distinguishes the period. They are still so common that a piece of Leo or Anastasius can be bought for within a shilling of its metal value. The military restoration of the empire kept pace with its fiscal rally; and Leo I. saved the East from the danger which had overwhelmed the West—the preponderance of Teutonic condottieri like Stilicho and Ricimer—by cutting down the alien element in the imperial army and replacing it by Isaurian, Cappadocian, and Armenian regiments raised from among his own born subjects.

While speaking of the army we may mention that the military side of history is the sole one in which Mr. Bury's book is not altogether satisfactory. The main outline of each campaign is stated clearly enough; but there is neither a general introductory sketch on the methods of the warfare of the time, nor any detailed accounts of particular engagements—not even of important and interesting fights such as Tagina or Casilinum, of which we have ample descriptions in the chronicles. It would not be possible to gather from Mr. Bury's pages whether the chief force of an East-Roman army in the sixth century lay in its infantry or its cavalry, or to form an idea of its highly complicated organisation into "bands," "turmae," and so forth. This want of attention to military matters somewhat vitiates the argument of Mr. Bury's excellent chapter (in vol. ii.) on the origin of the system of Themes. He speaks as if there might be several "turmae" stationed in a Theme, while those bodies were really the highest units in the army-organisation of Byzantium, and were each the garrison of a whole Theme.

For the five chapters which deal with the literature of the time we have nothing but praise. They are thorough and sound, without ceasing to be bright and interesting. Mr. Bury has dived deep into his authors—he has probed to the bottom the interminable cantos of Nonnus Dionysiacus, whom he rather likes, and formed some original theories on the even less generally known George of Pisidia. He ingeniously disentangles iambic fragments of a lost work of that writer on the Armenian campaigns of Heraclius, from the midst of the Chronicle of Theophanes. It will be of some comfort to writers of iambics to know

that George, though otherwise a blameless poet enough, systematically violated the rule about the final cretic, which has vexed so many modern minds. The sections dealing with social life and manners are equally meritorious; that treating of the rise and development of the Iconoclastic movement is particularly worthy of notice.

Finally, we have one wish to express, that when Mr. Bury produces a second edition of his work he will add a few maps. Much has been done of late to reconstruct the geography of the East-Roman empire, particularly in Asia Minor. But the classical atlas is practically useless for one who wishes to follow the campaigns of Maurice or Heraclius, and the historical atlas never gives a map of the East on a scale which is of any use.

C. OMAN.

A Trip through the Eastern Caucasus, with a Chapter on the Languages of the Country. By the Hon. John Abercromby. (Edward Stanford.)

TRAVELLERS in the Caucasus—from the days of Sir John Chardin, who visited the country at the close of the seventeenth century—have been comparatively rare. Chardin has left us a book full of picturesque narrative. His account of Tiflis is delightful; and readers are not likely to forget the quaint engravings to be found in his fine folio, especially his picture of the grand banquet at that city. Those who travelled in the Caucasus in the nineteenth century have been induced by various motives. Klaproth made a philological tour; Dr. Freshfield and his companions visited it for mountain-climbing; and Mr. Bryce's trip was probably to study the country politically. Mr. Abercromby seems to have been induced to go partly by love of adventure, and partly by philological curiosity. His volume possesses the special interest of dealing with parts of the Caucasus which are seldom seen by travellers. Perhaps Dr. Gustav Radde, the curator of the museum at Tiflis, who has explored many regions of the country, has dealt with them. In the numerous articles which he has contributed to that very interesting periodical, the *Transactions* of the Caucasian section of the Russian Imperial Geographical Society. But, to the best of our knowledge, no English traveller has told us about them.

Unfortunately, there is rather a sameness about Mr. Abercromby's pages, and we carry away a somewhat confused impression. Our author does not meet with any exciting adventures. He is armed with a good passport, and everything goes smoothly. Moreover, he is throughout obliged to rely upon interpreters, not merely for the various Lezghian dialects—only an Uslar would be equal to those—but he does not seem to have possessed a mastery of Russian. We find the want of this knowledge frequently confessed in his pages. If we get a little tired of the "incubus," as he styles the *commis voyageur* from Riga, whom he picked up as a guide, we shall find much that is amusing in the folklore the author has collected, which, we imagine, will be welcome to many. At Akhti, for example (p. 49), he finds sticks with rags attached to tombstones in a cemetery.

"Though I knew the reason why this was done, I wished to find out what explanation Mejid would give, and so put the question to him. He replied they were the tombs of men celebrated for their devoutness and goodness. It was believed to bring one good luck to tie a rag to a stick and attach it to a tomb. Sick people also left rags there, hoping by that means to transfer their sickness or disease to the tomb itself."

Among the Pahavs, a tribe reckoned by ethnologists to belong to the Georgian family, Queen Tamara is held to be a divinity. Travellers in the Caucasus will remember how it is the fashion to attribute all ancient buildings and monuments to this sovereign, who flourished in the twelfth century. Some of the best pages in our author's book on the subject of folklore and local customs are taken from a volume of the series of *Transactions* already alluded to. This publication is full of valuable articles, but they are unfortunately little known to our Western folklorists.

An interesting part of Mr. Abercromby's book is the account of his visit to Kubachi. This village at one time enjoyed a great reputation for the skill of its workers in brass. The local tradition is that they are descendants of some Franks who originally, as the name would seem to imply, came from Europe. Mr. Abercromby considers them to have been Syrians. The earliest information about the inhabitants of Kubachi appears to have been given by a certain Herber, a colonel of artillery, who served in Peter the Great's Persian campaign. In his work on the people of Daghestan he asserted that the ancestors of these villagers were Franks who established themselves in the mountains of Daghestan in the seventh century. The story took various shapes, some declaring that the inhabitants were from Genoa, others that they came from Bohemia or Moravia. This last report so stimulated the curiosity of the Moravian brothers or Herrnhuters, settled at the Sarepta Colony on the Volga, that in 1781 they sent to Kubachi two deputies to establish relations with their Caucasian countrymen and co-religionists. In 1782 the emissaries returned to Sarepta with the information that the people of Kubachi professed Islam, and had nothing in common with the Moravian brothers. Uslar did not make any profound study of this language; but, from what he knew of it, declared it to be one of the Akushino-Khaidak dialects, totally unconnected with any European idiom. Weidenbaum thinks that the notion may have arisen from some Roman Catholic converts settled there, the word "Frank" being frequently used to express the followers of the Latin as opposed to the Greek faith. Perhaps some of our readers will remember the photograph of this most picturesque looking little town which is given on p. 194 of Erckert's work. The houses are seen rising tier upon tier in a series of terraces. This kind of building is characteristic of many towns in the Caucasus, and may be seen in parts of Tiflis. Our author gives us descriptions of some of the workmanship of the people of Kubachi; but besides productions in the Oriental style, he found "two large brass chargers of undoubtedly German manufacture," on one of which he discovered a German inscription. He considers that the decline in

Kubachian art is to be attributed to the falling-off of the old demand for costly weapons. Peace reigns in the land. There is no need now for damascened steel helmets, for coats of mail, for elaborately worked swords, guns, and silver pistols! This state of affairs, however depressing for art, is certainly good politically. It is gratifying too, to find that the Caucasus is getting repopled after the great drain upon its population caused by the immigration of the Moslem inhabitants into Turkey.

From one of his guides, Akim, Mr. Abercromby must have had a fine opportunity for collecting folklore; but, unfortunately, he was unable to make full use of his advantages:

"Akim beguiled the time, as was his wont, by telling stories, but which were never fully enough translated for me to take down, even if I had had time to stop for the purpose. The most interesting fact connected with these folk-stories was his thorough belief in every incident, however miraculous. For instance, he has not the slightest doubt, though he has never seen it himself, that some trees bleed when they are cut."

One of his tales was that a hunter went out hunting, and for three days saw no game; but on the fourth he saw a stag, at which he fired, but only succeeded in wounding. He followed it up and killed it, when it transformed itself into a beautiful girl, whom he ultimately married. Akim also knew how to read the future in the shoulder-blade of a sheep; for on one occasion he read in one some misfortune which was to happen to them, but which luckily never took place. We wish Mr. Abercromby had given us much more of this folklore collected by himself on the spot, and not merely translated from books.

He is not a bad hand at description, as we see by his account of Derhend on p. 208. For his ethnography he has trusted to the excellent work of Erckert, already mentioned (*Der Kaukasus und seine Völker*, Leipzig, 1887). This may be said for most purposes to be the best work in the field. Weidenbaum's very useful Guide—which is said to be officially inspired—is in Russian (*Putevoditel po Kavkazu*, Tiflis, 1888), and unfortunately a closed book to many. Prof. Kovalevski has also published some valuable papers on communal land systems in the Caucasus.

Mr. Abercromby has added a final chapter on the structure of some of the Caucasian languages, all of the Lesghian family, according to Erckert's classification, who, we believe, follows in the main Baron Uslar. This *savant* divides with Schiefner the honours in the study of these perplexing tongues. Uslar (1816—1875) began his labours in 1861, and continued them till his death. He investigated the following languages: Abkhasian, Chechen, Avar, Lak, Khürkilin, Kürin, and Tabasaran. He is thus pre-eminently the great authority for what may be called the Lesghian family. Unfortunately, his books are difficult to obtain. Some of them were published in lithograph at Tiflis. The labours of Schiefner are included in the *Mémoires* of the St. Petersburg Academy. Of some of the papers of the latter Mr. Abercromby has made use, giving a summary of those which deal with Ud, Kürin, Hürkan, Kasikumik, Avar, Chechen, and

Tush. The last language is considered by some to be an outlying member of the Georgian family; but it must be confessed that it exhibits great variations. It seems mixed with the tongue of the Chechens. But the Georgian group is itself very loosely defined, for Suanetian and Mingrelian differ greatly from Karthweli or Georgian properly so called. For Mingrelian we have as yet only the valuable "Mingrelian Studies" (*Mingrelskie Etiudi*) of Prof. Tsagarelli, of St. Petersburg (St. Petersburg, 1880)—a work referred to by Mr. Abercromby—and the few notes given by Brosset in his *Chronique Géorgienne*; and in Suanetian there is nothing but a Primer published at Tiflis in 1864, and the Vocabulary collected by Consul Peacock in 1877. The "prefixing, infixing, and suffixing," as Mr. Abercromby has it, of characteristic letters in nouns, verbs, &c., reminds one very much of the strange building up of the Georgian verb as it has been explained by Prof. Tsagarelli: thus, *m-i quar-s-ar*, "I love thee"; literally "thou to me dear art." This power of incorporation seems paralleled by such expressions as *nuni v-itaira dila urci*, "I sold my horse"; literally, "by me it-sold-I my horse" (p. 307). In this respect, and in their want of grammatical gender, these languages resemble Georgian. Mr. Abercromby has done a service in collecting the most important observations in the valuable papers of Schiefner, but naturally struggles with the difficulty of the task of giving a grammatical sketch of these rugged and peculiar languages. He can hardly be said to have made their principles clear. Why did he not give us some vocabularies collected on the spot, as Consul Peacock has done? Unfortunately the Caucasian languages—with the exception of Karthweli or Georgian in the restricted sense, with its rich literature—require to be investigated a great deal more before we can generalise about them. They await the coming philologist.

In his concluding remarks Mr. Abercromby propounds the view that these languages have much in common with the Old Medie; but the arguments by which he supports this view are not convincing. There are two good maps appended to the book: the ethnological one is useful, but it cannot be compared with that of Erckert. The woodcuts strike us as rather clumsily executed.

W. R. MORFILL.

Autumn Songs. By Violet Fane. (Chapman & Hall.)

THIS book of Violet Fane's is very obviously the work of a woman: it is feminine alike in its merits and in its defects. For the most part it is written in a style of fluent, heedless impetuosity, dropping into fineness as if by accident, but often becoming fine; with a real personal feeling, struggling through, rather than informing, the verse itself—the very dashes, fluttering hither and thither in rich profusion over the pages, being the typographical sign of a certain looseness of construction. With this writer, the passage seems unconscious from a grotesque commonplace about

"an inky wave
Of inspiration on the virgin page"
to a genuine felicity in the selection and use

of just the word really wanted rather than its conventional synonym—as in the occurrence of the word “burdocks,” with real heightening of effect, in place of the usual “weeds” or “flowers,” when some pathetic allusion is made to the dead bones lying underneath them.

Violet Fane is not an artist, but she is interesting. The charm I find in the book is in its personal quality—the attraction of a woman really speaking to one. And the attitude of mind is in itself attractive. It has a quality of tossed and uncertain energy, impatiently unresigned, with petulant and charming quarrels against life, changing colour and occasion as the mood changes. It has at the same time a frank vision of things as they are, and an audacious determination to believe them what they should be—a woman's masterful way of dealing with realities. There is shrewdness too, cleverness, a dash of humour, a quaint and sprightly fancy. And, above all, there is warmth—warm feeling which is really genuine and often effective, though not always expressed in the convincing way. Here is a sonnet—ornamented with that wild feminine punctuation—which speaks straight, and says vividly what it means to say :

“THE SLAVE TURNED TYRANT.

“Should you despise her for that,—born to sway
She serves instead ;—at your beloved feet
Meek and obedient, that she takes her seat,
And,—as you frown or smile,—is grave or
gay ;—
A word,—a look,—can darken all her day
Or make night glorious,—but, as thus you
mete,
Conscious of might,—alternate bitter and
sweet,
Careless of what you do, or what you say,—
Think, Master mine ! not thus, in by-gone days
Dared your hand smite her, or your accents
check
The love you craved for ! . . . Hers has
been the fault
Who raised her slave to sit above the salt,
And so, she may not chide, but only prays
For mercy,—with your heel upon her neck.”

There are other pieces, more elaborate than this, in which the passion becomes dramatic. “She will not wake !” and “False or True ?” are both striking: the latter is unfortunate in seeming a sort of echo of certain of Browning's *Dramatis Personae*, the former challenges comparison, not to its advantage, with work so perfect in its kind as some of Mr. Coventry Patmore's graver and more intense poetry. In a lower key, but perhaps one of the most really, though quietly, successful pieces in the book, is the poem to “Clara (Aged Seventeen)” —a piece with a certain grave mellowness, a sober charm, about it. Personal feeling has here achieved form, appropriate form; and the mother, writing about her daughter, conveys to us exactly her own sensation before the somewhat mournful mystery of growth :

“Yet, sometimes,—as I watch her standing thus,
I ask myself, half-sadly: Where is she,—
That other Clara,—who was once with us,—
Whose head could scarcely reach above my
knee ? . . .
“I seek her in the shady orchard walk,—
I miss her pattering footsteps on the floor,—
Yet hear the echo of her baby-talk
And read her height upon the nursery door.
“No curly head comes to the window-sill
As once,—responsive to my loving call,—
Tho' there the painted bars are fasten'd still
That saved the pretty nestling from a fall ;—

“But, thro' them, somehow,—little Clara fled,—
And, every day, I mark, with new surprise,
The stately maiden, sent me in her stead
With pensive mien and earnest waiting eyes,—

“A woman grown, and nursing in her breast
Haply,—a thousand fond imaginings.—
Her wings all ready plumed to leave the nest,
Her fancy eager to outstrip her wings.”

Violet Fane has also, as we have said, a humorous shrewdness; and we see it in “An Egotist's Creed,” in the “Fable.” The faint charm of sentiment and fancy which clings, a vague perfume, about her work, is seen in “A Homeless Love,” and, especially, “The Mer-Baby.” This little poem is as quaint and pretty as the picture by Miss Dorothy Tennant for which it was written.

ARTHUR SYMONS.

TWO BOOKS UPON MODERN ECONOMICS.

The English Poor: a Sketch of their Social and Economic History. By T. Mackay. (John Murray.)

The Land and the Community. By the Rev. S. W. Thackeray. (Kegan Paul, Trench & Co.)

BOTH Mr Mackay and Mr. Thackeray have had the same starting-point in their inquiries—the fact that the great majority of the people are unpropertied, living as wage-earners from hand to mouth. They have both investigated the historical causes which have produced such a state of society, and to a large extent the evidence upon which they rely is similar. Following with especial interest the history of property in land, they both trace “the gradual divorce of the English peasant from the soil,” and the growth of the great class of landless labourers. They are nearly in agreement as to the analysis of the evil. The possession of property, says Mr. Mackay, means that the possessor has the right or opportunity of labour or employing labour; while men who are mere wage earners have not this right or opportunity, but live in a condition of precarious dependence. The right to land, says Mr. Thackeray, means the permission to labour; the denial of the right results in inability to obtain a sufficiency of remunerative employment, and involves ultimately the denial of the right to life. How the mass of the people may become independent by securing opportunities of labour is the problem which each has set himself to assist in solving. Yet, though they have thus looked at the same facts and have been similarly impressed with the extent and character of the existing evil, these two writers might have been born and bred in different planets, so completely are they separate, the one from the other, not only in their solution of the problem, but in their habit of mind and their views of fundamental facts of human nature. Restore the land to the community, says Mr. Thackeray, and you will remove the causes and conditions which now tend to create the enormous gulf of inequality which separates the rich from the poor. That inequality, says Mr. Mackay, has come about because the socialistic legislation of centuries has prevented nature from taking her own beneficent course of weeding out the unfit; we must retrace our steps and learn to rely upon individual effort, self-reliance, and thrift.

Of Mr. Thackeray's *Land and the Community* it is enough to say that the author is a follower of Mr. Henry George (who writes a commendatory preface); and that after giving a superficial and not always correct account of the history of land-holding in England, and laying down certain broad statements of natural rights, which are supported by quotations from Mr. Herbert Spencer, Magna Charta, the Holy Scriptures, and other sources, he proceeds to advocate the appropriation of ground-rents by taxation and the application of the proceeds for the benefit of the whole community. As for compensation, Mr. Thackeray would give none in a direct form, but he finds that the compensations which would accrue indirectly to landlords would be sufficiently ample.

Mr. Mackay's work deserves to be spoken of with more respect; for it has the merit of dealing with realities. It is an emphatic plea for individualism, written for the most part with a moderation which in individualists is very rare. No one who has in mind the working of the poor law in the beginning of this century, and the incalculable evil which then was wrought on English character, and who observes the steady growth in our own day of a socialistic optimism, will regret that we have still left among us economists of the strictest sect, preaching to the people and their legislators the wholesome doctrine that moral and material progress must come mainly through individual effort. We should be glad, indeed, if every member of parliament and county councillor were to pass through a phase (not too prolonged) of Herbert-Spencerism. In so far as they remind us of the disturbing and often disastrous effect of state intervention, such books as that of Mr. Mackay serve a very useful purpose. But to say that it helps us much in the solution of social and industrial problems is a different thing. There runs through it the assumption that state intervention, whatever may be the counterbalancing good in particular cases, necessarily results in a diminished sense of individual responsibility and a relaxing of individual effort. Is not this a begging of the question? May the result not be that the effort of individuals takes a new direction, in which it is more effective? We leave to the state the repression of crime, and the individual does not suffer a deterioration of character because he is thus protected against robbery and assault. Why should the effect of the Factory Acts and other similar legislation be different? Is not each case to be tried on its own merits? As to Mr. Mackay's main doctrine, if he were a less serious writer, we should take it as a bit of grim humour. Social philosophy is surely a poor study if it can teach us only that the hope of the poor lies in the acquisition of property by the practice of thrift. Dealing with a book of half-truths, we feel inclined to oppose another half-truth; and say that the practice of thrift acts as a check on the progress of the class of wage-earners, that their aim should be to raise their standard of living, and that a means of doing so is to live intelligently up to their income.

It would be an injustice to Mr. Mackay if no notice were taken of some fine extensions of individualism which he proposes. In the obscurity of a foot-note he suggests that the

state, by lending its machinery for the recovery of debts, helps to keep the incompetent employer from extinction, and that some curtailment in the state guarantee of business contracts would do much to rid commerce of dishonest traders; but this is hazarded only as a pious opinion. In sober earnest, however, he proposes as a means of reforming our system of land tenure that the state should refuse to enforce any contract whatsoever with regard to land. There is a good deal to be said for this bold idea; but why, on Mr. Mackay's principles, should the state enforce any contracts at all?

G. P. MACDONELL.

Rhigas Phoraios; the Protomartyr of Greek Independence. By Mrs. Edmonds. (Longmans.)

THIS is a biographical sketch of a man whose name is held in veneration by all Greeks, but who is hardly more than a name to modern Englishmen. This, however, was not the case during at least the second quarter of the present century, when his stirring song, *Δεῦρε, παῖδες τῶν Ἑλλήνων*, was familiar to our countrymen through Byron's spirited version, "Sons of the Greeks, arise."

The history of Constantine Rhigas is, in brief, the following. He was born at Veles-tino, in Thessaly, the ancient Phærae, which lies to the north-west of the Gulf of Volo—probably about the year 1754, though the date of his birth cannot be accurately ascertained. His father was a man of some wealth and position; and he gave his son a good education at the seminary at Kissos, on the eastern slopes of Mount Pelion, in the district of Magnesia, where the Greek communities enjoyed a condition of prosperity which was hardly known elsewhere. It was here that he imbibed the love of learning and the patriotism which distinguished him in later years; and he never failed to acknowledge the debt of gratitude which he owed to his instructors—excellent specimens of those schoolmasters who, both at that time and in the Greek-speaking provinces of Turkey at the present day, have done more than any other class of men to elevate the people, and keep alive in them the sentiment of nationality.

After he was grown up, he left Thessaly, because of the persecutions to which he himself and his father were exposed at the hands of the Turks in that neighbourhood; for the Koniarates—as the Thessalian Turks are called, since they are the descendants of a colony which was transferred thither from Konieh in Asia Minor—are notoriously among the most fanatical of the Mussulmans in Europe. He had already conceived the project of liberating his countrymen from their oppressors, and now he set forth with the object of devoting his life to the furtherance of it. After visiting Mount Athos, in order to obtain the sanction of religion for his work, he proceeded to Bucharest, where he soon became noted for his great literary acquirements; for he was not only perfect master of the French language, which he spoke with the same facility as he did his own, but was also well versed in the classical writers of Greece and Rome, and in the best modern authors of Germany and Italy. In

1790, when Nicolas Mavrogenes, a man of great capacity, was appointed Hospodar of Wallachia, the talents of Rhigas attracted his attention, and he made him his secretary. Under these auspices, and, as it would appear, not without the cognisance of his chief, Rhigas founded the Hetairia—a secret society for promoting the freedom of Greece; and subsequently to the occupation of Bucharest by the Russians and the fall of Mavrogenes, he betook himself to Vienna, which was then full of wealthy Greek merchants and of young students of that race. Among these he soon aroused a strong feeling of patriotism, and now the work of the Hetairia was vigorously prosecuted—but in secret, because the Austrian government was in alliance with Turkey, and strongly opposed to any aspirations for freedom. The stirring songs and addresses of Rhigas were printed at night with every care to prevent discovery, and were afterwards circulated, with fictitious titles, by special emissaries throughout Greece, where they excited the strongest enthusiasm.

But, as Rhigas was well aware that it was impossible for the Greeks to win their freedom for themselves, he turned his thoughts towards France as the champion of liberty at that time, and made a direct appeal to Buonaparte to assist them. On receiving from that general an invitation to meet him at Venice, he started in 1797 for Trieste, after sending on before him the boxes which contained his papers, and among them his communications with the Hetairia. This incident brought his career to a sudden close. By ill-luck his papers fell into the hands of the Prefect of Trieste; and, after they had been examined, Rhigas on his arrival was arrested as a conspirator. On this he appealed to the generosity of the Emperor Francis, but to no purpose, for orders were returned from Vienna that he should be delivered up to the Turkish authorities. He was, therefore, conducted to Belgrade, and the Pasha of that place condemned him to be thrown, manacled, into the Danube; but, owing to the powerful resistance which he made to those who would have dragged him to execution, the mode of punishment was changed, and he was shot in prison. Immediately before his death he uttered these memorable words: "I shall now die as a soldier. I have sown seed enough, and the time will come when it will sprout, and my nation will gather its sweet fruit." "The noblest death," it is said, "is to die in vain"; and this was true in Rhigas's case, if by "in vain" is meant with no designs accomplished or purposes realised. But his prophecy was verified, for within a quarter of a century from his death the War of Independence commenced; and nothing contributed so much to this as the desire of freedom which was propagated by his songs, and the principles which he had so eloquently advocated.

The chief authority for Rhigas's life is his biography, by Perriaevos, who was his disciple and companion during the most important period of his career; but additional information with regard to him has been obtained by Prof. N. G. Polites, of Athens, who visited his native place, Veles-tino, in order to collect and compare the numerous traditions which still exist there with regard to him. Mrs. Edmonds, in her simple and faithful narrative, has made use of these sources with

judgment and a strict regard to historic truth; and she has done good service in depicting a heroic character, in which singleness of purpose and self-devotion were combined with marked sagacity, moderation, and strength of will.

H. F. TOZER.

NEW NOVELS.

Duncan Moray, Farmer. By Sophie F. F. Veitch. In 2 vols. (Alexander Gardner.)

Master of His Fate By J. MacLaren Cobban. (Blackwood.)

A Game of Bluff. By Henry Murray. (Chatto & Windus.)

Broughton. By A. S. Arnold. In 3 vols. (Ward & Downey.)

James Vraile. By Jeffery C. Jeffery. In 2 vols. (W. H. Allen.)

Engaged to be Married. By L. T. Meade. (Simpkin, Marshall, & Co.)

The Lost Ring. By M. Clerke Melville. (Nelson.)

MISS VEITCH has, in *Duncan Moray, Farmer*, returned to what seems her favourite ideal of a love-affair—the passion of a girl of gentle blood and refined nature for a physically and morally strong man who is beneath her in social status. *Duncan Moray* to some extent, therefore, recalls *Angus Grams*; but it is greatly superior as a work of art. Here and there in Miss Veitch's first novel there was exhibited a tendency, if not to rant, at all events to Rhodian rhetoric. In *Duncan Moray*, there is absolutely nothing of the kind. It is the compactest, the most interesting and, all things considered, the most satisfactory—although *The Dean's Daughter* still remains the cleverest—of the novels published by this very promising author. It proves, above all things, that Miss Veitch can preserve a secret for nearly three volumes. It is only towards the close of her book that the reader, who is familiar with mysteries even of *The House on the Marsh* type, begins to entertain the idea that Mr. Elliott, the father of as loveable a heroine as ever figured in a Scotch novel, is one and the same with that unmitigated scoundrel and villain, James Carfrae. Mr. Elliott has quite as much unscrupulousness in his composition of the kind which, perhaps unjustly, is designated Napoleonic, as Jim the Penman or the Master of Ballantrae; and he is perfectly original. It is not easy to forgive him his first murder, when he is in Australia, and known as James Carfrae. It was committed from the lowest of motives. But it is easy to conceive of a desperate man removing such a danger and stumbling-block as, in the end, the father of Duncan Moray became to Mr. Elliott. The arrival of Nemesis—tipsy—in the shape of the brother of the murdered man, Henderson, and the suicide of Elliott himself, are episodes admirably designed and equally well executed. Plot apart, *Duncan Moray, Farmer* is notable for its carefully finished Scotch portraits. There is, perhaps, too much of Antoninus Pius in the elder Moray, and even too much of Marcus Aurelius in the younger; but both have a substratum of that peculiar Scotch sweetness of disposition which is quite com-

patible with Calvinism, and need not necessarily be dissociated from high cheek bones. Lady Sinclair, the friend of both Duncan Moray and Isabel Elliott when they are in difficulties, is also a very lifelike sketch of a level-headed, warm-hearted Scotch lady of the old school, who despises Mrs. Grundy, but is, nevertheless, not above enjoying a bit of gossip.

Regarded as a *tour de force*, Mr. Maclaren Cobban's *Master of his Fate* is undoubtedly a success; but it is greatly to be hoped that, having achieved it, so very able and promising a writer will seek fresh woods and pastures new. For one thing, the moral vampire, Julius Courtney, who is sufficiently "master of his fate" to commit suicide when it is desirable for the sake of others as well as of himself that he should do so, recalls inevitably, though unreasonably, the everlasting Dr. Jekyll. For another, Julius's dissertations on, and dissections of, himself are wearisome even if they are weird. Nora, however, who is as much of a heroine as Mr. Cobban allows himself in *A Master of His Fate*, is really a very sweet and thoroughly English girl; and, doubtless, her creator will in the future be able to place her—or a twin sister—in a pleasanter and wholesomer environment.

Originality of plot is the one redeeming feature of *A Game of Bluff*, which is essentially an unpleasant and almost unreadable story. As a scoundrel, Ralph Purden cannot be said to be altogether a novelty, although many of his characteristics are not so much those of an Englishman as of an American living in one of the Pacific States. He is certainly not the first man who has sought, by means of bigamy, to get rid of a wife of whom he has grown weary. But there is decided originality in the idea of his being ennobled into something approaching to self-sacrifice by an illicit and, in every sense, indefensible passion. It may be admitted, too, that several of the portraits in *A Game of Bluff*—especially Ralph's irretrievably mean and Bohemian brother-in-law, his austere and sincere relative and patron, the very down-right Arkinstall, and the fascinating and guileless Elsie—are well sketched. But the story, as an artistic whole, is a disappointment, and suggests that Mr. Murray has gone beyond his depth. He must beware of a tendency to fine and affected writing, which is disclosed in such a sentence as "Before an *Areopagus* of his own sex Ralph would have found as easy and complete an excuse for his *mésalliance* as any man could need."

Broughton is as well-intentioned, ill-constructed, and inartistic a story as has been published even in these days. Mr. A. S. Arnold, who has already published a well-intentioned, ill-constructed, and inartistic *Life of Carlyle*, has got hold of some ethical ideas. These, doubtless in obedience to the cardinal doctrines of the "Philosophy of Clothes," he has embodied in various persons, including a bad but reformable squire, his daughter, his young saviour and *fiancée*, the woman he has ruined, and a certain wandering and more or less murderous Joe. These impersonations of ideas wander about over three volumes; and such of them as are not killed off meet in the final chapter, where we have visions of "that perfect state which is immeasurably beyond

all finite comprehension, where the unfathomable mysteries of life will be explained, and all the amazing contradictions of human nature reconciled."

There is a very great amount of ability—and of all kinds needful in fiction—in *James Vraile*; and if its author be a new writer his name is unfamiliar) he will, in all probability, have a career before him. This is, indeed, a most melancholy story. James Vraile, a man who recalls at once General Gordon and William Dobbin, and is of the stuff of which heroes and martyrs are made, marries a pretty butterfly of a girl, who does not appreciate him, and elopes with a heartless, smooth-tongued civilian. He then devotes himself to his little boy; the child dies; finally Vraile dies himself. This "Story of a Life" is therefore, to all intents and purposes a tragedy, relieved almost solely by the moral greatness of the chief sufferer. But the evolution, both of the plot of the tragedy and of the character of Vraile, is managed with admirable skill. There is nothing unnatural even in the manner in which Vraile heaps coals of fire on the head of the man who has ruined him. Certain of the rather subsidiary characters in *James Vraile*—more especially the crabbed but devoted Uncle Ben and Edith Dare, the daughter of Vraile's enemy—are quite worthy of a place in the same gallery as that which contains the unfortunate martyr himself. Some of the scenes are laid in India, others are laid in England. It would be difficult to say which seem the truer to life. Mr. Jeffery has also managed to introduce the Salvation Army into his story, without either sneering at or gushing effusively over that remarkable body. He has a gift of genuinely satiric characterisation; but he must beware lest it run away with him. "Mrs. Bompas," we are told, "had retired from a wharf in the Mediterranean on the death of her consort, the successful coal merchant, choosing St. Dogwell's as a retreat, because she was distantly connected with the whole county, and because her education had been neglected at a school in Chatterleigh, the nearest town of importance and her birthplace—reasons which entitled her to county family distinction, and gave her a right to feel thoroughly at home."

There is something more than "smartness" in this; but there is a danger lest that something should degenerate into "smartness."

Engaged to be Married is a remarkably good specimen of the kind of story that is written expressly for the girls of the book muslin—or, perhaps, one should nowadays say ponce silk—type. There is in it Emmy, who is sweet and strong; there is Dorothea, who is pretty and weak; there is the ogre Sir Percival; there is, in fact, the usual crowd of folks whose chief business, at least in stories, is to criticise engagements and marriages. And, of course, all ends as it should end. Emmy's captain proves faithful to her, in spite of the subterfuges that Sir Percival resorts to, with a view to compelling him to marry money in the person of Rosamund Hotspur; and Dorothea marries her artist, and is more or less happy afterwards. *Engaged to be Married* is, of course, gracefully written.

A Lost Ring belongs to the class of ecclesiastico-historical romances, but is greatly

superior to average works of that class. It deals with the times of Andrew Melville—that Melville who, in the opinion of many, was to Knox what the Jacobin was to the Girondin, and who, we are told in this chronicle, "at nineteen, having exhausted the intellectual provision of his own university (St. Andrews), sought the famous schools of Paris, and became there as distinguished among scholars as he had been at home." It would be unfair to reveal the secret of the plot, inasmuch as that secret is in effect the whole of it. It is enough to say that the leading villains are remarkably well drawn, and that the narrative of the adventures of Carco, otherwise "Mr. Cammill," recalls *Kidnapped* in some of its passages. Will Green, the remarkable compound of scoundrelism and scholarship who appears in the very first chapter, is new even in Scotch fiction. The author of *The Lost Ring* seems to be somewhat handicapped by his purpose, yet he—if it be he—has done so very well in it that a great deal better may be expected from him in the future.

WILLIAM WALLACE.

SOME HISTORICAL BOOKS.

Calendars of the Proceedings of the Committee for Compounding, &c. 1643-60. General Proceedings. Edited by M. A. Everett Green. (Printed for Her Majesty's Stationery Office.) Like all Mrs. Everett Green's works, the present volume is the result of great industry and of admirable power of condensation. It is none the less valuable because its detailed information is so various that no general description will fit it. Each inquirer will find help in it according to his tastes. It is better to give a specimen than to attempt to gain a general prospect. Two entries, one at p. 60 and the other at p. 85, give lists of sequestered estates, the one in Wirral Hundred, in Cheshire, and the other in Gloucestershire. In both of these we have an estimate of the value of the estates after and before the Civil War. From both we derive a precisely similar result, namely, that the letting value of land had diminished almost precisely 50 per cent. Figures, however, are deceptive, and Mrs. Green's Calendar does not solve the question whether the diminution was general, or special to sequestered estates, where there might be an objection to pay the full rent to the sequestrators, lest a turn of fortune should bring back the old proprietor to claim the whole rental as due to himself. Fortunately, a letter of Sir Roger Burgoyne among the Verney MSS. solves the question. From this it appears that London house rent had in 1644 declined in exactly the same proportion, and we may, therefore, trace the fall of rentals to general causes.

In the Memoir of George Byng, Lord Torrington, which Prof. Laughton has just edited with loving care for the Camden Society, had been the work of one skilled in composition or possessed of the gift of telling a story with some approach to effect, its interest for the general reader would have been heightened. Its authorship is invested with some mystery; for it is evidently the composition of a certain navy expert connected with official life, indeed engaged in the actual working of the Admiralty, but the writer's name has hitherto escaped inquiry. The most telling passages in the narrative are those setting out the intrigues by which the English navy came over to the cause of Dutch William, and describing the capture of Gibraltar. The memoir ends

abruptly, before Byng had been raised to the peerage. Though no mention of the fact occurs on the title-page, the volume is supplemented by some extracts from a journal by the Rev. Thomas Pocock, a relation of Byng by marriage, and a navy chaplain at this date. Prof. Laughton says that he counted twenty different spellings of Sir Clowdley Shovell's Christian name. Did not one antiquary find 140 variances in the spelling of the name of Birmingham, and another enumerate even more differences in the name of Mainwaring?

Old English Catholic Missions. By John Orlebar Payne. (Burns & Oates.) The eighteenth century is a dark period in the history of the Roman Catholic body in England. From the date of Henry VIII.'s quarrel with the Pope until the accession of George I., the extreme danger in which every priest stood of a cruel death, and the dread which must have hung over every layman, renders the time memorable to every student of religious history. With the advent of the eighteenth century milder days followed. The two risings in favour of the exiled royal family pressed hardly on men who were in no way connected with the insurrections; but Englishmen had improved since the days of Charles II. Titus Oates and his crew had no representatives in the '15 or the '45. The men who suffered for treason under the first and second Georges were, whatever we think of the politics of those days, all of them in some sort legally guilty. Mr. Payne's *Old Catholic Missions* eschews politics. His scope is limited, but the work is well done. It will form most useful material for anyone who shall undertake to write a history of the English Roman Catholic body under the penal laws. It would appear that in the earlier times there were few places where priests were regularly stationed. London and some other large towns were probably never without priests, and here and there a great landowner, such as Belted Will Howard, contrived to keep a chaplain in his house; but such people were thinly scattered, and even to them it must have been accompanied with no little danger. The common custom was for the priest to pass on in disguise from one country house to another. His arrival was secretly notified to the Catholics round about; and, as soon as his ministerial work was ended, he departed in disguise to some other place where he knew that he would be gladly welcomed, and every precaution taken for his safety. The priest's hiding hole was in those days a needful adjunct to every Catholic mansion. Some few, we believe, exist yet. Many have been destroyed during the present century. For several generations the Roman Catholic church has been rigorous as to keeping records of baptisms, marriages, and burials; but in times such as those of which we have been speaking it was very difficult for accurate registers to be preserved. It is not possible in many cases to ascertain when priests became permanently settled at any given place. Secrecy was so necessary at the time that all evidence has perished. We believe, however, that, when no evidence exists to the contrary, it may be assumed that the date of the earliest register marks the appointment of the first priest who was stationed on the mission to which it relates. Few of these begin earlier than the year 1700. In 1836 a Royal Commission was issued for making inquiries as to the non-parochial registers then in existence. It was the desire of the government that all such registers should be deposited in Somerset House. Many of those belonging to Protestant Nonconformists were given up; but when the Catholic Vicars Apostolic were applied to, they pointed out reasons why it would be inconvenient to part with them. We imagine that at the first it was the intention of the

authorities that none should be surrendered. As they were private property the matter was entirely in the hands of the bishops. In or before 1840 a change of view seems to have taken place, for Mr. Payne has found a large collection of these interesting documents at Somerset House. From his description of them they seem to have been kept in an irregular manner; but there can be no doubt that, as records of matters of fact, they are as truthful as those kept by the clergy of the Established Church. The entries with regard to marriage are of special importance. The decrees of the Council of Trent relating to marriage had, as a matter of course, no effect in England; and, therefore, until the passing of the Marriage Act of 1753, nothing was absolutely necessary beyond consent of the parties. It is not easy to tell how Roman Catholic marriages were solemnised before the passing of that memorable statute. Many are certainly entered in the parochial registers; but it does not, therefore, follow that in all cases they were performed by the minister of the parish. It is probable that in some cases where the squire, the parson, and the priest, were on neighbourly terms with each other, an entry would be made in the "church books"; for it must be borne in mind that until 1753 the signature of the celebrant was not required, and is, indeed, very rarely to be found. For genealogical purposes Mr. Payne's volume will be found most useful. It contains numerous entries relating to the great Yorkshire house of Scrope, some of them proving facts for which, we believe, there is no evidence to be had elsewhere. In fact, there are very few great Catholic houses of the North for whose life-histories *Old Catholic Missions* does not furnish help.

MR. WALTER RYE, whose published works for 1889 were enumerated in a recent number of the ACADEMY, has added yet another to that list. This is a catalogue of the principal MSS. relating to Norfolk in his own library, superbly printed in folio, with numerous plates and woodcuts. Many of his cherished possessions came from the Frere sale, when the genealogical and antiquarian MSS. of Bokenham, Peter le Neve, Anthony Norris, and T. Martin were first made known, and at the same time dispersed. Perhaps we ought not to say "dispersed"; for, with the exception of a few acquired for the British Museum or the Record Office, the most important portion are now at Winchester House, Putney, where their present owner—in marked contrast with their former owners—allows them to be consulted by historical students. Among the Frere MSS we may specially mention the Histories of the Hundreds of East and West Flegg, Happing, and Tunstead, compiled by Anthony Norris about the middle of the last century, which are about tenfold more copious than the corresponding chapters of Blomefield. These Mr. Rye hopes before long to print, with additions from his own collections. Another MS. volume which Mr. Rye must regard with mingled feelings is Le Neve's Calendar of the Feet of Fines for Norfolk, which covers the ground he has himself gone over again with so much labour and expense, and which also includes some notes of fines now lost. But space fails us to record all the treasures here set out, with careful indexes. We doubt whether any in the long roll of English antiquaries has ever before placed his collections at the service of fellow-students with such generosity as Mr. Walter Rye.

TRANSLATIONS FROM THE CLASSICS.

Selections from the Greek Anthology. Edited by Graham B. Tomson. (Walter Scott.) This is a very pretty addition to Mr. Sharp's "Canterbury Poets"; and the editor's intro-

duction relates in some twenty-five short pages nearly all that is known of those multitudinous asteroids called the Greek Anthologia. We agree that if the Anthology be, as Longfellow said, "one of the saddest of books," it is also, as the editor calls it, "one of the most entirely human." But there is a vein of contemporary affectation in the praise given to Zeus (Introd. p. xxi.) that

"there is no one to portray for us 'The Real Rufinus'; no dishonourable ghoul to 'howl up' and reprint some old, forgotten love-letters of 'pure Simonides,' proving him thereby not pure, in very sooth, but most unworthy—a weak and garrulous sensualist."

Now, really, one of the best functions of the Anthology is to cure intelligent and imaginative minds of a mawkish interest in the amours of Byron and Shelley, in the mis-published love-letters of Keats, in "the Harriet question," and all the rest of it—yet here, in a preface which will be, and ought to be, read, we have those miserable topics re-suggested in this deprecatory way. *κόσμον ἢ σιγὴ φέρει.* The bulk of the translations may be referred to four persons—Dr. R. Garnett, Miss Alma Strettell, Mr. Andrew Lang, and Mr. W. M. Hardinge. Mr. J. A. Symonds, Mr. E. Myers, Mr. Goldwin Smith, Prof. Lewis Campbell, are also represented, as well as some of our older writers. Of the first four, Mr. Lang shows the most evenly good craftsmanship throughout. He is nowhere better than in the rendering (Introd., p. xxviii.) of Meleager's lament for Heliodora. Miss Strettell is less evenly good; but at times writes admirably, as on p. 129, where she is rendering a sighing epitaph of Leonidas of Tarentum. Mr. Hardinge relapses often into very ordinary versification; but when he is bright, as in the version of Meleager on p. 155, he is very bright indeed. Yet here, we think, the form of the original poem is unduly interfered with. Dr. Garnett was certainly inspired with point and humour in rendering (p. 117) Leonidas thus:

"Menodotis' portrait here is kept;
Most odd it is
How very like to all the world, except
Menodotis."

But for sheer incisiveness we prefer the version of Nicarchus, by H. Wellealey, on p. 192.

"The screech-owl sings; death follows at her cries:

Demophilus strikes up; the screech-owl dies."

It is a pretty little book: sparks without smoke.

The Argonautica of Apollonius Rhodius. Translated into English Prose by Edward P. Coleridge. (Bell.) It would be curious to know how many people in the world have ever read Apollonius through. We should not like to affirm that Mr. Coleridge stands alone, but he must be one of a small band. It is not that Apollonius is not worth reading, but that what he has to tell has been very well told otherwise. Kingsley's "Argonauts" in the *Heroes*, and Morris's *Life and Death of Jason*, have told to thousands with applause a story which very few among those thousands will ever trace back, even with Mr. Coleridge's help, to its main origin, the *Argonautica* of Apollonius. As Mr. Coleridge points out, the latter part of the adventurers' voyage, as described by Apollonius, is neither traceable nor possible. You cannot, you never could, "row through rivers right across Dacia, Moesia, Illyria, and Dalmatia into the Adriatic" from the Danube. But, after all, this is only a legendary poem about an early voyage. The journey is not impossible, though it certainly involved the building of more than one Argo, and a good deal of foot travelling, too. Argo, one and indivisible, is just the extra touch of poetry that gives the legend its charm, while as history it

may be discounted. Mr. Coleridge has studied, we should say, good models of prose translation. Witness the transit of Argo through the Symplegades (Book ii., p. 72):

"So she sprang forward twice as far as any other ship would have yielded to rowers, and the oars bent like curved bows as the heroes strained. In that instant the vaulted wave was past them, and she at once was riding over the furious billow like a roller, plunging headlong forward o'er the trough of the sea. But the eddying current stayed the ship in the midst of The Olashers, and they quaked on either side, and thundered, and the ship-timbers throbbed. Then did Athens with her left hand hold the stubborn rock apart, while with her right she thrust them through upon their course; and the ship shot through the air like a winged arrow. Yet the rocks, ceaselessly dashing together, crushed off, in passing, the tip of the carved stern."

This is spirited; yet, in the final sentence, we must remark that it was Argo that was passing, not the rocks.

The Works of Flavius Josephus. Whiston's Translation, revised by the Rev. A. R. Shilleto. Life of Josephus. Antiquities of the Jews. In 3 vols. (Bell.) The old-fashioned and inaccurate translation by Whiston (1737) of "the learned and authentic Jewish historian and celebrated warrior" certainly needs revision if it is at all to hold its ground against the version of Trail and Taylor (1851); but we doubt whether the present revision is such as to ensure success. The editor promises to amend Whiston's baldness, prune and curtail his archaisms (!), correct his misspellings and mistranslations, and keep close to the text where he has been turgid and paraphrastic. Mr. Shilleto has, no doubt, overhauled the old book, and put right many obvious blunders; but he has by no means corrected it wherever correction was desirable, nor are all his changes changes for the better. Whiston knew enough of Roman usage to have doubts about making "Julius Cains" in Josephus xiv. 10, § 8, to be both praetor and consul (a translation of στρατηγὸς ὑπατος); but Mr. Shilleto shows no doubts. In many other matters, where independence would have been desirable, he follows him unquestioningly. On the other hand, no exception need be taken (in xx., 5, § 4) to Whiston's simple old phrase which tells how Cumanus felt "fear lest the multitude should go into a sedition"; but Mr. Shilleto must needs alter this to the slangy equivalent—"fearing that the multitude would go in for another riot." It is no doubt better to have his version than Whiston's, because it is founded on a newer text—though not the newest; but we still want a scholar who shall translate Josephus with full knowledge of technicalities and with decent respect for the English language.

Versions and Imitations in Greek and Latin. By William Wardlaw Waddell. (Glasgow: Maclehose.) This is a little book of a kind that was more common some years ago than at present. Originating, as the Latin preface leads us to suppose, in the competitions and rivalries of studious youth, it has been worked up and expanded in the writer's maturity, and shows the graceful imitative taste which classical studies so often leave as their memorial—too often as their sole memorial. Versions of Ariosto in Homeric Greek; pretty adaptations of such poems as "Begone Dull Care" into the style of the pseudo-Anacreon; Froissart's description of Sir John Assueton's exploit against the French knights, rendered into Herodotean prose (is ερηνηκῆσι a graceful equivalent for "French"?); the siege of Londonderry described in the style of Thucydides (a really considerable performance, both in quantity and quality); and a characteristic passage from *The Origin of Species*, put with great skill into scientific Greek, form the bulk of Mr. Waddell's

Greek diversions. Those in the Latin language seem to us less interesting. There is grace in the Alcaic rendering of Tennyson's "Love and Death." We observe that Mr. Waddell largely allows hiatus between the third and fourth lines of the Alcaic stanza, which Horace normally avoids; indeed, the third line, the crux of the metre, is roughly treated by him—e.g., in the spirited rendering of "Scots, wha hae" (p. 69), such a line as

"Siccabimus cum corde venas"

jars upon the ear. And the mixture of hexametric, elegiac, and nondescript metres in the version of "Lead, kindly Light," seems to us to imitate rather the outward form than the essence and music of the original. The epigram on Aristotle is neat:

ὃς ποτ' ἔριστον ἔθηκε τέλος προτέροισι σοφοῖσιν
εὖ ἐτέθη κέλνυ τοῦτον Ἀριστοτέλης.

NOTES AND NEWS.

MESSRS. GEORGE BELL & SONS are about to publish a volume of essays, entitled *The New Spirit*, by Mr. Havelock Ellis, editor of the "Contemporary Science" series and the "Mermaid" series of Elizabethan Dramatists. The volume will contain studies of five writers whose influence on the thought of the time has been, and is, considerable: Diderot, Heine, Ibsen, Walt Whitman, and Tolstoi. An introduction and conclusion will deal more generally with the problems of current life and thought.

MR. T. FISHER UNWIN will publish next week *Italian Characters in the Epoch of Unification*, by the Countess Martinengo Cesaresco, containing lives of the patriots Ugo Bassi, the Cairolis, Daniel Manin, Constance d'Azeglio, and others. The work will also be issued simultaneously by the Fratelli Trèves, of Milan.

MESSRS. R. BENTLEY & SON will shortly publish a new work of fiction by Hugh Westbury, which is understood to be the pseudonym of a well-known Liverpool journalist. The author's first book, *Frederick Hazleden*, was a bright story of contemporary English life. Its successor, to be entitled *Acte*, is a romance of the time of Nero; and Hugh Westbury has followed the early tradition which attributes the conversion of Acte to St. Paul.

THE March volume of the "Canterbury Poets" will contain *The Lady of Lyons and other Plays*, by Lord Lytton.

MESSRS. GEORG, of Basel, will shortly issue a French translation of the late Sir Francis Adams and Mr. C. D. Cunningham's work *The Swiss Confederation*, by M. Henry Loumyer, conseiller of the Belgian legation at Bern, and an old friend and colleague of the authors, M. Ruchonnet. The Swiss Minister of Justice and Police has written an introduction.

MESSRS. BICKERS & SONS announce *Induction and Deduction: a Historical and Critical Sketch of successive Philosophical Conceptions*, by Constance C. W. Naden, edited by Dr. R. Lewins.

A NEW and complete edition of William Leighton's Poems, with illustrations, is announced as to be published immediately by Mr. Elliot Stook.

MESSRS. FREDERICK WARNE & Co. have in the press a story entitled *Mine Own Familiar Friend*, by Miss A. L. Harris.

THE next addition to "Warne's London Library" will be an original story by Miss E. J. Clayden, entitled *By the World Forgot*.

THE American branch of the publishing business of Cassell & Co., Limited, has been acquired by a syndicate of Americans, trading, from and after January 1, under the designation of "The Cassell Publishing Company." The new company will be carried on under the management of Mr. Oscar M. Dunham, who has been associated for many years with the business; and it will continue to act as the agents throughout the United States and Canada for the sale of the publications and works of the English company, which on its part will act similarly in Great Britain, the colonies, and on the continent of Europe for the American publications of the Cassell Publishing Company.

A FRAGMENT of a MS. of the "Divina Commedia," consisting of four cantos of the *Paradiso*, has lately been discovered by Signor Zanino Volta, of Milan, in the binding of an old book belonging to the Biblioteca del Collegio Ghislieri at Pavia. Signor Volta assigns the MS., which must have been a handsome one, to the middle of the fourteenth century, and judges it to be the work of a Roman, Tuscan, or South Italian scribe. It is to be hoped that this interesting fragment will be printed.

MESSRS. SOTHERBY will sell on Monday and Tuesday of next week a miscellaneous collection of books and MSS. Besides the musical library of Mr. Alexander Foote, we notice the following attractive lots: Sir Walter Scott's MS. of the first canto of "The Lay of the Last Minstrel"; Moore's MS. of "Lalla Rookh," together with his corrected proof sheets; Tennyson's MS. of the lyrics interpolated in "The Princess," which vary considerably from the printed versions; Bishop Wilson's MS. diary during the last twelve years of his life at Calcutta; Sir John Franklin's MS. journal at Malta and the Ionian Islands in 1831; and two fine vellum MSS. of the fourteenth and fifteenth centuries—an illuminated *Horae*, and the latter half of Wiclif's translation of the Bible—which are believed to come from the Abbey of Reading. Among the printed books, we may mention Blake's *Marriage of Heaven and Hell*, *Book of Thel*, and *Visions of the Daughters of Albion*, bound up in one volume; and the Reports of the Council of the Royal Scottish Academy, from 1828 to 1881, illustrated with 154 portraits and 279 autograph letters.

THE trustees of the British Museum have just made a present of duplicates to the Guildhall Library, consisting of about 5000 books and 11,000 pamphlets. The English books, numbering upwards of 1700 volumes, include a valuable addition to the already rich collection of works relating to London. There are also numerous works in Welsh and Gaelic, Greek and Latin, French, Provençal and other dialects, German, Italian, Spanish, Portuguese, Dutch, Scandinavian, Russian, Hebrew, and Oriental languages. The *Pro Sacerdotum Barbis* of Valeriano Bolzani (1531), and the sermons preached at St. Peter's, Rome, in 1484, before the election of a Pope, are rare.

THE annual meeting of the Colonial Institute will be held on Tuesday next, February 18, at 4 p.m. The report to be presented by the council is of a very satisfactory character. The total income during 1889 amounted to £7738; and the number of fellows at the close of the year was 3562. The library now contains 7654 volumes, 3585 pamphlets, and 221 files of newspapers. In addition, files of 76 colonial newspapers have been forwarded to the British Museum for preservation there. It will be proposed to make a change in the rules, with the object of limiting admission to the Institute to British subjects.

THE complete collection of Signor Sella's magnificent photographs of the Caucasus, some

of which were shown by lantern to illustrate Mr. Douglas Freshfield's paper on Monday, will be on exhibition in the map-room of the Royal Geographical Society from Friday, February 14, till the end of the month.

Readers of *Travels in Tunisia*, by Alexander Graham and H. S. Ashbee (1887) will remember that one of the features of that altogether admirable book was a bibliography, which covered the entire period from the times of Carthage down to the French protectorate. This bibliography has now been reissued by Mr. Ashbee, in handsome large octavo (Dulau), with an appendix augmenting the number of titles by about one third, and a copious index to facilitate reference. To show how wide is the field covered, we may quote from the preface the following classification of the contents:—

"(1) books on Carthage and Utica, with their history and archaeology; (2) books on Tunisia, or on towns or separate districts of that country; (3) books partly on Tunisia; (4) books on the Barbary States (when Tunisia is included) and their piracies; (5) articles in *Sociétés' Transactions*, collections of *travels*, encyclopædias, magazines, and other periodicals; (6) dictionaries and manuals of conversation in the Arab language; (7) a few books not specially on Tunisia, but illustrating indirectly the religion, customs, antiquities, or language, ancient or modern, of that country; (8) Consular reports; (9) some works of the imagination—novels, dramas, and poems."

It is curious to note the favourable treatment which Northern Africa has received from bibliographers. To take only English works—Prince Ibrahim Hilmy has compiled two large though by no means exhaustive volumes of the literature relating to Egypt and the Sudan. For the Barbary States, Sir R. Lambert Playfair, our indefatigable consul-general, published a bibliography of Algeria two or three years ago through the Royal Geographical Society, and has just finished a companion work on Tripoli; while we understand that Dr. Robert Brown is well advanced with his bibliography of Morocco. What would not the student of Indian history give for similar help, even in detached portions of his vast subject?

UNIVERSITY JOTTINGS.

PROF. MAX MÜLLER was prevented by illness from beginning his second course of Gifford Lectures last week. A notice published at Glasgow states that the professor hopes to begin his lectures this week.

In Convocation at Oxford on Tuesday last, a statute proposing the abolition of the *viva voce* examination in Responsions was passed by a majority of 67 votes to 36.

PROF. JAMES STUART has resigned the chair of mechanism and applied mechanics at Cambridge, which he has held since the foundation of the office in 1875.

AMONG the public lectures announced at Oxford are two by Prof. Rhys, on "Celts and Pre-Celts"; and three by the Choragus, on "The Great Netherland Musicians and their Influence on Italy," "The Progress of Pure Choral Music in Italy," and "The Culmination of Pure Choral Music." The latter course will be delivered in the Sheldonian Theatre, with musical illustrations.

THE Fitzwilliam Museum syndicate at Cambridge have issued a report, proposing (*inter alia*) that Mr. M. R. James, of King's College, be re-appointed to the office of assistant-director of the museum, with the special duty of cataloguing and arranging the collection, which has lately been largely augmented through the excavations at Naukratis and in Cyprus.

At the meeting of the Ashmolean Society at Oxford on Monday last, Mr. F. R. Dixey read a paper on "The Wing-Markings of Butterflies as a Guide to their Phylogeny."

THE English translation of the "Ajax," to be performed at St. Andrews on Thursday next and the two following days, is that of Prof. Lewis Campbell; and the part of Athena will be taken by Mrs. Campbell.

PROF. H. A. STRONG, of University College, Liverpool, was elected a fellow of the Scottish Society of Literature and Art at the last meeting of the council of that society held on February 7.

THE *Durham University Journal* of February 8 contains a classified list of the public writings of the late Bishop Lightfoot. His letter on "The Muratorian Fragment" in the *ACADEMY* of September 21, 1889, is included; but not that which appeared in the *ACADEMY* of May 21, 1887, entitled "The Earliest Papal Catalogue," in which he claimed to discover the lost list of Hegesippus in Epiphanius, *Haer.* xxvii. 6.

PROF. MARGOLIOUTH's recent inaugural lecture at Oxford on "The Place of Ecclesiastics in Semitic Literature," which is reviewed in the *ACADEMY* this week, has been the subject of two elaborate articles in the *Oxford Magazine*, signed S. R. D.

TRANSLATION.

PLATO TO ASTER.

'Αστὴρ πρὶν μὲν ἔλαμπες ἐπὶ ζῳοῖσιν Ἔθνος
νῦν δὲ θανάῳ λυμπεῖς Ἑσπερος ἐν φθιμένοισι.
Anthologia Palatina, vii. 670.

SWIFT TO STELLA.

WHILE, Stella mine! bright life was thine,
My Morning Star wast thou.
E'en dead and gone, thou shinest on,
My Star of Evening now!

J. E. S.

OBITUARY.

MRS. JOSHUA STANGER.

MRS. STANGER, who died at Keswick on Thursday of last week, was a daughter of William Calvert, the only friend of Coleridge, and the brother of the Raisley Calvert who left £900 to Wordsworth. Brought up at Greta Bank (since the residence of the Speddings), her childhood was spent with Coleridge's and Southey's children, and she remembered both the poets, as well as Wordsworth and Shelley. Wordsworth visited at her father's house, and Shelley stayed a few days there on his way from Wales to Edinburgh in 1813. Her recollections of Hartley Coleridge were very intimate, and for Southey as a man she had a feeling of the deepest reverence. She died at 85 years of age, and was probably the last link with the poets of the Lake country.

A MEMORY.

M. S., obiit *Fieldside, Keswick, February 5, 1890.*

CHILD of the brother of that generous man
Who, vowed to Death, bequeathed his friend,
release

From trivial care, and gave the muses ease,
And set laborious Wordsworth in the van—
You knew Nurse Wilsey, coaxed Old Clogger Dan,
Climbed unproved on Southey's genial knees,
Watched for the bard's home-coming through
the trees,

And, wreath in hand, to crown the Laureate ran.
Bright shone the sun, the Orostwaite bells rang
clear,

When blue-eyed Sara and that Rydal maid,
The gentle Dora, tended you as bride.
But now another bridal morn is here,
Christ in the heavens has called you to His side,
And all the vale is rolled from sun to shade.

H. D. RAWNSLEY.

MAGAZINES AND REVIEWS.

WE cannot expect that every number of the *Antiquary* should be equally interesting. The one before us is, we are sorry to say, dull. The two articles on the Tudor Exhibition, by the Hon. Harold Dillon and the Baron de Cossion respectively, are the redeeming feature. The Baron de Cossion knows more of ancient arms and armour than any other dweller in England; no one can read the paper he has given us without learning much from it. The conference on altar stones contains facts which will be new to most of the readers. The Rev. Joseph Hirst has, we believe, made these objects his especial study. We wish the editor of the *Antiquary* would open his columns to correspondents, for the purpose of a full catalogue being made of the mediaeval altar-slabs which yet exist. We believe all the brasses now to be found in our churches have been catalogued. The old altar-stones have an interest for moderns, for many reasons. We fear that, when churches undergo the process called "restoration," ignorant workmen often destroy what time has so long spared. Miss Florence Layard tells a curious story of spiritual possession. The paper by the Rev. Alfred S. Porter on the mediaeval tiles of the priory of Great Malvern would have been more instructive if it had been accompanied by illustrations.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BELLY, F. *L'isthme américain: notes d'un premier voyage en 1888.* Paris: Fischbacher. 7 fr. 60 c.
CART, J. *Histoire de la liberté des cultes dans le canton de Vaud, 1798–1899.* Paris: Fischbacher. 4 fr.
CHAMPEAUX, A. de. *Histoire de la peinture décorative à toutes les époques.* Paris: Renouard. 15 fr.
COMTESSA, Le Comte G. de. *Le Comte d'Orsay: physiologie d'un roi de la mode.* Paris: Quantin. 8 fr.
HART, G. *Ursprung u. Verbreitung der Pyramus- u. Thibe-Sage.* Leipzig: Fock. 1 M. 60 Pf.
JOURN, H. *Charles Lebrun et les arts sous Louis XIV.* Paris: Renouard. 60 fr.
LAGERZ, G. B. de. *Les Normands dans les deux mondes.* Paris: Firmin-Didot. 5 fr.
MINOR, J. *Aus dem Schiller-Archiv. Ungedrucktes u. Unbekanntes zu Schillers Leben u. Schriften.* Weimar: Böhlau. 2 M.
NOTICE sur un manuscrit du XIV^e siècle, Les Heures du Maréchal de Boucicaut. Paris: Morgand. 160 fr.
RIS-PAGUOT. *Dictionnaire des poisons d'orfèvres.* Paris: Renouard. 15 fr.

HISTORY, ETC.

- AKTENSTÜCKE zur Wirthschaftspolitik d. Fürsten Bismarck. Hrg. v. H. v. Porchinger. 1. Bd. *Bis sur Uebernahme d. Handelsministeriums* (1880). Berlin: Hennig. 12 M.
AYENEL, le Vicomte G. d'. *Richelieu et la monarchie absolue.* T. 1. Paris: Plon. 7 fr. 60 c.
BAUDRILLART, A. *Philippe V. et la cour de France 1700–1718.* Paris: Firmin-Didot. 10 fr.
BAUZON, l'abbé. *Recherches historiques sur la persécution religieuse dans le département de Saône-et-Loire pendant la Révolution.* T. 1. Paris: Bouillon. 10 fr.
BIEN, Edmond. *Paris pendant la Terreur.* Paris: Didier. 8 fr. 50 c.
DENIFLE, H., et Aem. CHATELAIN. *Chartularium Universitatis Parisiensis. T. I. (ab anno MCO usque ad annum MCCLXXXVI).* Paris: Delalain. 80 fr.
DUQUET, A. *Guerre de 1870–1871. Paris: le quatre-Septembre et Ohatillon.* Paris: Charpentier. 3 fr. 50 c.
LEHMANN, E. *De publica Romanorum servitute quaestiones.* Leipzig: Fock. 1 M.
MUTTER, Berthold van. *La Suisse sous le pacte de 1815, 1815–1890.* Paris: Fischbacher. 8 fr.
PRESENSE, L. de. *L'Eglise et la Révolution française: histoire des relations de l'Eglise et de l'Etat de 1789 à 1814.* Paris: Fischbacher. 7 fr. 50 c.
RASTOUL, A. *Le Maréchal Baudouin, 1798–1871, d'après ses mémoires et des documents inédits.* Paris: Firmin-Didot. 5 fr.
SUBROUT, R. *Un corsaire malouin: Robert Surcouf.* Paris: Plon. 7 fr. 50 c.

PHYSICAL SCIENCE.

- BORNEMANN, J. G. *Beiträge zur Geologie u. Paläontologie. 1. Mit. Ueber den Buntsandstein in Deutschland u. seine Bedeutung f. die Trias.* Jena: Fischer. 7 M.
DELAFOUD. *Bassin houiller et permien d'Antun et d'Espinaç. Faec. I. Stratigraphie.* Paris: Baudry. 12 fr.

ROSENHOFER, A. F. *Afrikanische Schmetterlinge d. k. k. naturhistorischen Hofmuseums. I. Wien: Hölder. 2 M.*
 SCHULTZ, A. *Die Hymenopteren-Gruppe der Eurytomiden. 2. Abth. Wien: Hölder. 10 M.*

PHILOLOGY, ETC.

AVISTA. Edited by K. F. Geldner. II. Khorda Avesta. Fasc. 6. Stuttgart: Kohlhammer. 18 M.
 BURGASS, E. *Darstellung d. Dialects im XIII. u. XIV. Jhd. in den Départements Seine-Inférieure u. Eure auf Grund v. Urkunden unter gleichzeit. Vergleichg. m. dem heut. Patois. Leipzig: Fock. 2 M.*
 DEVAUX, A. *De l'étude des patois du haut Dauphiné. Paris: Welter. 2 fr. 50 c.*
 LIESEBERG, F. *Die Sieger Mundart e. Idiom d. Unterharzes, besonders hinsichtlich der Lautlehre dargestellt. Göttingen: Vandenhoeck. 4 M. 80 Pf.*
 PETER, J. *De C. Valerii Flaccidi vita et carmine. Leipzig: Fock. 1 M. 50 Pf.*
 SCALA, R. v. *Die Studien d. Polybios. I. Stuttgart: Kohlhammer. 5 M.*
 SUMMERS, F. *De Theophrasti Orphicæ forma antiquissima dissertatio. Berlin: Calvary. 1 M. 80 Pf.*

CORRESPONDENCE.

A DANISH CONTRIBUTION TO THE QUESTION OF THE ORIGIN OF PRINTING.

Copenhagen: Feb. 10, 1890.

The ACADEMY has for years endowed research by its large hospitality to students engaged in enquiries out of the common beat. Therefore is it that it has so many friends among the learned, the wide world over. How much light has been thrown in its columns on science manifold by the letters of so many "diggers" with pick or pen! One subject which went through many of your numbers, in papers afterwards collected by the ingenious author as a separate volume, was the discussion by Mr. Hessels on where, and by whom, printing was invented. They excited great interest among the class it concerned, and polemical pieces for and against have followed.

At Copenhagen, also, Mr. Hessels's articles were eagerly looked for, and privately much debated. Now, a new Danish Club having lately been organised here for ventilating everything connected with books and bookbinding, &c., the whole question has been taken up afresh by a veteran historical and literary writer, able to speak with authority, being also for many years a worker in the field of bibliography. This gentleman, well known in Great Britain, is Dr. O. Bruun, keeper of the Danish National Library. A few weeks ago came his quarto, pp. viii. and 92, under the title *De nyeste Undersøgelser om Bogtrykkerkunstens Opfindelse* (Philipsens Boghandel, Kjøbenhavn, 1889). It is the first volume issued by the above-mentioned "Forening for Boghaandværk." Besides engravings in the text, it has six facsimiles of rare leaves, partly printed in colours.

Characteristic of Dr. Bruun is a certain dry humour, which is very refreshing, combined with exceptional urbanity and modesty of tone. He not only knocks no one down, but he clenches nothing where there may be any loop-hole of doubt. He also appreciates the many difficulties—that the primitive press technicalities were written of in Latin; that the very oldest things bear no dates; that the transition from block-books, &c., to types will never be fully understood; that decisive contemporary documents are few or nowhere; and that no single man can properly consult and compare these scarce imprints, unavoidably scattered in public and private bookrooms. The whole treatise goes direct to the point, shows immense reading of the literature, and great personal labour. In style it is not intended for the indolent many, but will be welcomed by those especially interested in this pursuit. Chapter i. is given to Coster, the next to Gutenberg, the last to "The Technical Details connected with the Invention of Printing." This third chapter is of great value, and we gladly observe the librarian's familiarity with the mysteries of type metals, type cutting, type founding, the "chapel," ink, paper, and so on—an advantage

not many such writers have had. Dr. Bruun particularly shows his sagacity by insisting that the real kernel of the whole dispute is—the cutting and casting of movable metal types.

I dare not dwell on his pages; but the public may well expect some idea of his final verdict. I give it in a few lines as I can. At p. 58, after handling a crowd of very early statements, founded on fact or tradition, as to Gutenberg and Mainz, he says:

"But what can we produce from the same period as to Coster? Not one single word, merely that the *Cologne Chronicle* speaks of Dutch Donatuses."

And, again, at p. 84, 85:

"As far as I can see, it was Gutenberg who theoretically thought out the various steps in the art, and who practically took those steps. How or whence he got his first ideas is no business of mine, as little as what his imperfect beginnings may have been; for I cannot get hold of anything real on these heads. We have no sure notices as to the materials in the very earliest years; but we have the results staring us in the face, and these are eloquent enough. . . . Is there any chance that the future may bring evidence so strong as to overturn my theorem—that the art of printing books with movable cast types was first found by the genial mechanician and metal worker, Johan Gutenberg, who also constructed the earliest type-casting machine?"

GEORGE STEPHENS.

[We may mention that Mr. Hessels's championship of the claims of Coster has also called forth a reply from Italy—*L'Origine Tedesca e l'Origine Olandese dell' Invenzione della Stampa*, by C. Castellani (Venice: Ongania). We hope shortly to notice Signor Castellani's little book; at present we must be content to say that he is altogether in favour of Mainz and Gutenberg.—ED. ACADEMY.]

THE ETYMOLOGY OF "TERTRE."

Stanhoe Grange, Norfolk: Feb. 6, 1890.

If Mr. Bradley's conjecture (ACADEMY, January 18) that *tertre* comes from *terriatrum*, *terristra*, from Lat. *terra*, be unacceptable, I would suggest that the origin of the word might be found in the Lat. *titulus*.

In Late Latin *titulus* had a meaning of 'boundary,' 'limit' (see Du Cange, s.v. *Titulus*), whence, apparently, the Fr. *titre*, as a 'hunting-term,' got its meaning of 'post,' 'station':—"lieu, relais où l'on poste les chiens, pour courir la bête à propos quand elle passe" (Littré).

There seems no phonetic difficulty in the way of connecting *tertre*, O.Fr. *telre*, with *titre*, Prov. and O.Fr. (fifteenth and sixteenth centuries) *titre*, from Lat. *titulus*; and it requires no great effort to connect them in meaning likewise, if the above-mentioned sense of *titre* be taken into consideration.

The similarity in meaning between *titre*, as a hunting term, and *tristre* is striking; and one would be tempted to connect them were it not for the difficulty in that case of accounting for the *s* in the latter word.

I see, by the way, that Mr. Bradley, on the authority of Laourne, credits Froissart with the use of *tristre* in one of his poems in the sense of *tertre*, "mound." This instance was apparently unknown to Scheler, who only mentions the forms *terne*, *tieme*=*tertre*. These occur both in the *Chronicle* and in the poems.

PAGET TOYNBEE.

"KENEPAS" IN THE ANGLO-SAXON CHRONICLE.

Corpus Christi College, Oxford: Feb. 11, 1890.

Dr. H. Logeman, Professor of English in the University of Ghent, has kindly pointed out to me that my suggestion as to the mean-

ing of *kenepas* has been anticipated by Kluge in an article in Paul and Braune, *Beiträge* viii. 528-9, who says "Sollte man nicht ein altfriesisches *kenep* = alt nord. *kanpr* 'sohnurbart' anknüpfen dürfen?"

I am glad at any rate to have brought independent historical confirmation of a solution which Kluge proposed on purely philological grounds.

CHARLES PLUMMER.

"STORY OF THE NATIONS—EARLY BRITAIN."

Feb. 10, 1890.

Adverting to the review of this book in last week's ACADEMY, one of the most astonishing slips may be found in the full-page plate on p. 111. This engraving purports to represent two flint knives, in the chapter illustrative of the English Conquest. The illustration really shows to a much reduced scale the front and edge view of a large Palaeolithic implement, now in the collection of Dr. John Evans, which was found in the Stoke Newington gravels by Mr. Worthington G. Smith.

A.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 16, 4 p.m. South Place Institute: "National Life and Thought in Spain," by Mrs. Cunningham Graham.
 8 p.m. Ethical: "Friendship," by Mrs. Bryant.
 MONDAY, Feb. 17, 5 p.m. London Institution: "The Poetry of William Dunbar," by Prof. W. P. Ker.
 8 p.m. Royal Academy: "Sculpture in Greek Temples," I., by Mr. A. S. Murray.
 8 p.m. Society of Arts: "Lecture—'Stereotyping,' I., by Mr. Thomas Bolas.
 8 p.m. Aristotelian: "The Distinction between Society and the State," by Mr. J. S. Mann.
 TUESDAY, Feb. 18, 8 p.m. Royal Institution: "The Post-Darwinian Period," V., by Prof. G. J. Romanes.
 4 p.m. Colonial Institute: Annual Meeting.
 7.45 p.m. Statistical: "Statistics of Insanity in England, with special reference to Evidence of its increasing Prevalence," by Mr. N. A. Humphreys.
 8 p.m. Society of Arts: "Ocean Penny Postage and Cheap Telegraph Communication between England and all Parts of the Empire and America," by Mr. J. Henniker Heaton.
 8 p.m. Civil Engineers: "The Shanghai Water-Works," by J. W. Hart; "The Tyam Water-Works, Hong Kong," by J. Orange; "The Construction of the Yokohama Water-Works," by Mr. J. H. T. Turner.
 8.30 p.m. Zoological: "Additions to the Lizard Collection in the British Museum," I., by Mr. G. A. Boulenger; "A Guinea-fowl from Zambesi, allied to *Nomada cristata*," by Mr. P. L. Slater; "The Genus *Cyon*," by Dr. Mivart.
 WEDNESDAY, Feb. 19, 8 p.m. Society of Arts: "The Organisation of Secondary and Technical Education in London," by Prof. Silvanus P. Thompson.
 THURSDAY, Feb. 20, 8 p.m. Royal Institution: "The Three Stages of Shakspeare's Art," II., by Canon Alinger.
 7 p.m. London Institution: "Franz Schubert and his Successors," by Mr. Carl Armbruster.
 8 p.m. Royal Academy: "Sculpture in Greek Temples," II., by Mr. A. S. Murray.
 8 p.m. Linnean: "The Fruit and Seed of Juglandia," "The Shape of the Oak Leaf, and the Leaves of Viburnum," by Sir John Lubbock.
 8 p.m. Chemical: "The Behaviour of the more Stable Oxides at High Temperature," by Dr. G. H. Bailey, D.Sc., and Mr. W. B. Hopkins; "The Influence of Different Oxides on the Decomposition of Potassium Chlorate," by Mr. G. J. Fowler and Mr. J. Grant.
 8 p.m. Electrical Engineers.
 FRIDAY, February 21, 5 p.m. Physical: "A Carbon Deposit in a Blake Telephone Transmitter," by Mr. F. B. Hawes; "The Geometrical Construction of Direct Reading Scales for Reflecting Instruments," and "A Parallel Motion suitable for Recording Instruments," by Mr. A. P. Trotter; "Bertrand's Refractometer," by Prof. S. P. Thompson.
 8 p.m. Geological: Annual General Meeting.
 7.30 p.m. Civil Engineers: "Some Types of American Locomotives, and their Construction," by Mr. C. N. Goodall.
 8 p.m. Philological: a Dictionary Evening, by Mr. Henry Bradley.
 9 p.m. Royal Institution: "Magnetic Phenomena," by Mr. Sheldford Bidwell.
 SATURDAY, Feb. 22, 8 p.m. Royal Institution: "Electricity and Magnetism," II., by Lord Rayleigh.
 8.45 p.m. Botanic: General Fortnightly Meeting.
 8 p.m. London Geological Field Club: "The Tertiary Rocks on which London Stands," II., by Prof. H. G. Seeley.

SCIENCE.

An Essay on the Place of Ecclesiastical in Semitic Literature. Inaugural Lecture by D. S. Margoliouth, Laudian Professor of Arabic. (Oxford: Clarendon Press.)

IN a work on Hebrew wisdom, called *Job and Solomon* (1887), I called the attention of English students to an important essay by Prof. Bickell, in which he claimed to be able to retranslate the Book of Ecclesiastical into Hebrew by comparing the three chief ancient versions, especially the Greek and the Syriac. In the judgment of this eminent Hebrew and Syriac scholar, Sirach (as we will call the book) consists of seven-syllabled verses, which in the "alphabetic song on Wisdom" (*Eccles.* li. 13-30) are linked together in four-lined strophes, but elsewhere in simple distichs. I stated that I reserved my opinion on Bickell's theory as to the possibility of an approximately correct restoration of the text of Ben Sira till the appearance of a complete edition from his pen. Three times in the same year* Bickell announced his intention more or less distinctly of publishing the "Urtext" of Sirach. I fear that illness has compelled him to postpone his plan, otherwise I am certain that the news of Prof. Margoliouth's gallant attempt to do the same work would have roused the veteran to activity. So far as the short published specimen of Bickell's "Urtext" goes, he does not entirely agree with the Oxford scholar in his view of the character of Ben Sira's Hebrew. This, however, is comparatively a slight matter. What is important is that knights should observe the rules of the tourney, and be courteous and even generous. If Nöldeke's brief reference to Sirach in his *Alttestamentliche Literatur* had a claim to be mentioned, surely Bickell's learned article and threefold announcement of his project had a greater claim. It was not enough to refer to this brilliant innovator's doctrine of Biblical metres; a candid admission of his priority in Sirach studies would have honoured the junior scholar, and prepossessed us in favour of his work. In fact, Prof. Margoliouth's merits are such that he could well have afforded to recognise his predecessor. Few men of his age have given so many proofs of varied linguistic attainments as he has done; and it is no secret that the prize-dissertation out of which his later work has grown (the present lecture is the "prodromus" of a book) was far above the ordinary standard for such compositions. His ingenuity, too, as his emendations of Greek and Arabic texts have proved, is at least equal to his scholarship; and it is this ingenuity which has somewhat imperilled the fruits of his earlier researches. His object in the dissertation was to compare the Greek and Syriac, and to follow the traces of the "Urtext" which, as anyone who looks closely will admit, gleam now and again through those versions. But his ambition has grown since then. He wishes to retranslate the book verse by verse into metrical New-Hebrew; and he gives us in this lecture specimens of his translation, justifying them by philological notes of great interest and full of surprises.

* *Zeitschrift für katholische Theologie*, 1882, pp. 326-332; *Carmina Vet. Test. Metrica*, 1882, *proel.*, p. 4; *Dichtungen der Hebräer*, I, 1882, p. viii.

For a surprise it will certainly be to many readers to find how large a New-Hebrew element Prof. Margoliouth admits into the diction of Ben Sira. Though later in point of time than Ecclesiastes, one would not have expected this writer to have wandered so far from the old paths. The lecturer, indeed, is not much surprised. At least, upon consideration he finds that the result is perfectly natural, now that he has given up the assumption under which he says that Dr. Edersheim and he had at first worked, that "the language of Ben Sira was the language of the prophets" (p. 6). This extraordinary assumption (did Dr. Edersheim really share it?) has been followed by as strange a reaction. He now thinks, having separated himself (only for a time, I hope) from critical Hebrew scholars everywhere, that the books of the Old Testament can be arranged chronologically with reference to their linguistic types—a paradoxical view which I can only account for by the bifurcation which is still too prevalent in Oxford between the study of the language and that of the "subject-matter" of the Old Testament. Upon this new assumption Prof. Margoliouth can bring himself to believe that the vocabulary of Sirach is practically that of the *Aboth d'Rabbi Nathan*—later, that is, than the Mishna itself, and, further, to accept "a whole dictionary of philosophical terms, of logical phrases, of legal and of theosophical expressions," and a large amount of "serious alteration" of the "structure and grammar of the language" (pp. 6, 21). Now, I suppose there is no competent scholar who really supposes that "the language of Ben Sira was the language of the prophets." Most will agree with Delitzsch that, without assuming the complete accuracy of the quotations from Sirach in the Talmud and Midrash, the style of the "Urtext," though modelled upon the "Solomonic," was yet not free from those later words and idioms which were the germ of the Rabbinic dialect (see *Zur Gesch. der jüdischen Poesie*, 1836, p. 21). And can we, on grounds supplied by uncertain and often most precarious inferences from the versions, venture to accept Prof. Margoliouth's conclusions, however seemingly advantageous to a literalistic theology which ought to be extinct, and is certainly not that of the able editor of *Lux Mundi*? I do not wish to speak disparagingly of the author's "restorations." They are not purely arbitrary; there is a method in what may seem to some so wild. But the guiding clue is, unfortunately, that of a doubtful metrical theory. If it be true, as even the author admits, that that brilliant innovator, Gustav Bickell, has not thoroughly made out his case for the metrical character of Old Testament poetry, is it likely that a restoration of the "Urtext" of Sirach would be more successful? I do not say that there are not many traces of metre in the Old Testament poetry, nor that passages of Sirach could not be restored in metre with some probability. There are lines in the two specimen-versions (xii. 8-11, and xvi. 17-23) which may be approximately correct. But the attempt to produce a connected restoration of a metrical Hebrew text seems to me hopeless, and I fancy that Bickell himself must have found this out. In dealing with Old Testament poetry, that great metrician had at least an

early traditional form of the Hebrew text, besides the versions, to work upon; but in Sirach he has but the versions.

It would be interesting to compare Bickell's restoration, which I suppose is partly ready, with that of Prof. Margoliouth. Has the former lighted independently on such a bold restoration as the latter has given of xvi. 21? The note which seeks to justify the translation, "No eye beholds my doings," is one of those surprises of which I spoke. I will not enter at much length into philological criticism. How acute the author is, and at the same time how daring, I need not say. But I will mention three of the more prominent of his many bold suggestions (pp. 14-16). The first is that *παρρησία*, in a saying inserted by MS. 248 at Eccles. xviii. 29, is merely a transliteration of Hebrew *par'ōsh* "flea," and that the Greek words (see p. 14) are a stupid rendering of a Hebrew proverb meaning "a live flea by itself is better than a couple of dead lions (literally, a dead lion taking hold of a dead lion)." The second is that an equally unintelligible Greek saying inserted by MS. 248 at xviii. 9 means, when put into Hebrew, "and all the years have not the same number," at the cost of admitting the hybrid grammatical form *hashshonāthā* ("the years" = *ἡ κοίτη*). The third, that another inserted passage at xxii. 23, which runs, according to the Greek, "one must not always despise the circumference" (!), means, according to the New-Hebrew "Urtext," "one must not despise a learned man who is a beggar." A very suitable parallel to the second clause, "nor should a brainless man that is rich be admired"; but gained at the cost of accepting not merely the Targumic *b'sar* "to despise," but a form nowhere attested in Hebrew or Syriac, *'alim* (cf. Arabic *'alim* "a learned man"). This last importation of an Arabic exotic must be taken with Prof. Margoliouth's note (p. 20) on the second clause of xvii. 30, "because the son of man is not immortal." The Hebrew for "immortal," he thinks, was *'olāmī*, an equivalent, to which he was guided by a curious "error" of the Syriac version, "for his thoughts are not man's thoughts"; i.e., *'ilmō* from a supposed word *'ālem* "intellect," cf. Arabic *'ilm* "knowledge." If Sirach wrote *'olāmī*, I do not wonder that the Syriac translator made a mistake; but I do wonder that instead of giving this Hebrew word (coined *ex hyp.* by Sirach) its natural Syriac meaning, "mundane" (often in Fathers: see Payne Smith), he went out of his way to select an Arabizing word, which all the world had forgotten till Drusius re-created it for another passage in Sirach, and Hitzig (thinking perhaps of the connexion invented by Arabic lexicographers between *'alam* "world," and *'alima* "to know") clung at it to explain a hard passage in Ecclesiastes (Eccles. iii. 11). I need hardly add that Prof. Margoliouth follows Drusius in his interpretation of Eccles. vi. 22. But may not that hard passage simply mean that Wisdom being pre-mundane, and having "come forth from the mouth of the Most High" (xxiv. 3), none can know her real name except by divine revelation? (Comp. Judges xiii. 18, Rev. xix. 12, 13.)

My conclusion is that Prof. Margoliouth's judgment is not equal to his learning. He

forms his opinions rapidly, and is very confident of their correctness. But he has fallen into many snares from which a less brilliant scholar would have escaped. He is also too fond of out-of-the-way learning, and of misleading antitheses. I trust, however, that his labour will not be thrown away. It cannot be so, of course, as regards himself; but the public of scholars ought to profit by his very careful comparison of the Greek and Syriac versions. No more important task has been undertaken by English Hetrasts in our day, and no one is more fitted to perform it than Prof. Margoliouth, if he will but be on his guard against himself. There should be no digressions, no useless learning, no importation of "dialectic words for which we should search the Rabbinic literature in vain." Condensed critical annotations are wanted, not a complete "restoration" of the "Urtext." Prof. Margoliouth, who has already shown such self-restraint in his edition and translation of an Arabic commentary on Daniel by a Karaite Jew (*Anecdota Oxoniensia*, 1889), ought not to find this limitation of his field too irksome. And I must regretfully express the hope that he will revise his unfortunate utterances upon Old Testament criticism and modern theology in the last three pages of this lecture—assuring him, first, that critics are no more the foes of prophecy and revelation than he is; and, secondly, that if advanced criticism of the prophetic writings is reconcilable with the debased Hebrew of Ecclesiastes it is equally so with any conceivable results of the criticism of the text of Ecclesiasticus.

T. K. CHRYNE.

CORRESPONDENCE.

CATULLUS XXV. 5.

Trinity College, Dublin: Jan. 31, 1890.

This is the Catullian crux. I print it in full:

"Cicade Thalle mollior cuniculi capillo,
Vel anseris medullula vel imula oricilla

"Idemque Thalle turbida rapacior procella,
Cum diua mulier aries ostendit oscitantes,
Remitte pallium mihi meum, quod involasti
Sudarumque Saetabum catagraphosque Thynos,
Inepte quae palam soles habere tamquam avita.
Quae nunc tuis ab unguibus reglutina et remitte,
Ne laneum latusculum manueque mollicellas
Inusta turpiter tibi flagella conscribillent,
Et insolenter aestues, velut minuta magno
Deprensa navis in mari vesante vento."

Scholars know the variants by heart. O has *mulier aries*, G *mulier alios*, with *aves* as well as *aries* written above *alios*. The large majority of second-rate MSS. have *mulier aves*, and it is from *mulier aves* I deduce what I believe Catullus wrote:

"Cum diua miluorum aves ostendit oscitantes."

"When the goddess of kites shows you birds agape." *Miluorum* is used in its metaphorical sense of rapacious thieves; and the metaphor is continued in *involasti*, "which you swooped on," and in *unguibus*, "your talons." I think this clears up, what so sadly wanted clearing up—the use of *diua*. *Diua* could not possibly stand by itself; *diua miluorum* is *diua furum*, the patroness of thieves, Laverna. No metaphor is more common than the comparison of a thief to a hawk; and that that must have been the metaphor here is shown by the sequel. Cf. Plaut. *Poen.* 5.5.13: *male ego metuo miluos*: *Male illa bestia est: ne forte me auferat, pullum tuum.* Pers. 3.3.5: *pecuniae accipiter.* Bacch. 2.3.40. *em, accipitrina haec nunc erit.* NIC.

Deceptus sum: Autolyco hospiti aurum credidi. Pseud. 3.2.62: *an invenire postulas quemquam coquam, Nisi miluinis aut uquilinis unguis?* It may not be a mere coincidence that another cook, another man of *miluinis unguis*, appeals to Laverna in the *Aulularia* as his patroness (*Aul.* 3.2.31).

ARTHUR PALMER.

SCIENCE NOTES.

At the last meeting of the Zoological Society, Mr. A. D. Bartlett communicated some observations on wolves, jackals, dogs, and foxes, based mainly upon his experience of those in the Gardens. His remarks tended to prove that all the varieties of the domestic dog owe their origin to wolves and jackals, the habit of barking having been acquired under the influence of domestication; and that the dog is the most perfectly domesticated of all animals. At the next meeting, Prof. St. George Mivart will read a paper upon "The Genus *Cyon*"—the wild dog of India.

We have received a budget of the valuable papers issued as *Bulletins* by the Geological Survey of the United States. Several of these are by Mr. R. S. Woodward, who has charge of the mathematical division of the work of the survey, and from their nature will interest the geographer rather than the geologist. In one of them Mr. Woodward enters into a learned discussion of the form and position of the sea-level, while in another he reports on the determination of certain astronomic positions in Missouri, Kansas, and New Mexico; and in a third he offers a series of mathematical formulae and tables to facilitate the construction and use of maps. Palaeontologists will be glad to see Dr. C. A. White's beautifully illustrated descriptions of certain invertebrate fossils from various localities on the Pacific coast, including a collection from Alaska, all of which are new. Dr. J. O. Russell contributes a memoir of high geological merit on the subaerial decay of rocks. He also discusses the cause of the red colour of certain rocks, like the sandstones, shales, and marls of the Trias. Having shown that crystalline rocks may, on their decay, produce red sands coated with ferric oxide due to the decomposition of hornblende, mica, and other iron-bearing minerals, he concludes that the red sandstones may have derived their colour during the subaerial disintegration of the rocks whence they were originally derived. Prof. Shaler devotes a *Bulletin* to a description of the geology of Nantucket, an island off New England, consisting mainly of glacial sands, clays, and gravels.

PHILOLOGY NOTES.

MESSRS. KING & COOKSON have been encouraged by the success of their *Principles of Sound and Inflection in Greek and Latin* to compile an abridgment of that work for the use of junior students. (Oxford: Clarendon Press.) At the same time, they have somewhat modified the general character of the original by adding a fresh chapter on comparative syntax, which they state to be mainly based upon Delbrück's *Syntaktische Forschungen* and Monro's *Homeric Grammar*. This change is expressed in the new title, "An Introduction to the Comparative Grammar of Greek and Latin." So far as we know, the book has no rival as a manual of the modern doctrines of classical philology for the higher forms of schools.

Another excellent school-book—Dr. James Gow's *Companion to School Classics*—has received the compliment of being translated into French by M. Salomon Reinach, who, apart from his well-known works on archaeology, is himself

the author of a *Manuel de Philologie Classique*, in two volumes. The translation is styled *Minerva*. (Paris: Hachette.) On the whole, the original is followed closely, though the chapter on the history of philosophy is omitted, as not being required for French schools, and the number of illustrations is increased from French sources. It may be prejudice, but we prefer the typography of the English book, though no doubt the French is the cheaper.

THE seventh volume of Coray's posthumous works, which was published last year (Athens: Constantinides), contains that scholar's notes on Hesychius and critical emendations of his text. It was known that he had written such remarks and corrections, from references that he made to them in his other works; but they were supposed to have been lost until quite recently, when Coray's copy of Alberti's edition of the *Lexicon* was found in Chios, with the marginalia in his handwriting. These have been edited by Prof. Damalas of Athens, and the work is published at the expense of several natives of Chios who are resident in Alexandria. The editor has introduced, along with Coray's notes, the remarks on the same words in Moritz Schmidt's five-volume edition of Hesychius, "in order," as he says, "to prove the critical and philological acuteness and learning of Coray, whose corrections in many points are confirmed by those of later critics, while in others they surpass theirs, and succeed, where others have failed, in throwing light on the right reading of the frequently corrupt text, which is of the greatest value both for the ancient and the modern language, and for the study of the Greek dialects."

A perusal of the book will show that this is no idle vaunt, and will arouse the reader's admiration for Coray's extraordinarily wide and minute acquaintance with Greek literature and the criticism of it, and for his readiness in applying this knowledge. It will further be seen how great an advantage he possessed in the matter of interpretation from his familiarity with Greek as his native tongue, and also from his extensive acquaintance with other modern languages, the idioms of which often furnish him with serviceable analogies. The work is one the publication of which should excite the gratitude of scholars and lexicographers.

MEETINGS OF SOCIETIES.

OLIPTON SHAKSPEARE SOCIETY.—(Saturday, Jan. 25.)

W. O. H. CROSS, Esq., in the chair.—Mr. J. W. Mills, in a paper on "Dryden's 'Essay on Dramatic Poesy,'" called attention to its detailed references to the dramatic unities and to Dryden's surprising statements that all tragedies should be written in rhyme, and that because rhyme is to us in lieu of quantity to the ancients.—Mr. Walter Strachan read a paper entitled "The Ethics of 'Measure for Measure,'" saying that many a sermon preached in rolling periods through some vast, crowded minster has lacked the noble teaching of this play, which brings powerfully before us the weakness of man's nature, the divine character of forgiveness, the sanctity of woman's honour; and Shakspeare here, as elsewhere, shows that in the worst of men there is still some germ of goodness.—Mr. John Taylor, in a paper on "Shakspeare's Monks and Nuns," said that, while it was not correct to allege, with Mr. Goldwin Smith, that Shakspeare had no tinge of sympathy with Roman Catholic asceticism, it could not be shown, as M. Rio and others would have us believe, that he belonged to that Church. We need not assume Chaucer to have been a separatist from the Church on account of his sarcastic delineation of monks and friars, or Lord Tennyson to be a secret Romanist because of his sympathetic portrayal of St. Agnes or Sir Galahad. Neither need we consider the author of "Measure for Measure" to have been of the pre-Reformation faith by reason of his recognition of sincerity and sanctity where less tolerant minds could discover but self-delusion and hypocrisy. The adversary

of monasticism will in vain search Shakspeare for fine passages in reprobation of monks and nuns and of their devotional practices. Chaucer, when the abbey was in full splendour, makes his representative abbot and friar as the veriest worldlings. But there is nothing of the kind in Shakspeare. He represents them as sedate and reverend men with full sense of the responsibility of their profession. Had the Duke in "Measure for Measure" been a true friar, he would hardly have won our respect for veracity, seeing his methods of falsehood, circumvention, and under-plot in securing the success of his policy. And had Isabella been a confessed nun, her intemperate outbreaks would have been sadly inconsistent. As it is, it is difficult, notwithstanding her obdurate and sublime chastity, to admire one who, in her first enthusiasm for recluse life, thought the rules of her order not sufficiently austere, and yet at the last renounced them altogether, and forsook her cell for a court. Shakspeare saves his real monks and friars and nuns from such worldly tarnish.—Mr. L. M. Griffiths discussed some various readings in "Measure for Measure."

OTYMBRODORION SOCIETY.—(Wednesday, January 29.)

STEPHEN EVANS, Esq., in the chair.—Prof. Dobbie, of the University College of North Wales, read a paper on "Scientific Farming as applied to Wales," and explained the steps taken towards organising a complete system of agricultural education in the principality. The scheme proposed and now partly carried out in regard to North Wales implies: (1) the equipment of an agricultural department at the college at Bangor; (2) the establishment of local schools, at which work of the following kind would be carried on: (a) lectures in all the departments of agriculture, (b) classes in agriculture, and in the sciences most intimately related to agriculture, (c) instruction in dairy work, (d) field experiments; (3) the promotion of agricultural instruction in primary schools. This scheme seeks to embody the following principles, which are essential, in Prof. Dobbie's opinion, to the success of any comprehensive system of education in agriculture: first the association of agricultural with general education, whereby the narrowing influences of special education are guarded against; second, utilisation to the utmost of an existing means of instruction; third, regard for the special requirements of each district.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, February 3.)

PROF. T. McK. HUGHES, president, in the chair.—Archdeacon Chapman read a communication and exhibited documents on the purchase of the manor and advowson of Mepal in the fourteenth century by the prior and convent of Ely, as witnessed by a series of parchments which are preserved in the muniment-room of the cathedral. The document of chief interest which he exhibited was a Computus Roll of a certain monk, William of Wysbech by name, presented to the chapter in the year 1361, which contained a detailed account of moneys which he had received and expended for the convent, in the purchase and mortification of the manor and church. By this account it was shown that only a small portion of the necessary funds were provided from the treasury of the house, the greater part having been voluntarily subscribed by the monks themselves and their friends in the neighbourhood. The names of all the donors are set out at length with the sums which they gave; and special gifts are recorded of silver vessels, fork, cups, and mazer-bowls. The amount of the purchase-money is the first item on the debit side; and there follows an exact entry of three several journeys which the monk had taken to London for the purpose of obtaining the king's licence for the conveyance of the property to the Church of Ely, with his personal expenses, and the fees which he paid to the various officers of the king. Other documents, to the number of twenty-four, were also shown and described, by which were illustrated the several legal processes which had to be gone through, and the various transfers which had to be effected, before the requirements of the mortmain-acts of that time could be satisfied, and the property legally conveyed to the "dead hand" of the

Church.—Mr. E. A. W. Budge commented as follows on the Syriac and Coptic versions of the Martyrdom of St. George of Cappadocia, the patron saint of England: A few years ago I became aware of the existence of a Coptic MS. containing the history of George of Cappadocia, his martyrdom, the building of his shrine, Lydda, and the miracles which took place in it. This MS. belongs to one of the old collections preserved in the Bodleian Library at Oxford, and is divided into three sections. The first gives a brief account of his life and martyrdom, and was written by his servant, Pasikrates, who professes to have been present during the whole time of his master's torture, and to have witnessed his death. The second relates the account of the bringing of George's body from Tyre to Diospolis, and the building of a shrine there by his kinsman, called Andrew. This section purports to have been written by Theodosius, Bishop of Jerusalem. The third section contains the narrative of the miracles which took place in the shrine, and gives an account of the death of Diocletian by miraculous means. This MS. is written in the Memphitic, or Coptic dialect of Lower Egypt. There is preserved in the Vatican an encomium upon St. George of Cappadocia by Theodotus, Bishop of Ancyra, whose testimony is perhaps the most valuable of all, for it preserves many details which amplify the brief narratives of Pasikrates and Theodosius. Theodotus is probably to be identified with the Palestinian monk who caused a disturbance at the Council of Chalcedon, A.D. 451, and who afterwards came to Jerusalem and usurped the throne of Juvenal, from which he was expelled about the year 453. The work of Theodotus is referred to and quoted by Theodotus, who lived in the early part of the fifth century. Thus we have two full accounts of the martyrdom of St. George written before the end of the fifth century. We may take the matter a step further back, to prove that the story was known at the end of the third century; for we are distinctly told that Diocletian sent one of his generals called Eulichos, to demolish a shrine in Syria built in honour of St. George. The Coptic account, however, of the martyrdom, which appears to have been translated from the Greek, has been so altered by the Coptic scribe that the original form of the story has quite disappeared in this version. I may say in passing that this version was read publicly in the churches of Upper Egypt soon after the sixth century. As the work was known in Egypt at an early date, it follows as a matter of course that it would also be known to the Syrian monks who lived in the Soete desert. We should then expect that a translation into Syriac would very soon be made by them, and this turns out to be actually the case. We have in the British Museum three Syriac MSS. containing the history of St. George. They were written in the sixth, eleventh, and twelfth centuries respectively. A fourth MS., of great value for the text, which is indicated in this paper by D, is preserved in the University Library of Cambridge. If we compare the Coptic and Syriac versions of the history of St. George as we know it from the MSS. described above, we shall see that they are to all intents and purposes identical, and that they appear to have been translated from a Greek original. It is true that the Syriac account differs in some respects from the Greek version published by Pappenbroch in the *Acta Sanctorum*; nevertheless, making allowance for variant readings in the Greek MSS., it is quite clear that these two versions are the same. The Syriac version is simpler in form, and has less of the miraculous in it than the Coptic; and as the Syriac MSS. are older by three centuries than any Coptic MSS. known to us, we may assume at once that the additions in the Coptic version were added from the imagination of the scribe. As the Coptic version of the story has already been published by the present writer, it will only be necessary here to give the Syriac text of the history with the variant readings of the four MSS., together with an English translation of it. This translation was read, and some observations were made by Mr. Budge, and comparisons drawn between it and the myth, common to so many nations, of the combat between light and darkness.—Mr. Hurton observed that the legends of St. George the Martyr assumed such a variety of form that it seemed impossible to ascribe them all to one origin. Canon Maclean, of the Arch-

bishop's Mission to the Nestorians or Eastern Syrians, had been making translations from their *Euchologion*; and among the features of a very scanty Hagiology, including the commemoration of the seven Maccabean martyrs and a few other saints, a conspicuous place was given to St. George the Martyr, which was a striking evidence of the widely extended influence of his name.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, February 6.)

MR. T. H. BAYLIS, Q.C., in the chair.—Mr. J. I. André read a paper on Burton Church, Sussex, an edifice uninteresting as regards its structural features but containing a good screen and loft (the latter seldom met with in Sussex churches); a remarkable fragment of wall-painting representing a female tied head downwards to a Saltire Cross; and several sepulchral monuments. The most remarkable were an effigy of a lady only 3ft. 6in. long, and a brass to the memory of Dame Goring, which has the peculiarity of showing her dressed in an heraldic tabard.—The Rev. Dr. J. C. Cox read a paper on a private seal, engraved on amber, thirteenth century, found in a stone coffin in the church of Old Malton. On the seal is the following inscription: "Secretum signum fons piscis avis leo lignum." Dr. Cox also exhibited some Celtic pottery, Samian and pseudo-Samian ware, flint flakes, bronze bangle and Roman fibula, lately found in Deep Dale Cavern, near Buxton, in Derbyshire.

FINE ART.

THE ART MAGAZINES.

WE prefer Jacques when he is content to be Jacques, and not trying to be J. F. Millet, as he is in the picture goupil-gravured for the *Magazine of Art*. The woodcuts for "Current Art" are as good as usual; but what does the writer intend when he says that of late years Mr. Hubert Vos has "borne much of the stress and strain of the Suffolk-street Exhibition." Does it simply mean that he has sent several pictures there, and does this hurt him very much? Mr. Alfred Gilbert's memorial tablet to the memory of the late Mr. William Graham is interesting, but the engraving is ineffective. In No. VIII. of "Glimpses of Artist Life," Mr. Spielmann reads some excellent lessons to art critics, which are noticed elsewhere in the ACADEMY. Is he really serious in thinking that the technique of David's "Mme. de Récamier" is simply contemptible; and, if so, what does he mean by "technique"? And, surely, he is too confident in his view that there are many masterpieces in the National Gallery that "please everybody at all times." We doubt if there is one which has not been severely criticised, especially by those most one-sided and most virulent of all art critics—the artists themselves. In this very number of the *Magazine of Art* Mr. Ford Madox Brown falls foul of the Ansidei Madonna in a way that makes us wish that we could have Raphael's opinion of Mr. Brown's mural paintings at Manchester.]

We are sorry to learn that the portrait of a young lady etched by Mlle. Poynot for the *Portfolio* is "not one of the least charming" of M. Chaplin's female studies, for we like neither the young lady nor her cat. We are told that she is dressed with "the combination of extreme simplicity and lightness which belongs to her age and class," which raises a question as to which class a young French lady of sixteen or seventeen belongs who wears absolutely nothing above her corsage but a scarf of gauze. The etching by Mr. H. Macbeth Raeburn, after Van Dyck's picture of David Ryckaert in the Madrid Gallery, is finely drawn and brilliant—more, indeed, like a Rembrandt than a Vandyck in its powerful and apparently somewhat capricious lighting. For

its articles on "The British Seas," the *Portfolio* has secured the lively and competent pen of Mr. Clark Russell; but the most interesting article is that by the editor upon Mr. Joseph Pennell, whose recent eulogium of modern pen-drawing is dissected by Mr. Hamerton in his usually patient and skilful way. He is very delicate—almost tender—in his manipulation, but he lays bare the bone when he says:

"The distinct tendency is to take away pen drawing from the painters and etchers, and hand it over to a new class of specialists, men of unapproachable manual cleverness, who can hold their own not by any intellectual or really artistic superiority, but by pure manual mastery. Well, perhaps it is coming to this; but last week, among the drawings in the Louvre, such a consummation did not seem to me desirable."

The *Art Journal* is setting a good example in choosing as subjects for its etchings some of the most remarkable pictures by the younger painters. Last month Mr. C. N. Kennedy's "Neptune," which was one of the features of the New Gallery last year, was so honoured; and this month we have Mr. Frank Bramley's "A Hopeless Dawn" (excellently etched by Mr. James Dobie), which was purchased by the Chantrey Trustees from the walls of the Royal Academy in 1880. This journal has done well also in securing Mrs. Henry Ady's (Miss Julia Cartwright) interesting article on "Vanishing Rome," together with the charming illustrations of scenes which will soon be swept away. The insertion in this number of some portraits of Robert and Elizabeth Barrett Browning, by their old friend, Mr. Rudolf Lehmann, is also a sign of editorial energy in a good direction; but it is doubtful whether a little more delay would not have been politic in this case, in order to insure satisfactory reproductions of the portraits, especially that after the oil picture of the poet. "The Royal Academy in the Last Century" is the first of what promises to be a very interesting and valuable series of papers by two authors with unusual opportunities for doing justice to their subject. These are Mr. Hodgson, the present librarian, and Mr. Eaton, the present secretary, of the Academy.

MR. JOHNSON'S PICTURES OF HIGHLAND SPORTS.

THE term Highland Sports is so much associated with the sword-dance, tossing the caber, and such-like athletic entertainments, that the title of Mr. C. E. Johnson's exhibition is calculated to raise expectations which are not unpleasantly disappointed when we find that the artist has only departed so far from his usual habits as to give us deerstalkers and salmon-fishers instead of those more bucolic or romantic personages which he usually introduces into his landscapes. If to some it may appear that sportsmen in tweed suits handling the gun and the rod do not add much to the solemnity of Ben Nevis or the savage majesty of the "Coolins" (as the catalogue phonetically calls the celebrated crags which tower above Loch Coruisk), they must at least admit that Mr. Johnson has never painted the noble scenery of the Highlands with greater skill or with a truer feeling for its grandeur. Art and sport seldom pull so well together as in this fine series of pictures. This is partly because Mr. Johnson is something of a sportsman as well as more than something of an artist, and knows not only how to handle a rod or a gun but how they look when they are handled properly. It is, however, the clever choice of subject, the artistic selection of the most pictorial as well as the most exciting moments which is of chief importance in conciliating his double ranks of critics.

All Mr. Johnson's larger pictures are successful. In one we see a fisherman casting his fly over the "Fank Pool" in the river Orchy—not only a lovely but a "likely" spot (12). In another, a stalker and his gillie, hidden by masses of rock and the slope of the mountain, have just come within shot of a fine stag who raises his head as if sniffing danger (5). In a third, "Grouse shooting, Argyleshire" (23), the shot has been fired, not without success. But none of these exceed in beauty the more peaceful scene of "The Sanctuary" (29), where the deer wander secure from the intrusion of the hunter. This is a beautiful picture of sunny slopes high among the hills, swept with the shadows of moving clouds. The scene is full of light and atmosphere, the colour pure and cool, and the deer are well drawn and charmingly grouped. Here Mr. Johnson's knowledge of the mountains, and his skill in drawing them, is displayed to unusual advantage. The whole design is fine and large, and the modelling of the broadly swelling slopes leaves little to be desired. To this or to "Deer Stalking" (5) we are inclined to give the palm. The latter is very fine in composition and rich in colour. As might be expected, the sport of deer-stalking affords the most numerous and most romantic "subjects." Nearly every incident of the day is recorded, from the early start to the bringing home of the deer. "Going to the Hills" (2), though one of the quietest, is remarkable for the fine painting of the broken foreground, its cool rich colour and perfect irradiation; "A Morning Start" (4), for its softly shadowed hills standing out so clearly, not against but under, the brilliant sky; and "Bringing home the Stag," for the well-drawn figures of the stalwart gillie and his horse winding with practised feet down the steep stony road. Nearly every picture or study has some charm of its own—of subject or design, of choice colour or atmospheric effect. Some fine qualities are common to all of them, and among these brightness and purity of colour are conspicuous.

On the whole, this is a remarkable summer's work, and one which cannot fail to raise Mr. Johnson's reputation as an artist. Throughout all the thirty-eight pictures and studies (though there are few which do not merit the former name) there is no sameness. There is great variety if we take the deer-stalking series alone, but if we include in our view the many other sports illustrated—grouse-shooting, heron-shooting, wild-duck-shooting, woodcock-shooting, salmon-fishing, trout-fishing, yachting—and add to these the pure studies from nature like the lovely "Moonlight Ramble" (18) and the "Seal Rock" (25), the unusual width of Mr. Johnson's range must be acknowledged. Moreover, it is all genuine individual work, the result of careful study and keen observation of nature.

COSMO MONKHOUSE.

A NEW MEZZOTINT.

WE presume that the charming face which looks out upon us from the beautiful mezzotint just sent us by Messrs. Buck & Reid is that of Christine Antoinette Charlotte Desmarest, and not of Mary Desmarest, better known as "La Champmeslé," the wife of the actor Charles Cheville (Sieur de Champmeslé), and the mistress of Racine. She has little of the air of a tragedy queen, this sprightly and withal simple beauty—scarcely that of an actress. Unaffected, though doubtless a little vain of the plump and tapering fingers of the hand on which Mr. Norman Hirst has spent so much dexterity, she seems more fit to wear a dainty slipper than a tragic buskin, or even the high-heeled shoes in vogue when Louis XIV. was king. Yet she is said to have filled the

gap when her aunt La Champmeslé died, taking her place in "Oreste," and to have subsequently created the parts of Athalie and Semiramis. But—and this is more easily to be believed from this vivacious portrait by Santerre—she was equally good in comedy, and played the rôle of soubrette with sprightliness and charm unrivalled. The portrait is unusually attractive for many reasons. Among the lesser may be cited the costume with the ruff round the bare neck, and the unusual choice by the painter of a "horizontal" canvass for a half-length figure. The plate is pleasant also as a fresh sign that the fine old art of mezzotint is being revived in real earnest by hands which appreciate its distinct qualities. The picture was in the Lonsdale collection, and is a fine example of a painter little known in England. It is, or was, to be seen at the publishers' gallery in Bond Street.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that Mr. Mitchell's well-known collection of early German drawings, which includes Dürers and Holbeins of importance, will be sold under the hammer before the season is far advanced.

THE exhibitions to open next week include a series of pictures and drawings of "Royal Berkshire," painted by three of the Royal British Artists—Messrs. Yeend King, John M. Bromley, and J. M. Macintosh—at Messrs. Dowdeswell's galleries in New Bond Street; and an unusually representative collection of the works of Daubigny, at the Goupil Gallery.

ON Wednesday, Thursday, Friday, and Saturday of next week Messrs. Sotheby will sell a miscellaneous assortment of coins, medals, tokens, &c. Most of the coins are English; but there is also included a consignment of Greek and Roman pieces from the Levant. The compiler of the catalogue should not have perpetuated the form "aes graveæ."

MR. EDWIN SEWARD lately delivered at Cardiff an interesting lecture on the earlier methods in English water colour; and his discourse was illustrated by a selection of drawings lent by Mr. Pyke Thompson, from the Turner House, Penarth, and likewise by examples which are the property of Mr. Seward.

Now that Mr. M. H. Spielmann's paper on Critics and Artists has been published in the *Magazine of Art*, we are better able than we were, when the reading of it at Edinburgh had been but briefly reported, to judge of its real character; and we confess we appreciate, even more than we had expected to do, its qualities of comprehensiveness and insight. While Mr. Spielmann is as ready as anybody to acknowledge the utility of a painter's criticism as bearing upon particular points or upon the work of an artist with whom he may chance to be in sympathy, he does justice to the value of that detachment from a particular line of practice which is within the scope of the literary critic alone. The "value" of literary criticism—nay, more, its indispensableness—Mr. Spielmann, unlike a certain fashionable painter, is too intelligent to "deny." And, among minor matters bearing on the question, Mr. Spielmann points out, with admirable vivacity, that the painter's frequent contempt for what he calls "anonymous" criticism savours of affectation—the painter knowing as well as it is possible to know who is the writer of any criticism of mark in an important organ of opinion, wherein, of course, "the veil of the anonymous" is, so to say, of the very finest Indian muslin. This is but one point, and it is not a great one; but it is long since the

question of the relations of critics and practitioners of painting has been threshed out so thoroughly as it has been by Mr. Spielmann.

THE STAGE.

STAGE NOTES.

ON Tuesday night, Mr. John Lawrence Toole bade farewell to the English public at a last performance at his own theatre; and he starts immediately for Australia, where it is many years since an artist of Mr. Toole's popularity has appeared. Mr. Toole—whom London will regret as much by reason of his qualities as a man as because of his success as a comedian—has become, quite recently, an expert in farewells. When we write these lines a farewell has still to be said by him at an entirely public banquet; but he has already said a farewell to the members of the Savage Club; he has said another farewell to the assembled members of the Green Room Club; and he has—we trust with many pangs—said farewell, at a large afternoon tea, to half the actresses of mark and charm upon the London stage, and to other friendly ladies besides. Australia is now, for a time at least, to have the satisfaction of counting among its guests an actor of wholesome and ever genial humour, of true observation, and of much maturity of method. Less accomplished than Mr. Toole himself in the art of saying farewell, let us, with whatever *naïveté* and want of finish in this matter may necessarily be perceptible, wish him, heartily, good-bye.

"New Lampe for Old" is the name of Mr. Jerome K. Jerome's new piece at Terry's Theatre, where—during Mr. Terry's prolonged absence—Miss Cissy Grahame will reign. Miss Grahame has already appeared with success in a shorter play by the same author, produced at another theatre; and—having in view, moreover, Mr. Jerome's uncontested popularity as a writer of the lighter fiction and of light essays—it is not surprising that Miss Grahame should have desired to open her present campaign by producing a new play from the wielder of so acceptable a pen. It is a little doubtful, however, whether Mr. Jerome has got quite enough story, or quite enough ingenious complication of incident, to properly occupy the number of acts into which he has cast his play. And, again, it is a little doubtful whether either the extinguished Mr. Postlethwaite—who flourished long ago in *Punch*—or Henrik Ibsen, whose followers have "talked him up" to very little purpose as yet in England, is quite a sufficiently important personage to inspire the dramatist with three acts of satire. Neither Ibsen nor Mr. Postlethwaite is present, just now, to many men's minds. So far as England is concerned, each perhaps has had his "day"—or as much of it, it may be, as he was entitled to. But this fact, though it affords reason for questioning whether the of basis Mr. Jerome's comedy be sufficiently substantial, affords no reason whatever for denying to the author of the new piece his fertility of resource and his humour of conception and dialogue. Certainly Mr. Jerome is an observer of life as well as of other men's fads about life. Much may be hoped for from him at the theatre. His chief characters—who, as in a satire of this sort they are in duty bound to do, prefer, as a rule, other people's husbands and wives to their own—are represented by Mr. Nutcombe Gould, Miss Cissy Grahame, Mr. F. Kerr and Miss Gertrude Kingston. And all these artists act brightly enough, though one of them—Miss Kingston—is too apt to temper with palpable exaggeration the display of an undoubted talent. For Mr. Penley there is perhaps not quite enough to do. Still, as an eccentric comedian, he is a man of

infinite resource; and he only has to appear upon the scene—especially if the scene happens to be a lift—to give men pleasure. Miss Houston and Mr. Lestocq give considerable assistance to the piece in parts which are not of the most prominent. And the piece will very likely do well; for, though it may not be a very large public which will care about its social satire, farcical comedy is in fashion, and this farcical comedy is at least merrily stirring. And Mr. Jerome is in fashion also; and, though his own method is at least as exaggerated as is that of any one of his actors, he, too, has a good deal in him, and the public has not taken to him wholly without cause.

MUSIC.

RECENT CONCERTS.

MR. HENSCHER, anticipating the anniversary of Wagner's death, gave special prominence to that master's music at his fifth Symphony Concert on February 6, and familiar excerpts were rendered in a highly impressive manner. The programme included Beethoven's "Eroica" Symphony—a work specially suitable on such an occasion. Here again the conductor displayed zeal and discretion. There was a large and enthusiastic audience. We never doubted Mr. Henschel's intelligence or musical feeling; but we have often thought him too demonstrative, thinking perhaps rather of the music than of his men. He now shows more dignity and command, and the Symphony Concerts seem indeed as if they were about to enter on a prosperous career.

Sir Charles Hallé gave his fourth and last concert on the following evening. The excellent violins again distinguished themselves in Cherubini's "Anacreon" Overture. A finished rendering of Wagner's "Siegfried Idyl" followed. Three movements from Grieg's "Peer Gynt" Suite were delightfully performed. The characteristic "In the Halls of the Mountain King" was repeated. Sir C. Hallé has not yet set his face against the encore system. Bach's Concerto in D minor for two violins afforded a strange but effective contrast to the preceding music. The performance by M^{me}. Néruda and Herr Willy Hess was admirable, and called forth loud and prolonged applause. The programme concluded with Beethoven's "Eroica" Symphony. For the first time, we imagine, this work has been given at St. James's Hall two nights in succession.

Herr Stavenhagen was pianist at the first Crystal Palace concert of the new year on Saturday afternoon, February 8. He played Liszt's paraphrase of "Dies Irae" accompanied by the orchestra. We have already had occasion to notice this piece, the difficulty of which is only exceeded by its ugliness. The programme book refers to it as a "highly prized master-work of pianism, orchestration, and musical construction"; but in this description the writer shrewdly omits to say anything about the character of the music. That Herr Stavenhagen should admire Liszt's compositions is only natural; but he should learn that, at any rate in London, the public do not share his enthusiasm. He played magnificently, but the piece was coldly received. The programme included a Concert Overture "To the Memory of a Hero," by Mr. Claudius E. Couldery. The music is well written, and the composer handles the orchestra effectively; but there is no marked character either in the ideas or in the mode of development. A fine performance was given of Beethoven's Fourth Symphony, and of Gluck's Overture to "Iphigénie en Aulide," with Wagner's appropriate ending. M^{me}. Hope Glenn was the vocalist. Mr. Manns met with an enthusiastic reception.

Brahms's Trio in E flat major (op. 40), for pianoforte, violin, and wald-horn was performed for the first time at the Popular Concerts on Saturday afternoon last, and repeated on the following Monday evening. The combination is an unusual one, and perhaps not altogether satisfactory, but the music is of marked interest. The opening movement, with its alternation of dreamy and lively moods, the deeply pathetic Adagio *meno* and the spirited finale are highly impressive. The Scherzo pleases us least. The work was magnificently interpreted by Sir C. Hallé, M^{me}. Néruda and Mr. Paersch. The fine horn-playing of the last named deserves special recognition. Sir C. Hallé performed Beethoven's Sonata in F sharp major in his best manner. The programme included some of Heller and Ernet's charming *Pensées Fugitives*.

Miss Geisler-Schubert and Miss Fillunger gave the first of two chamber concerts at Prince's Hall on Wednesday afternoon. Miss Geisler, a grand-niece of Franz Schubert, paid us a visit last season, and then her intelligent and refined rendering of works by that composer proved her worthy of the honoured name which she inherits. On Wednesday she took part in Schubert's Pianoforte Trio in E flat (op. 100). Herr Strauss and Mr. Whitehouse were her associates. She played well, but was more successful in the passages displaying finish and charm than in those demanding depth and grandeur. The long finale was given without the usual cut. This was perhaps unwise, seeing that her programme included another long work by Schubert—the Sonata in B flat. In this all her good qualities as pianist were brought out to advantage. Miss Fillunger, accompanied by Miss Geisler, sang songs by Brahms, and Robert and Clara Schumann. For the latter she was encored, and gave with much feeling Schumann's "Widmung." Her rendering of Brahms' "Meine Lieder" also deserves mention. There was a good attendance.

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LITERATURE.

The Early Diary of Frances Burney, 1768-78.
Edited by Annie Raine Ellis. In 2 vols. (Bell.)

NUMEROUS as were the members of the Burney family, they all, from father to child, seem to have been possessed by a peculiar pleasure for writing. The father wrote many books, but at his death he left behind him a "countless, fathomless" mass of papers which his famous daughter, than in old age, had to sift and arrange. Her journals of later years are now supplemented by this diary of her youth, the frank expression of the feelings of a typical English maiden. In writing down her thoughts "at the very moment, my opinion of people when I first see them, and how I alter or how confirm myself in it," her nature found its highest happiness, and she eagerly anticipated even then the pleasure with which in after years she would recall to view the reminiscences of past days. Two of her sisters poured forth their unpremeditated thoughts in ample letters or still more profuse journals; and, though many of the sheets were for prudential reasons committed to the flames, sufficient were still preserved to occupy a hundred pages of Mrs. Ellis's second volume. Susan Burney's letters are mainly filled with the opinions expressed by her father, Dr. Johnson, or Mrs. Thrale, after their perusal of *Evelina*; but one of them contains a lively narrative of her visit to Sir Ashton Lever's museum. The other sister, Charlotte Ann, was instinct with fun, which often bubbled over into audacious gaiety. She paints to the life her interviews with Garrick in 1777, when he took off Dr. Johnson "most admirably"; and with charming naïveté confesses that, in the expectation of an early visit from the delightful mimic, she "for four mornings was up at seven o'clock" only to find herself, borrowing the slang phrases of the day, "*choused*, for he *niekd* us entirely, and never came at all." The last was the least discreet of the sisters; but her faults of speech and action were venial when compared with the indiscretion of their relative, the affectionate but thoughtless Maria Allen. In her letters she stands confessed before us without reserve. Her open follies, her secret wishes are set forth in a string of disjointed sentences. Among women she is a parallel to the Alfred Jingle of Dickens.

"Who had I—to converse with the whole evening—not a female friend—none there—not an acquaintance—All dancing—who then—I've forgot—*n'importe*—I broke my earring—how—heaven knows—foolishly enough—one can't always keep on the mask of wisdom."

This is a fair specimen of her expressions.

At the opening date of these early diaries Frances Burney was a girl of sixteen, and

even at that period of her life many of the talents for which she was remarkable were fully matured. She could not spell, as the words "imagination" and "imagination" in the preliminary address to a certain Miss Nobody prove conclusively, but in that respect she did not differ from many of the illustrious personages of her time. Her marvellous power of photographing in her memory and reproducing the idiosyncrasies of those around her, her gift of retaining the conversations that she listened to in her father's house or in the secluded retreat of "Daddy" Crisp at Chessington, and of transmitting them to paper with the characteristic mannerisms of each speaker unimpaired, are conspicuous everywhere, and cannot be gainsaid. In this natural aptitude she finds but one parallel—that of Boswell—and it is strange that the two British people in which this gift has been most marked should have lived at the same period and have moved in the same circles of society. Mrs. Ellis compares her with Letitia, the sprightly daughter of Sir John Hawkins, a lady who wrote three volumes of *Reminiscences*, which have fallen into undeserved neglect; but Fanny Burney excels this rival in the implicit trust which we repose in the literal accuracy of her anecdotes. Crisp commended the warmth and merits of Fanny's letters, and with well-deserved partiality pronounced her "a very able portrait painter." Occasionally her diary shows a sarcastic side to her character, and she could generalise on the men of half understandings who possessed "too little feeling to be overpowered with diffidence." Her reading, as has been remarked elsewhere, did not include until late in life some volumes which at that time were usually read in girlhood. "I am reading—I blush to say for the first time—Pope's Works," was her own note in 1771 on this curious defect; but it is a feather in her cap that Southey, with his fine taste in literature, practically concurs in her opinion of that once famous work, Mrs. Rowe's *Letters from the Dead to the Living*.

Fanny's London life began when she was eight years old in her father's house in Poland Street—a street which was then rendered fashionable by the presence of dukes and baronets—but she was soon moved to her stepmother's house in King's Lynn. Life in a country town did not suit her. "Such a set of tittle tattle, prittle prattle visitants" is her sweeping condemnation of its inhabitants. A city or a village were the only places which could make her life permanently happy; but even at Lynn some consolation was found. At the end of the garden was a summer-house, known then as a "look-out or a cabin," and in this solitary building Fanny would spend many hours in committing her thoughts to paper. Soon afterwards Dr. Burney took a house at the upper part of Queen Square in Bloomsbury, with "a delightful prospect of Hamstead and Hygate," through the vacant north of the square, which was left open—as a notice board used, not many decades ago, to tell passers by—in order that the residents might enjoy the distant view of the hills. The father was as full of romance as his daughters, and it pleased him to know that the house in which he dwelt had once been tenanted by Lord Mayor Barber, the jolly old Jacobite who revelled

in the friendship of Pope and Swift. He moved to St. Martin's Street, Leicester Fields—"an odious street," writes Fanny, "but well situated"; and his friends averred that the chief reason for taking this step was to dwell in the house which Sir Isaac Newton had built. Wherever they went Fanny kept on scribbling her diaries. Even in the quaint old mansion of Chessington, where she could enjoy to the full the society of her "Granddaddy" Crisp, she contrived to secure for herself a "little gallery cabinet," where without intrusion from others she could create fresh characters at will. Young ladies did not in the last century make autumnal visits every year to the loveliest parts of England; but Fanny has left as an amusing description of social life at the seaside resort of Teignmouth. There she explored, in company with her friends, the prettiest spots in South Devon, and witnessed in their society the races and sports which were designed for the amusement of the visitors. In this retreat she met the worthy dean of Exeter, Dr. Milles, and his family; Vicary Gibbs, then a Cambridge undergraduate, who afterward rose to fill the highest places in the law; and the Hurrells—a name which survives now in connexion with the family of Froude.

These were pleasant acquaintances; but it is in her London life that she met the most illustrious names in music and literature. Dr. Johnson, of course, came to her father's house in St. Martin's Street; and Fanny Burney had her wits sufficiently about her to notice that "he never speaks at all except when spoken to; nor does he ever *start*, though he so admirably *supports*, any subject." Garrick was a frequent and ever welcome visitor, ready to throw himself into any theatrical posture or to imitate any notable person from the great Cham downwards. Johnson's imitator, the unfortunate Hawkesworth, visited them not infrequently, and his character was at once analysed by the watchful Fanny. She and her father agreed that their guest's conversation was "talking book language, for I never heard a man speak in a style which so much resembles writing"; but Fanny credited him with "a small tincture of affectation." Years confirmed this impression, for he was "too precise to be really agreeable, that is, to be natural." But the Burney family acknowledged the worth of his character; and, when he died, a victim to public obloquy, she recorded of him that "the world had lost one of its best ornaments, a man of letters who was worthy and honest." Baretti crossed her path once or twice, and is dubbed "a very good-looking man." Poor Kit Smart was another of her father's friends. In his youth the pair were the most intimate companions, and Fanny "ever respected him in his *decline*." A large number of the literary men of the day hovered around the Burneys, and of them all many amusing traits of character are recorded. Arthur Young could enter their house as often as he liked, for his wife was the sister of the second Mrs. Burney. "Lively, charming, spirited," are the first epithets applied to him; but the sprightliness of his disposition soon passed away as he realised that he had "half undone himself by experiments in farming." The eccentricities of Richard Twiss, who returned from his travels in Spain with some very tall

stories, are painted to the life. Shebbeare had been put in the pillory for libel, and is now gibbeted for all time in Fanny's diary. "He is the most morose, rude, gross, and ill-mannered man I was ever in company with. He aims perpetually at wit, though he constantly stops short at rudeness." Many of the musical parties given by the Burneys are described at length, with the exact sayings of the guests who attended them. Prince Orloff, the reputed murderer of Peter III., was brought to them; and the same distinction was conferred on another savage, Omai, the giant from Otaheite. The latter's manners are contrasted favourably with those of Mr. Stanhope, who, with all the advantages of public school life and private instruction from Lord Chesterfield, "proved after all a meer pedantic booby."

These diaries are full of piquant anecdotes, and have been admirably edited by Mrs. Ellis, who feels, and succeeds in imparting to her readers, a genuine enthusiasm for all the members of the family of Burney.

W. P. COURTNEY.

On Parliamentary Government in England; its Origin, Development, and Practical Operation. By Alpheus Todd, Librarian of Parliament for the Dominion of Canada, &c. Second Edition. By his Son. In 2 Vols. Vol. II. (Longmans.)

ON the appearance of the first volume of this important publication, I pointed out (ACADEMY, January 21, 1888) that it deserved to be better known among us in England as a most elaborate and painstaking study of the British Constitution in its actual working. There is, in fact, no book, so far as I know, that gives anything like the amount of practical information on the subject so carefully digested and arranged. And, though the author has been five or six years dead, the pious zeal of his son, animated by the same enthusiasm, has enabled him to supply the very latest information on everything that concerns our system of parliamentary government down to the date of publication. He has, for instance, given in an appendix the new rules of procedure in the House of Commons adopted in February and March, 1888, as well as the latest orders relating to the closure, while in the text he has inserted a brief abstract of the Local Government Act. So that, for anyone requiring information as to the actual process by which government is carried on in this country, either in its legislative, or in its administrative, functions, this book is really the most complete manual that can possibly be consulted.

For it must not be imagined from the title that the legislative functions of government have engrossed the attention of the author to the exclusion of the system of administration. Quite the contrary. The work contains a pretty full exposition of the mode in which the public expenditure is audited and controlled, the regulations affecting the Civil Service, and the position of the judges in relation to the crown and to parliament. Not the least instructive portion of the work is the first chapter of the present volume, treating of the system by which control is exercised over the public expenditure—a system at once so flexible and so exacting as to reduce to a minimum the

danger of a misappropriation of public moneys, and at the same time to leave the hands of the government as free as possible to meet immediate and unwonted demands, and even to disburse sums for secret services. The importance of this system has not always been kept in view by our legislators in the framing of new acts of parliament, as was seen in the case of the moneys raised for the use of the post office in relation to telegraphs, which were made payable to the National Debt Office, and thus exempted from the proper control of the exchequer, with results which were exposed by the Committee of Public Accounts in 1873.

In nothing is the importance of a permanent civil service more apparent than in the auditing of public accounts. It was owing to Burke's exertions to promote economy that a board of audit, named by the crown, was constituted by Act of Parliament in 1785. This board was, in 1866, amalgamated with the exchequer, and its functions as a branch of that department considerably enlarged; so that the controller and auditor general of the exchequer now keep check on the prime minister himself by their reports addressed to the House of Commons, and no expenditure can be incurred contrary to established rules without parliament being informed of it. Yet while the strictest rules are laid down against the misapplication of moneys, or the transference of unused balances even from one to another branch of the same service, the Treasury Chest Fund and some other resources are at the disposal of ministers to supply the secret wants of the public service, subject to a confidential audit by the smallest possible number of persons in whom parliament can place confidence.

It is impossible, of course, to do more than glance at the vast range of subjects included under the head of "Parliamentary Government"; and, I fear, it is equally impossible to convey to the reader any idea of the fulness with which each subject is discussed. The first volume, after a few historical chapters, was mainly devoted to matters relating to the sovereign and the royal prerogative. This second volume treats of the Treasury and the Exchequer, and the Standing Committee on Public Accounts; of the Privy Council and the Cabinet; of the relations of the Prime Minister to the Sovereign and to his Subordinates; of the presence of Ministers in Parliament, their functions and responsibilities; of the Post Office, the Home, Foreign, Colonial, and India Offices; also the War Office, Admiralty, Board of Trade, and other public departments, the Government of Scotland, and the relations of the Judges to Parliament and the Crown. How all this vast and complex organism called the State is held together, and how its innumerable functions are preserved in healthy working order, can only be understood by an attentive study of such a book as that which is now before me.

But on this point one thing may be observed. We hear much about democracy nowadays—some dreading it, some (and these the great majority) speaking of it as an actual fact which has now fairly established itself among us past recall. And yet in this very practical treatise (for Dr. Todd is not a theorist, but only a classifier of recorded facts) we find more than half the space taken up

with chapters on the crown, the royal prerogative and the crown's ministers, the rest being mainly concerned with the working of departments! Of course, we hear about parliament almost in every page; for the whole subject of the book is parliamentary government. But that which makes parliamentary government a possibility is the royal authority represented in parliament by Her Majesty's ministers; and that the British sovereign personally is by no means a cipher in affairs of state, a careful study of Dr. Todd's pages will show beyond dispute.

An English monarch is, in fact, compelled to be a statesman by the very necessities of his position. He knows more of state secrets than any one of his advisers, because he is privy to the doings of all ministries, Liberal and Conservative by turns. No act that is not of mere routine can pass without his sanction; and though he may be controlled by his ministers and public opinion, he can control them too to a much greater extent than is commonly supposed. His statesmen, indeed, are not more independent than himself; they, too, like everybody else, must limit their aims by possibilities. Even a Russian emperor is not free to govern precisely as he pleases. In all probability the supposed autocrat exercises less personal influence on the destinies of his country than the constitutional monarch. And yet this influence is quite unseen and cannot in the nature of things be oppressive; nay, it is admitted by popular statesmen who have felt it themselves to have been frequently beneficial.

JAMES GAIRDNER.

Wordsworth's Grave, and other Poems. By William Watson. (Fisher Unwin.)

IF Mr. William Watson had written no other poem than "Wordsworth's Grave" he would deserve a distinct place among contemporary writers of verse; for if this poem is scarcely a "new departure," it certainly does not follow the lead of any living poet. Mr. Watson's masters are not of this age—not Tennyson or Browning or Swinburne—nor are they of the age before, notwithstanding his devotion to Wordsworth; it is rather of "Collins's lonely vesper chimes" and the "frugal note of Gray" that we think as we read the choicely worded, well-turned quatrains, which succeed each other like the strong unbroken waves of a full tide. But if we find that other poets, among whom Milton should be included, have had more influence than Wordsworth on his style, the poet of Rydal is the master of his soul and the main inspiration of his verse. Indeed, though this volume contains some other good things, there is nothing in it comparable, as a whole, to "Wordsworth's Grave"; in the other pieces the author never rises to so high a level as when he is singing the praises of his favourite poet, or rather his spiritual king.

"Wordsworth's Grave" first appeared in the *National Review*. Those who read and admired it, especially those who also knew the author's *Epigrams of Art Life and Nature* (Liverpool, 1884), will have looked forward with no little interest to the publication of a volume of verse by the same hand, in which "Wordsworth's Grave" would be included. It was scarcely to be ex-

pected that this volume should be a large one. It was perhaps scarcely to be wished; for Mr. Watson was evidently an epigrammatist by nature, one who allows his thought to consolidate before utterance into phrases as few and fine as will carry their meaning. The deliberation and the reticence which belong to so reflective a muse are antagonistic to fertility; but yet the slenderness of this volume is something of a disappointment. There was a welcome ready for a larger company.

To publish too little rather than too much is a rare fault, and something of a distinction among verse writers in these days; but it must be admitted that the pieces now published for the first time are few indeed, and strike few, if any, new notes. The best of them are the dedication "To James Bromley, Lancashire," and the final verses to "Professor Dowden on receiving from him *The Life of Shelley*." Wordsworth is the real theme of both. They express the reason for the faith that is in him, that Wordsworth is greater than Keats and Shelley or any subsequent poet; and they do this in verse that is always melodious, and often marked by an exquisite felicity of phrase. In the former he sings:

"Enough that there is none since risen who sings
A song so gotten of the immediate soul,
So instant from the vital fount of things
Which is our source and goal;
And though at touch of later hands there float
More artful tones than from his lyre he drew,
Ages may pass ere trills another note
So sweet, so great, so true."

This, though good, is not better than the stanzas in "Wordsworth's Grave," of which it is little more than a paraphrase:

"Not such the authentic Presence pure that made
This valley vocal in the great days gone!
In his great days, while yet the springtime
played
About him, and the mighty morning shone."

The lines to Prof. Edward Dowden are more encouraging as to the future of Mr. Watson's muse; for, though the burden is substantially the same, the eloquence is tuned to a higher pitch. The concluding verses rise to poetic fervour, if not to passion:

"Shelley, the hectic flamelike rose of verse,
All colour, and all odour, and all bloom,
Steeped in the noonlight, glutted with the sun,
But somewhat lacking root in homely earth,
Lacking such human moisture as bedews
His not less starward stem of song, who, rapt
Not less in glowing vision, yet retained
His clasp of the prehensible, retained
The warm touch of the world that lies to hand,
Not in vague dreams of man forgetting men,
Nor in vast morrows losing the to-day;
Who trusted nature, trusted fate, nor found
An Ogre, sovereign on the throne of things;
Who felt the incumbence of the unknown, yet
bore
Without resentment the Divine reserve;
Who suffered not his spirit to dash itself
Against the crags and wavelike break in spray,
But, 'midst the infinite tranquillities,
Moved tranquil, and henceforth, by Rotha's
stream
And Rydal's mountain-mirror, and where flows
Yarrow thrice sung or Duddon to the sea,
And wheresoe'er man's heart is thrilled by tones
Struck from man's lyric heartstrings, shall
survive."

This is well sustained, and is warmed throughout with the smouldering flame of a poet's reflection. It is Miltonic, but the diction suits the theme. Miltonic, also, are

some of the sonnets which are collected under the title of "Ver Tenet brosum," but here the antique costume seems out of harmony with the living tragedy of the Soudan War. They are stately and sonorous sonnets, based upon the best models, and as literary exercises worthy of much praise, but they do not stir the blood. The voice that dares to sing the death of Gordon should not need to borrow its cadences from poets that are dead. The following is certainly "fine," but it is academic:

"Arab, Egyptian, English—by the sword
Cloven, or pierced with spears, or bullet-
mown—
In equal fate they sleep; their dust is grown
A portion of the fiery sands abhorred,
And thou, what hast thou, hero, for reward,
Thou, England's glory and her shame? O'er-
thrown
Thou liest, unburied or with grave unknown,
As his to whom on Nebo's height the Lord
Showed all the land of Gilead, unto Dan;
Judah sea-fringed; Manasseh and Ephraim;
And Jericho palmy, to where Zoar lay;
And in the valley of Moab buried him,
Over against Beth-Peor, but no man
Knows of his sepulchre unto this day."

In the verses called "England to Ireland (February, 1888)" Mr. Watson trusts more to his own voices; and in the first three stanzas sings out so boldly and well that we are led to hope that we have got a really fine patriotic poem from him at last.

"Could we but gaze for an hour, for a minute,
Deep in each other's unfaltering eyes,
Love were begun—for that look would begin it—
Born in the flash of a mighty surprise."

Why did not Mr. Watson stop there, and spare our imagination the attempt to realise that extraordinary mixture of flame and granite which would, in his opinion, result from the flight of the night-bird of error.

Among the miscellaneous poems a few short ones will be found, like "World Strangeness" and "The Flight of Youth," which are unusually neat expressions of individual feeling. But, taking his published work as a whole, it is as a poetical critic of poets, with a turn for epigram, that Mr. Watson is most to be distinguished from his fellow artists in verse, while, more than most of them, he deserves the name of poet is plain even from his epigrams. Here are four lines to prove it, though (probably on account of the awkward third line) he has not thought fit to reprint them in this volume:

"Adieu, white brows of Europe! sovereign brows
That wear the sunset for a golden tiar,
With me in memory shall your phantoms house
For ever, whiter than yourselves, and higher."

COSMO MONKHOUSE.

THREE BOOKS ON CENTRAL FRANCE.

The Roof of France; or, the Causses of the Lozère. By M. Betham-Edwards. (Bentley.)

Our Home in Aveyron. By G. Christopher Davies and Mrs. Broughall. (Blackwood.)

Les Cévennes, et la Région des Causses. Par E. A. Martel. Avec 140 Gravures. (Paris: Delagrave.)

THESE three books draw attention to the natural beauties of Central France, which, until quite lately, have been strangely neglected by tourists. The two English

volumes treat also of peasant property, and the condition of agriculture in the central departments. Mr. Davies adds some valuable information on the mining population. But these works are of very different value. The first is written by a practised writer, almost avowedly to pay the expenses of her journey. We have in it all the factitious enthusiasm of the ecstatic tourist determined to applaud and to make a wonder out of everything. The exaggeration begins with the introductory remarks, and is kept up without intermission to the end.

The object of Miss Betham-Edwards's tour was to visit the Causses of the Lozère, and to descend the Cañon of the Tarn. The book consists of 327 pages; but we arrive at p. 209 before we read "I was on my way to the Causses at last." All before this is simply book-making. The difficulty of reaching the Causses and the Cañon of the Tarn is absurdly magnified. Miss Betham-Edwards tries hard to persuade herself that she is the first English lady who has visited these parts; yet she finds the Salvation Army and Marshal Booth himself already in possession of the Lozère, and our second volume shows at least two English families living on the very edge of this unknown region. The punting down the Cañon and rapids of the Tarn, from Ste. Enimie to St. Rozier, is well described; and the sketches of all the places visited show the skilful writer.

Miss Betham-Edwards, as is well known, is an enthusiastic partisan of peasant proprietorship and of the French republic. In the present volume she tries to prove that the soil of France is not so much sub-divided as it is generally thought to be, and that tenant farms of 1000 acres are not uncommon. Thus at p. 68 we read of a farm

"making up a total of nearly 1000 acres. Much larger farms, he told me, were to be found in the Cantal" (p. 75). "One farm I visited in the neighbourhood was a tenant-holding of about 1000 acres, let at a fixed rental of about £600 a year, and this is far from the largest farm hereabouts" (p. 77). "Another tenant farm near consisted of 1000 acres" (p. 282). "He informed me that he owned four hundred hectares, that is to say, nearly a thousand acres"; and, on the same page, "Thus we find land let or owned in holdings from two and a half to a thousand hectares [not acres, this time]."

Let us now turn to statistics, as given in M. Lebon's *France as it is* (p. 222). Out of the 14,074,801 properties in France, "very large properties (over five hundred acres) are 0.12 per cent. of the whole number." Can Miss Betham Edwards have made the mistake, in a mountainous district, of enquiring, not how much land do you cultivate, but how much land do your cattle graze over? In such regions often the cultivated land only is the farm or property, the rest comes under quite a different category. Miss Betham Edwards remarks more than once on the paucity of beggars, and strives to leave the impression that beggary and poverty are almost unknown there. The Lozère is one of the poorest departments in France, and we turn to statistics. In one authority we find the number of beggars stated as one to every seven persons. Another authority speaks of 10,080 *indigents inscrits* out of a population of about 140,000; at Bagnols, out

of 397 inhabitants, 203 are *indigents inscrits*. Can anything show more clearly the worthlessness of the impressions of even an intelligent tourist formed by merely driving through the country? Miss Betham Edwards's extreme optimism in the matter of peasant farming and proprietorship is almost as misleading as the ultra pessimism of Lady Verney. What use can there be in such writing as this, unless to arouse distrust of the author?

P. 22: "M. Taine seems of opinion that the new state of things could have been brought about by a few gentlemen quietly discussing affairs in dress coats and white gloves." P. 268: "The detesters of peasant property, single-minded persons who love the land so well that they cannot support the notion of a neighbour possessing so much as an inch." P. 306: "Yes, peasant property is a detestable, nay, an iniquitous, institution, only to be compared to the Inquisition itself."

On a par with this is the advice to the leaders of the Salvation Army that, instead of going to the Lozère, they should "occupy themselves instead with mastering the principles of Spinoza's *Tractatus Theologico-Politicus*," Colenso's *Pentateuch*," and, thrown into the bargain, Sir G. B. Airey's essay on "The Earlier Hebrew Scriptures." But perhaps this is meant for humour.

Our second book is as much more trustworthy in its information about the people as the knowledge of a resident, brought by his occupation into daily contact with them, usually is above that of the passing tourist. It gives an excellent description of life in the valley of the Lot in the Aveyron. The growing intensity of the climate, the increasing exaggeration of its physical features, seems in some measure to be due to the destruction of the forests on the plateaux and higher hills; and this has been to a great extent the work of the Causeenard peasants themselves since the sixteenth century. Sheep pasturing and shepherd's fires, here and elsewhere, are the great enemies of the foresters. Could these be stopped nature alone would in many places quickly repair her losses; but the denuded plateaux get drier and colder every generation, the valleys grow hotter in the summer, percolation increases, and the floods, when they do come, rise higher. Mediaeval buildings, perfectly safe when first constructed, have had to be abandoned of late years as unsafe, on account of the floods of the Tarn. Nowhere in the Alps or in the Pyrenees have we felt such difference of temperature between the hills and vales as in this region. Of the character and habits of the people a very true account is given in this volume—their general politeness, varied with bursts of tiger-like ferocity which necessitate having a revolver always at hand for protection. Nor is this feature confined to the mining class. In 1870, a country gentleman of the Dordogne was beaten almost to death, and burned, still alive, by peasants at a fair in such an outburst. But picnicking on the Lot—a river far more beautiful than is commonly supposed—must be very pleasant. It is unexpected to find the memory of the English domination, and of the campaign of Thomas à Becket, still vivid in these parts. The bitter feeling of the peasantry towards strangers—i.e., persons of their own class from another department, or even parish—

is almost universal in rural France, even among those who are habitually most kind to their own people; but against this we must put the feeling of individual and family self-respect which the possession of property undoubtedly creates. Excellent are the remarks on p. 170 as to the most profitable size for peasant holdings, and those on the necessity and the great exertions made to procure litter for the cattle. Altogether this is an unpretending and trustworthy account of village life among the peasants and miners of the Aveyron, and it is illustrated with some pleasing photographs.

Our last work is much more important than either of the other two. It gives a detailed account, with maps and plans and excellent engravings, of the explorations of M. E. A. Martel in the whole region of the Cévennes and Les Causses. Miss Betham Edwards seems never to have heard of these explorations; but Mr. Davies mentions the first report of them in a note. M. Martel not only gives us full descriptions of the Cañon of the Tarn, and a detailed plan of Montpellier le Vieux, a chaos of rocks visited by Miss Edwards; but he narrates at large his own adventurous discoveries, his perilous descent to the subterranean lake in the grotto Des Baumes-Chandes, and of other abysses and *avens*; and his subterranean voyages in an Osgood portable folding canvas boat on the undiscovered waters of Bramabiau and Padirac. We do not wish to deprive any readers of the excitement of following these attempts in the pages of M. Martel. They will see there that France has nothing now to envy England in the pluck and perseverance of her tourists. These descents were well-nigh as hazardous as the first ascent of the Matterhorn, and the amount of risk was less known.

The last portion of the volume treats in detail of the geology of the region; but the bulk of it, if translated, should serve as a guide next summer to many an Englishman in search of a new sensation not too far from his native hearth. With only one thing have we to reproach M. Martel—why could he not wait to learn from the peasants names for the rocks of Montpellier le Vieux, instead of fixing on them such appellations as the "Gate of Lions," the "Street of Tombs," &c., to remind us of pedants and of our library in the desert of the Lozère?

WENTWORTH WEBSTER.

Life of William Ellis. By Edmund Kell Blyth. (Kegan Paul, Trench & Co.)

WILLIAM ELLIS was one of those who might be described as *oi περί Bentham*. He is characterised in Mill's Autobiography as "an original thinker in the field of political economy, now honourably known by his apostolic exertions for the improvement of education." The latter of these distinctions appears the more conspicuous. With respect to the former, there may be some hesitation of the sort which is said to be felt by examiners whose subject is of a popular character, like English literature. Should marks be given for that amount of knowledge which may be said to come by the light of nature as distinguished from systematic study? Or, rather, should that minimum pro-

ficiency which is the common possession of sensible persons be treated as a zero-point from which to reckon the rarer grades of attainment? If we adopt the severer scale of criticism, it will be improper to attribute originality to Ellis's reflections. His reiterated "conduct lessons"; his demonstrations that industry and thrift tend to wealth and happiness do not evince that technical knowledge and analytical power by which we should distinguish economic science from common-sense. It has been well said that the economist should teach, not preach. The writer of catechisms is too apt to base his easy optimism on round statements, which are rather edifying than true. For instance, as to "the effect of machinery on the welfare of the working classes," we deny that it is always without qualification "an increase of wages by adding to the fund which furnishes the means of their employment and maintenance." We might appeal to the authority of one who will not be suspected of prejudice against the cause of capitalists. "I am convinced," says Ricardo, "that the substitution of machinery for human labour is often very injurious to the class of labourers." But we should prefer to compare Malthus's treatment of the subject as evincing those qualities which seem to be deficient in the philosophy of Ellis—the power of looking at both sides of a question, and considering exceptions as well as rules.

These disparaging remarks do not relate to Ellis's educational work. They are directed against the extravagant claims which Mr. Blyth makes for his hero when he compares him with "Adam Smith and the Mills." We fully admit that the artificial simplicity which we complain of as falsifying science may be of some use in elementary instruction. But even with respect to Ellis's educational views, a doubt may be raised whether social science is teachable to the very young. We have much sympathy with the eminent economist who, as we are told, questioned "the possibility of making the abstruse subjects with which the political economist has to deal either interesting or intelligible to children"; and who, with reference to the subject of one of Ellis's lectures, remarked drily that "the subject of wages was one of the most difficult, complicated, and unsettled within the whole province of political economy." No doubt the Socratic method which the lecturer employed was a potent instrument in his hands; but there was one Socratic lesson which he does not seem to have imparted—that which teaches the uncertainty and limitation of human knowledge.

Whatever differences of opinion there may be as to the expediency of Ellis's method, there can be only one feeling as to the nobleness of his purpose. His exertions in the cause of education were truly, as Mill says, "apostolic." In the words of the biographer—"The story of the life of William Ellis is a record of earnest and persevering devotion to the conscientious discharge of the highest duty which a human being can set before himself, namely, the advancement of the well-being of the human race."

The reader of this biography cannot fail to catch the generous enthusiasm of Mr. Blyth's admiration for

"the pure and elevating character of Ellis's

teaching, his self-devotion to the cause of the poor and neglected, and his earnest work for the diminution of the vast mass of human misery."

Of the chosen band of Bentham's followers who formed the Utilitarian Society under the leadership of the younger Mill, Ellis was perhaps the one who, after Mill, best illustrated by his practice the principle of utilitarianism. That moral law was to him, as to Mill, in the place of a religion—no mean faith, if judged by its fruits. By perpetuating the example of a life so beneficent Mr Blyth has become himself a benefactor.

F. Y. EDGEWORTH.

The Bibliography, Biographical and Topographical, of Ackworth School. By John H. Nodal. (Manchester: F. Nodal & Co.)

THE increase of Old Scholars Associations is a pleasant sign of the times; and it may be hoped that they will continue to increase and undertake the task of gathering up the traditions and recording the achievements of the *alumni* whose good work has reflected credit upon the "old school."

Ackworth is the oldest and largest educational foundation of the Society of Friends; and since its opening in 1779 some ten thousand children have passed through its doors. Of many of these the subsequent careers were obscure, though probably useful; but some have attained distinction. Mr. Nodal's task has been to record such contributions to literature as have been made by Ackworth boys and girls. The most distinguished name is that of John Bright, who is, of course, famous not as an author but as an orator. His earliest production has escaped Mr. Nodal's attention. It was a short tract—"A Word to Serious People"—issued in the interest of teetotalism; and although thousands and hundreds of thousands of copies have been circulated, it is in its earliest form now a great rarity. Mr. Nodal brings out an interesting fact. John Bright was not long at Ackworth; but his father received all his education there. As soon as Jacob Bright began to prosper, he decided to give a sum of money yearly "to improve the diet of the scholars." The early discipline of Ackworth was, to say the least, one of Spartan severity. After Bright, the best known name is that of William Howitt, who in his *Boy's Country Book* has described the school and the locality at the beginning of the century. The long list of Howitt's writings Mr. Nodal only claims as "approximately complete." It would be very difficult to make an exhaustive bibliography of an author who wrote so much, so well, and on so wide a variety of subjects. William Howitt had an elder brother, Emanuel, whose one book was a narrative of American travel, written to show that the Red Skins were the descendants of the "lost" tribes of Israel, who have been found in so many unlikely quarters by enthusiastic theorists. The Ackworth men of science are Mr. J. G. Baker, F.R.S., whose many contributions to botanical literature have earned him a high reputation; Dr. G. S. Brady; Mr. H. B. Brady; Mr. Frederick Enock; Mr. B. B. Le Tall; Mr. Thomas Lister, an excellent field naturalist and a most estimable man; and Dr. W. A. Miller, the chemist. Of

men of affairs there are Mr. James Wilson, the Indian Finance Minister; Mr. Henry Ashworth; and Mr. J. F. B. Firth, whose death has occurred since the printing of Mr. Nodal's book. The two Wiffens have not received from a careless public that credit which is due to them for their excellent work as translators. Another interesting Ackworth scholar was Mr. Henry Ecroyd Clark, who became a missionary in Madagascar and wrote a number of treatises in Malagasy. Mr. Nodal has no note of Mr. Henry Bleckley, whose recent death has again called attention to his thoughtful little book on *Socrates and the Athenians* (1884). The Ackworth girls who turned to literature were Sarah Stickney Ellis, whose works had at one time an immense popularity; Eleanor Dickenson; Susanna Corder; Clementina Watkins; and Mary Hodgson, whose literary faculty was less highly developed than her artistic talent, which was considerable.

There are other names over which it would be pleasant to linger, but those cited will show that Ackworth School has turned out pupils who have used their talents in diverse directions for the advantage of the community. Mr. Nodal is himself an "old boy"; and in this, as in his other work, his accuracy and neatness do credit to the disciplinary influences of Ackworth School.

WILLIAM E. A. AXON.

NEW NOVELS.

A March in the Ranks. By Jessie Fothergill. In 3 vols. (Hurst & Blackett.)

Strange Gods. By Constance Cotterell. In 3 vols. (Bentley.)

For the Love of the Lass. By Austin Clare. In 2 vols. (Chatto & Windus.)

Only a Sister. By Walter Adam Wallace. (Roper & Drowley.)

Through the Crowd. By Herbert Simmons. (Roper & Drowley.)

Blind Justice. By Helen Mathers. (Ward & Downey.)

A Yankee at the Court of King Arthur. By Mark Twain. (Chatto & Windus.)

THOUGH any book from the pen of Miss Jessie Fothergill is certain to receive a warm welcome from a large audience both of critical and non-critical readers, I think it quite possible that her new novel, *A March in the Ranks*, may be received with less warmth of enthusiasm than some of its predecessors. It may seem that in speaking thus I am at the outset striking a key-note of disparagement; but, on the contrary, the unexpressed thought behind this expressed anticipation is a thought of praise, not of censure. If the doctrine which Mr. Ruskin has been expounding for nearly half a century—that truth is not merely a cardinal virtue of art but the cardinal virtue, in the absence of which all other virtues are of no avail—be really worthy of all acceptance, as I believe it is, the special conclusion to be drawn from this general premiss is that *A March in the Ranks* is the most perfectly artistic of its author's achievements in fiction. Truth is, however, a virtue which, while it tends to perfection, does not in the same degree tend towards popularity—a fact

which had become obvious even in the days of Bacon, who, in his first essay, wrote the significant words, "A mixture of a lie doth ever add pleasure." It may seem a hard saying, but it is a fact that the pleasure given by such books as *The First Violin* and *Probation*, and even by the noble *Kith and Kin*, was at any rate heightened by an element other than the simple naked truth of real life—an element of fantastic morbidity and exaggeration in the conception of some of the most interesting characters and impressive situations. There is nothing of this kind in *A March in the Ranks*, not a single passage from first to last upon which the most critical reader can lay his finger and say, "Here is a want of veracity of treatment; here the writer over-tops the modesty of nature." Now this is a great thing; but still it will be felt that it is not everything. To be truthful in a literal and dull sort of way is really not hard. The difficulty is to be at once truthful and attractive, to give pleasure without indulging in the "mixture" of which Bacon speaks. And it is just this difficulty which is so admirably overcome by Miss Fothergill. The characters are so brightly and vividly conceived, and the complications which go to make up the story are so natural, so inevitable, and yet so fresh, that the interest awakened by the opening of the tale never declines until the close, but rather, as is fitting, becomes richer and deeper. Such a group of people as the three Nobles—Godfrey, Hilda, and Letty; the two Blundells—Peregrine and Alizon; Giles Barras, and the silly but decidedly ill-used Nelly, would suffice to make the fortune of any novel.

Miss Constance Cotterell's *Strange Gods* is apparently a first book—the title-page is, at any rate, clear of the name of any predecessor—and as such I cannot but consider it an exceptionally satisfactory performance. I do not refer to any special ability which it exhibits, though it is in many ways very able; for, if a writer have any admirable gift, say of imagination, humour, or insight into character, it is as likely to be seen in his first book as in his twentieth. There is, however, one quality to which we give the somewhat vague name of maturity—the quality which manifests itself in ease, grace, command over material, sure-footedness, and light-handedness—in which a maiden effort is almost always more or less conspicuously deficient; and what makes Miss Cotterell's book noteworthy is the fact that in it this quality is conspicuously present. When one sets oneself to examine the structure of the story, one sees that it is really very slight; but as one reads it, one has no impression of slowness, because—to employ a somewhat colloquial figure—the author knows so well how to arrange her wares of character, incident, and reflection, to such admirable advantage. The story of Janet Minors and her three lovers—the lackadaisical, easy-going Evelyn Chetwynd; the warm-hearted, impetuous, quick-tempered Blase; and the quiet middle-aged scholar, Ambrose Tristram, who does not recognise himself as a lover until, as it seems, the object of his love is slipping away from him—is one of those sweet, graceful, pathetic idylls which do not take us out of the actual world, but rather transfigure that world by providing it with an atmosphere of romance which beau-

tifies and refines it without making it unreal. A wholesomer, pleasanter book than *Strange Gods* one does not often read, and it is made all the more winning by gleams of bright, unstrained humour.

It is not often that a reviewer has the luck to notice consecutively three novels which are in different ways so good as the two preceding books and Mr. Austin Clare's Tynedale story, *For the Love of a Lass*. A north-country critic, to whom the dialect of the Northumbrian and Cumbrian borders is fairly familiar, can hardly judge of the extent to which it may interfere with the pleasure of a benighted Southron; but Mr. Clare is merciful as well as realistic, and I cannot think that the difficulties of the conversations will obscure the course of an interesting and, in many parts, powerful story of rustic love and hate and jealousy. The main features of life and character in the secluded northern dales change but slowly. They are to-day not conspicuously unlike what they were a century and a half ago; and Mr. Clare has probably chosen the time of the rising in 1745 simply for the sake of the historical opportunities provided by the fact that his hero, the worthier but less fortunate of the two lovers of pretty Phyllis Dobson, is one of the hunted followers of the luckless Earl of Derwentwater. The story of the rivalry of Hugh Fenwick and Mark Teasdale, so rich in elements of tragic interest, is told with a sustained vigour which leaves nothing to be desired; the passion and pathos are relieved by lighter and brighter episodes and character-sketches; and the book as a whole is one which may be commended with no timid reserves.

Only a Sister is so crowded with grotesque absurdities of structure, incident, character, and conversation, that it is impossible adequately to sample them. We do not know whether most to admire and wonder at the English officer whose friends in Shoreditch address him as "mate" and twice assist him in attempting a felonious assault; the doctor who is a distinguished boxer, a devout Christian, an anarchist, and a master of innumerable languages, who on both occasions foils the wicked Captain Tatterton; the duke, who is married without his acquaintances being aware of it, and who is consequently able in the most natural way to seduce a baronet's daughter; or the curate who, becoming aware, apparently by divine inspiration, that the frail Rosemary has stooped to folly, generously suggests that she shall save her reputation by becoming his wife. Mr. Walter Adam Wallace, or the lady who so calls herself, admits that the doctor is "unique"; but the captain, the duke, and the curate are equally unique, and long may they remain so. Of the style, one brief example must suffice. The girl who is betrayed by the duke and "made an honest woman of" by the curate is, at an early stage of her chequered career, soliloquising about the doctor. "He cannot flirt," she pensively remarks: "he's too good, too simple; so much truer than other men. I wish I were." To write down the epithets by which alone *Only a Sister* could be adequately described would be gratuitously brutal. From what has been said they can be guessed without difficulty.

When it has been remarked of Mr. Herbert Simmons's story, *Through the Crowd*, that it displays some power of crude, ill-regulated invention, no other word that has a semblance of even faint praise can be added. It is simply a badly written vulgar book, made worse than it need have been by its author's deviations in the direction of that unsavoury kind of literary ware which, for some unknown reason, is generally described as "realistic." Anything more unlike reality than the greater part of the book it would be difficult to imagine.

I have often wondered why the experiences of the Styrian arsenic-eaters, who are said—apparently on good authority—to die if deprived of their habitual doses of poison, has not been utilised by the writer of some three-volume novel or shilling shocker. The motif has long been, so to speak, in the market; and the voluminous newspaper correspondence elicited by the Maybrick trial brought it under everybody's notice; but Miss Helen Mathers is, I think, the first writer who has turned it to account, and she is to be congratulated upon her success. *Blind Justice* is a capital story, well-planned and well told; and while most tales of this kind depend entirely upon plot-interest, the writer's portrait of Judith has the attractiveness which belongs only to the imaginative treatment of character. Miss Mathers has never done better work than this.

It cannot be said that Mr. Clemens has never done better work than is to be found in *A Yankee at the Court of King Arthur*; and, indeed, if the plain truth must be told, his new book is utterly unworthy of him. Though burlesque is the cheapest kind of humour which can be produced by men whose humorous faculty is of the slenderest sort, it has a field in which it may legitimately exploit itself; but the Arthurian legends, which, to us of the age of Tennyson, have become saturated with spiritual beauty and suggestiveness, lie a long way outside the boundary of this "scanty plot." If Mark Twain can now find no better raw material for the manufacture of small jokes than the story of the Quest of the Sangraal, he had better retire from a business which, up to this time, he has conducted with distinguished success. We laugh at *Tom Sawyer* and *Huck Finn*, and enjoy the laugh because we feel we have a right to it. If we laugh at the new book we are ashamed of ourselves, for we know that the laugh has been obtained on false pretences, and that it bears an unpleasant resemblance to that cacination which has been described as "the crackling of thorns under a pot."

JAMES ASHCROFT NOBLE.

RECENT THEOLOGY.

The Word. By the Rev. T. Mozley. (Longmans.) Like many other divines, ancient and modern, Mr. Mozley takes the doctrine of the Logos to be the central doctrine of Christianity, and he interprets it in such a way as to include the whole compass of Christian speculation and duty. This is the object of this work, which he, however, intends not for the learned but for the simple and ignorant. He describes his aim in words which deserve quotation:

"Whose fault it is I cannot say, nor is there any occasion why I should say; but in all ages the

simpler folk have had little respect or aid from the learned. I hope to give these simple folk some help towards the understanding of creeds which they are told they must understand if they would be saved, which they do not understand, while few seem to care whether they understand them or not" (p. 2).

With this object of popular utility in view, it need hardly be stated that Mr. Mozley's method is informal and discursive, rather than organic and systematic. If one wished to be cynical one might say that the Logos or Reason, so conspicuous on the title page and cover of the book, is oftentimes provokingly absent from its contents. At any rate, it requires some strain on ratiocination to perceive the immediate relation with the subject of the work of such chapter-headings as "Sensationalism," "Fiction," "Some Pros and Cons of Fiction," "Vital Action, Relative and Reciprocal." Mr. Mozley also errs, by being at times too diffuse, not to say garrulous. But after all deductions, the spirit and aim of the book is so excellent that we have no hesitation in commending it strongly to all thoughtful Christians.

The Minister of Baptism. By the Rev. Warwick Elwin. (John Murray.) In contradistinction from the preceding work, avowedly addressed *ad populum*, Mr. Elwin's learned monograph is addressed *ad clerum*. It is a long dissertation, bristling with theological and antiquarian lore on the sacrament of baptism, with the especial object of determining the validity of heretical, schismatical, and lay baptism. Mr. Elwin seems inclined to the opinion that these extra-ecclesiastical methods of administering the rite are invalid, and he suggests that the recipient of such a rite should not be satisfied therewith. We need not add that, as a matter of law, lay baptism, provided the essentials of the rite are present, is "valid, and ought not to be repeated." The chief importance of the work seems to us twofold: (1) it is a learned inquiry into the antiquarianism of the subject; and (2) it is an interesting but not cheering sign of the times.

The Kingdom of God; or, Christ's Teaching according to the Synoptical Gospels. By A. B. Bruce. (Edinburgh: T. & T. Clark.) We have given the whole of the title of this very valuable book, because it sets forth clearly its author's design. The work seems to us to possess a twofold significance: (1) as a fair discussion of an important subject; (2) as a sign of advance in the treatment of theological questions even in the bosom of the Scottish Free Church. Of the different chapters, ten out of fifteen appeared a few years ago in the pages of the *Monthly Interpreter*. Dr. Bruce tells us that "the book is a first instalment of a projected work on the leading types of doctrine in the New Testament concerning the good that came to the world through Jesus Christ." We have derived both knowledge and edification from this part of the work, and shall therefore be prepared to welcome its continuation.

The Divine Unity and Trinity. By Herbert H. Jeffresson. (Kegan Paul, Trench & Co.) This is a work of very great research and occasionally of profound thought. It may be briefly described as a mystico-ecclesiastical treatise on the Trinity, conceived on a plan which enables the writer to include the whole scheme of ultra-orthodox belief. While starting, however, from a mystical basis, it develops into a sacramentarian materialism, which occasionally assumes a coarse and even grotesque form. It is hard to say whether the writer's speculations on the Resurrection of the body transgress more by their puerility or by their materialistic extravagance. In either case they are extremely repulsive (comp. p. 306). Those who have been dieted on sacramentarian dogma will, no doubt, find thoughts and con-

clusions in Mr. Jeaffreson's work which they can readily assimilate. To the general reader the book cannot be recommended as containing either wholesome or Christian teaching.

Christian Theism; its Claims and Sanctions. By D. B. Purinton. (Putnam's.) The category of "Theism," even of "Christian Theism," is somewhat large, and therefore it is well to have from Prof. Purinton himself his own definition of it. He tells us (p. 19):

"The possibility of the supernatural is a vital hypothesis in the Christian system. Without it, the system is contradictory and self-destructive. Christianity, like the ancient temple of Dagon, rests on two pillars. These pillars are God and the Bible. If either of them shall ever be torn down by the Samsons of infidelity, the whole temple will lie in ruins. If we would measure its strength, we must examine these massive columns. This is the scope of Christian Theism."

Without being marked by striking originality or profound depth, and occasionally vitiated by stilted and portentous language and a too dogmatic tone, this book contains much well-considered thought and cogent ratiocination. It certainly deserves the attention of thinkers.

Vox Dei: the Doctrine of the Spirit. By R. A. Redford. (Nisbet.) The author of this work claims for it that it is a clear and orderly statement of what is divinely taught and commonly believed on the subject of the Holy Spirit. The author's views on Biblical inspiration, revelation, &c., may not unfairly be described as those which were universally extant in this country during the past half of this century, but which are gradually giving place to wider, more reasonable, and, it may be hoped, not less religious opinions. Still, Mr. Redford is, in his own sphere, a thoughtful man, and a clear and interesting writer; and his book will have an interest for thinkers outside his own special religious circle.

The Works and Days of Moses. By Sir Philip Perring, Bart. (Longmans.) Sir Philip Perring is a bold man. In this pretty little booklet he makes one more attempt to reconcile the early chapters of Genesis with the conclusions of geology. His attempt, except in the matter of courage and enterprise, does not seem to us to differ greatly from the hundreds of similar attempts that have from time to time been made. He is however sanguine of the success he believes himself to have achieved. He tells us in his preface: "In my last chapter but one I open out a new creation which I venture to affirm leaves ample room for every syllable and letter which Moses has written, and every fossil and footprint which geology has discovered." To those who take an interest in a subject pretty well threshed out among learned men, the book may be commended. It is written in an attractive and spirited style.

A Doubter's Doubts about Science and Religion. By a Criminal Lawyer. (Kegan Paul, Trench & Co.) We fear it cannot be said of this "criminal lawyer" doubter, as Tennyson said of Arthur Hallam:

"He fought his doubts and gathered strength."

Judging, at least, from the contest which this work is meant to describe, he must gather from most of his doubt-struggles an accession of weakness. Whatever be the author's doubts on the subjects of science and religion, there is one subject on which he entertains the most absolute certitude, and that is his own infallibility. This is, e.g., his *ex cathedra* mode of denouncing a prominent and rising school of theologians (p. 77):

"Whatever may be said therefore of the theological school here under review, their religion is not Christianity, and their testimony must be rejected as of less value even than that of the Sacerdota-Heta."

Such an utterance may perhaps be seemly in a criminal lawyer who must never affect distrust in his cause, however much he may feel it; but it is hardly the mood in which a cautious thinker should approach the discussion of subjects confessedly difficult and uncertain. We venture to add the suggestion that before the "criminal lawyer" again abandons his professional duties to set right erroneous scientists and theologians, a little preliminary instruction in science and theology might be useful.

A Treatise on Predestination, Election, and Grace. By W. A. Copinger. (Nisbet.) This is a very learned and elaborate treatise on the themes just mentioned. The work reveals a great amount of research into the history of the chief tenets of Calvinism. The author is himself a Calvinist, but sets forth the conclusions of that sect with moderation and Christian suavity. To all who take an interest in the question the book may be recommended. Not its least valuable portion as a history is the admirable bibliography appended, which fills 216 pages. On its special subject it appears to us nearly exhaustive.

Agnostic Fallacies. By J. Reid Howatt. (Nisbet.) This is a collection of Sunday evening sermons addressed by Mr. Howatt to his congregation. It need not therefore be added that they approach the question of philosophic agnosticism from the antagonistic standpoint of theological dogmatism. This does not seem to us the best method of meeting the fallacies which pertain to extreme negation. Agnosticism, being itself the inevitable reaction of extreme and unwarranted dogma, needs a much more sympathetic treatment than Mr. Howatt, with his brother divines, seem inclined to concede to it.

"THE EXPOSITOR'S BIBLE.—*The First Epistle to the Corinthians.* By Marcus Dods. (Hodder & Stoughton.) Dr. Dods' methods of Scriptural exegesis and his opinions are so well known, and, notwithstanding certain recent events, so largely appreciated, that we need do hardly more than call our readers' attention to this valuable Commentary. It is marked by the author's well-known characteristics of rich Scriptural learning, catholicity of tone, deep spiritual insight, and an absence of over-weening dogmatism, which, in a popular English commentator, is as rare as it is refreshing. The volume forms a valuable addition to the "Expositor's Bible" series.

NOTES AND NEWS.

THE delegates of the Clarendon Press have arranged for the publication of a series of volumes to be entitled "Rulers of India," to be edited by Sir William Wilson Hunter. The distinctive plan of the series is to present to English readers the salient outlines and turning-points in the evolution of the Indian Empire in a carefully-planned sequence of historical retrospects. Each volume will take a conspicuous epoch in the making of India; and under the name of its principal personage will set forth the problems of government which confronted him, the work which he achieved, and the influences which he left behind. The following volumes have been arranged for:—*Asoka*: and the Political Organisation of Ancient India, by Prof. Rhys-Davids; *Akbar*: and the Rise of the Mughal Empire, by Colonel Malleon; *Aurangzeb*: and the Decay of the Mughal Empire, by Sir W. W. Hunter; *Lord Clive*: and the Establishment of the English in India, by Prof. Seeley; *Dupleix*: and the Struggle for India by the European Nations, by Colonel Malleon; *Warren Hastings*: and the Founding of the

British Administration, by Captain L. J. Trotter; *The Marquess of Cornwallis*: and the Consolidation of British Rule, by Mr. W. S. Seton-Karr; *Ranjit Singh*: and the Sikh Barrier between our growing Empire and Central Asia, by Sir Lepel Griffin; *Mountstuart Elphinstone*: and the Making of South-Western India, by Mr. J. S. Cotton; *Lord William Bentinck*: and the Company as a Governing and non-Trading Power, by Mr. Demetrius Boulger; *The Marquess of Dalhousie*: and the Final Development of the Company's Rule, by Sir W. W. Hunter; *Lord Clyde*: and the Suppression of the Great Revolt, by Major-General Sir Owen Tudor Burne; *Earl Canning*: and the Transfer of India from the Company to the Crown, by Sir Henry S. Cunningham; *The Earl of Mayo*: and the Consolidation of the Queen's Rule in India, by Sir W. W. Hunter. Of these, *Dalhousie* will be published in March, to be followed by *Akbar* in April.

MR. BENJAMIN ELLIS MARTIN, whose papers, entitled "In the Footprints of Charles Lamb," will appear in early numbers of *Scribner's*, claims to have discovered last summer the record of the exact block and floor of Lamb's birthplace, a point not before made, even by Canon Ainger. Mr. Martin has been able, by thorough research, to correct a number of errors which have crept into accepted biographies of Lamb.

MESSRS. CHAPMAN & HALL announce for immediate publication *Two Summers in Greenland*: an Artist's Adventures among Ice and Islands in Fjords and Mountains, by Mr. A. Rüs Carstensen, with numerous illustrations by the author.

THE next volume of the "Lotus Series," issued by Messrs. Kegan Paul, Trench, Trübner & Co., will be *A Lover's Litanies, and other Poems*, by Mr. Eric Mackay, with a portrait of the author.

THE "Letters to Living Authors," which have lately been appearing in *Wit and Wisdom*, will shortly be published in volume form by Messrs. Sampson Low, under the name of the writer, Mr. J. A. Stuart.

New Holidays in Essex, an illustrated handbook to the little-known districts of South-East Essex, including Maldon, Danbury, Burnham, Rochford, and the country between the Blackwater and Thames estuaries, is in preparation. It will be edited by Mr. Percy Lindley, and will give special chapters upon walking, cycling, boating, fishing, and wild fowling.

MESSRS. TRISCHLER & Co. announce the following novels: *A Railway Foundling*, in three vols., by "Nomad"; *Having and Holding*, in three vols., by Mrs. J. E. Panton; *Midge*, by Miss May Orommelin; *The Queen of the Black Hand*, by Mr. Hugh Coleman Davidson; *Heart Wine, The Australian Aunt, and Other Stories*, by Mrs. Alexander and others; "Dinna Forget," by John Strange Winter; *Agatha's Quest*, by Mr. R. H. Sherard; *A Society Scandal*, by "Bita."

THE directors of the Booksellers' Provident Association have issued invitations to a dinner, open to members of the trade and others directly connected with literature. It will be held on Saturday, March 8, at the Holborn Restaurant, with Mr. O. J. Longman in the chair, and Mr. C. Awdry in the vice-chair. The committee also includes Mr. John Murray (junior), Mr. H. Sotheran, Mr. David Stott, Mr. J. O. Francis, and Mr. J. W. Darton.

MESSRS. SOTHEY will be engaged in selling during the first four days of next week the large miscellaneous library formed in the middle of the last century by Richard How, of

Aspley Guise, Bedfordshire. Though it does not contain any extraordinary rarities (so far as can be judged from the catalogue, which is not even arranged in alphabetical order), the collection is rich in translations of the Bible, Americana of the eighteenth century, books written by or against Quakers, and foreign literature in general. We may specially mention Tyndale's translation of the New Testament (Antwerp, 1534)—apparently not quite perfect; Copland's *Salomon's Books* (1550); the Psalms of David according to the Use of Salisbury (1555)—which is stated to be unknown to bibliographers; the Calvinistic version in Spanish known as the "Bear-Bible," from the printer's device (1569); the rare Rheims version of the New Testament in English (1582); the Armenian New Testament of Bishop Uskan (Amsterdam, 1668); and a set of thirty-one of the Dutch plays of Vondel.

MR. IVOR JAMES, registrar of the University College of South Wales, has published a little booklet, *The Source of the "Ancient Mariner"* (Cardiff: Owen), which may be commended to the attention of those who collect Coleridgeana. In this he essays to prove that the general idea of the poem, and also many of the details, are derived from

"a small quarto of some 140 pages, now extremely rare, entitled 'The Strange and Dangerous Voyage of Captain Thomas James,' printed in London by John Legatt, for John Partridge, in 1633."

A copy of this book is now on the shelves of the Bristol Library, in which Coleridge is known to have read largely during the years 1794-98. It cannot be proved that the book was there at that time, though some presumption to that effect may be drawn from the fact that Southey reprinted two verses out of it. Granting that Coleridge had read it, we may admit that certain floating reminiscences of its contents took shape in "The Rime of the Ancient Mariner"; but Mr. James seems to go much further than the slight evidence warrants when he calls it the "germ" of the poem. Still, we are grateful to him for his elaborate treatment of an interesting literary problem.

A PARAGRAPH which has been going the round of the papers with regard to the recent discovery of a mass of Balzac letters must be taken, we conjecture, "with a grain of salt." Readers of the paragraph—unless, indeed, they know something of Balzac's history—would be apt to suppose that his letters to Mme. Zulma Carraud are now heard of for the first time. So far, in reality, is this from being the case that no small part of the long-published *Correspondence* of the great novelist consists of the epistles which he was wont, at many periods of his life, to indite to this lady, his friendship with whom is described, in Mr. F. Wedmore's recent book on Balzac, as "wholly sane and beneficent." In this respect it was presumably something of a contrast to his attachment to Mme. de Berny.

THE FORTHCOMING MAGAZINES.

MR. ALFRED EAST, of the Institute, will contribute to forthcoming numbers of the *Universal Review* an account of his recent trip to Japan, abundantly illustrated with full-page plates from his drawings. The original drawings, we may add, will shortly be on exhibition at the Fine Art Society's.

AMONG the contents of the March number of *Scribner's* will be an article entitled "The Hidden Self," by Prof. William James, of Harvard, in which that eminent psychologist records his experience of the strange phenomena of hypnotism, and suggests an explanation not dissimilar to that given in the current number of the *Universal Review* by Mrs. Besant; also a series of rough sketches made by John Ericsson

nearly fifty years ago to illustrate his secret system of sub-aquatic naval warfare.

THE March number of the *Newbury House Magazine* will contain an illustrated memoir of John Keble, being the first of a series of "Eminent Churchmen"; an article entitled "The Part played by Wales in the History of the English Church," by Canon Roberts, of Cardiff; and a continuation of the remarkable picture of the relations between a mediæval dean and chapter and their tenants by Prebendary Randolph, of Exeter—a picture not unworthy, both in learning and in descriptive power, of Dr. Jessop.

MR. RICHARD LE GALLIENNE—whose volume of essays on the work of Mr. George Meredith, with a full bibliography, is now in the printer's hand—will contribute to the March number of *Time* an article entitled "The Meredithyramb and its Critics."

"THE History of the *Gentleman's Magazine*" is the title of a series of articles, by Mr. W. Roberts, of which the first will appear in the March number of the *Bookworm*. The predecessors, rivals, editors, and various other phases of this venerable periodical will be dealt with.

MRS. J. F. B. FIRTH will contribute to the March number of *Cassell's Magazine* a description of the great annual gathering at Nijni Novgorod, under the title of "A Peep at a Russian Fair."

Two articles descriptive of the career of the late Chief Constable Williamson will appear in *Cassell's Saturday Journal*: the first under the title of "Forty Years a London Detective," in No. 335, to be issued next week; the second, called "On the Track of Treason," in the following number.

THE Bishop of Exeter will contribute a Hymn for Lent to the March number of *The Church Monthly*.

THE first number of a new penny weekly, entitled *The Princess: a Home Journal for Maid and Matron*, is announced for publication on March 1.

UNIVERSITY JOTTINGS.

THE speeches delivered at the meeting held at Cambridge, on January 29, for procuring a memorial to the late Bishop Lightfoot, have been published in full in a special number of the *University Reporter*. As already stated in the ACADEMY, it was resolved that the memorial should take the form of a portrait, painted by Mr. W. B. Richmond, to be placed in the hall of Trinity College. Mr. Richmond, it seems, received sittings last summer for a portrait commissioned by some of the bishop's friends at Durham; but the new picture will differ from that in some details. Any surplus that may remain from the subscriptions received is to be devoted to augmenting the endowment of the scholarships founded by Dr. Lightfoot himself for the encouragement of the study of ecclesiastical history. We may add that a local committee at Durham has reported in favour of commemorating the bishop by the erection of a statue, and by enlarging the cathedral chapter-house.

PROF. T. F. TOUT, of Lampeter, and fellow of Pembroke College, Oxford, has been elected to the chair of history at Owens College, Manchester, vacant by the promotion of Dr. Ward to the principalship.

IN Convocation at Oxford on Tuesday next, grants of money will be proposed to the Cyprus Exploration Fund, and also towards the expenses of the archaeological tour in Cappadocia about to be undertaken by Prof. W. M. Ramsay, of Aberdeen, and Mr. D. G. Hogarth, a former Craven fellow.

THE Senate at Cambridge have adopted a report applying the sum of £2500, received from the syndics of the Pitt Press during last year, towards defraying the cost of a new wing of the University library.

SIR JOHN STAINER, the new professor of music at Oxford, will deliver a public lecture on Thursday next, in the Sheldonian Theatre, upon "The Characteristics of Schumann's Songs."

DR. S. M. SCHILLER-SZINESSY, reader in Talmudic at Cambridge, is prevented by the state of his health from continuing his lectures for the present.

THE introduction of a novel system of addressing formal interpellations in Convocation to the curators and the librarian has led to an acrimonious and not very profitable discussion concerning the management of the Bodleian. We must content ourselves here with quoting, from the *Oxford Magazine* of February 12, the statement of Mr. E. B. Nicholson, in reply to the question, "Are the MSS. to be catalogued?" :

"We have in the last eight years published the Digby Catalogue, the Hebrew Catalogue, the Persian Catalogue all but introduction and indexes, the supplement to the Laudian Catalogue, and Mr. Madan's rough list of MS. materials relating to Oxford. We have also finished the MS. catalogue of the Carte papers, and have produced MS. catalogues of all the Clarendon Press MSS. deposited with us. Lastly, we have in one stage or another of forwardness catalogues of the following MSS.: (1) Armenian, now printing; (2) Dravidian, complete; (3) Hindustani, Turkish, and Pushtu, complete but for indexes, &c.; (4) additional Arabic, complete but for indexes, &c.; (5) Coptic; (6) MSS. Rawlinson D; (7) MSS. Bodley; (8) MSS. Bodley additional; (9) additional Greek, complete; (10) continuation of the Calendar of the Clarendon papers; (11) Calendar of the Ballard letters; (12) all the MSS. in 1697 Catalogue not fully recatalogued elsewhere. All this is in addition to the catalogue, kept constantly up to date, of the new MSS. acquired from week to week."

THE Prendergast studentship at Cambridge, will be awarded for the first time next term. Candidates must not have exceeded four years from the date of their degree. The emolument is £200 for one year, but subject to re-election; and a considerable portion of the time must be spent abroad, occupied with research in the language, literature, history, philosophy, archaeology, or art of Greece.

IN continuation of former lists for previous years since 1883, Mr. Falconer Madan contributes to the *Oxford Magazine* for February 19 a bibliography of "Oxford Books" published during 1889. The total number is not large, though it includes two German publications.

ON the very same day that the telegraph told the calamitous tidings of the destruction by fire of the handsome buildings of Toronto University, with its library of 30,000 volumes, we happened to receive the first number of "Toronto University Studies in Political Science," edited, on the same lines as the similar series of Johns Hopkins University, by Prof. W. J. Ashley, formerly of Lincoln College, Oxford. It is written by Mr. J. M. McEvoy, and traces the growth of the Ontario township, which seems to have been derived from the New York model rather than that of the New England States. When reorganised in 1849, the presiding officer was termed "reeve," an archaism apparently drawn direct from Kemble's *Saxons in England*. We congratulate Prof. Ashley on having procured an interesting paper, which will, we hope, be followed by many others.

MR. DAVID CUTHBERTSON has in the press a volume of sketches of academical life at Edinburgh, which is also intended to give informa-

tion about the library, university societies, &c. It will be entitled *College Echoes*; and will be published in the course of next month by Messrs. J. & R. Parlane, of Paisley.

THE Aberdeen University Dramatic Society are to produce a three-act farcical comedy written by a graduate of that university.

WE hope to give next week an obituary notice of Prof. Lorimer, of Edinburgh, who died on February 13.

ORIGINAL VERSE.

A REVIEWER'S REMORSE.

DEAR poet in a distant land,
Of whom I wrote that hard review,
Somehow, I know not why, I feel
Repentant, sir, concerning you.

"In proof" it seemed your just desert,
I never thought of pity then;
But now that Saturday is here
I wish it were to write again.

Though such contrition on my part
May seem a little quaint to you,
Who never meant—why, "bless your heart"—
To take it so *au sérieux*.

And as I write I seem to see
A wife with fingers in your hair,
Creep close, and whisper, "Never mind,
We love them, dear, so never care!"

R. LE G.

MAGAZINES AND REVIEWS.

THE second number of *Le Livre Moderne* contains several interesting articles, but perhaps no one requiring comment. If there be an exception, it is the opening paper, which, in discussing book-illustration, holds that long novels are not so well suited for it as short stories. We are not sure of this, though, of course, it is indisputable that it is far less easy to find an illustrator for the one than for the other. The illustration of the number is an *encadrement*, plentifully vignettied by M. Ernst van Muyden, to a pleasant new "Ballade of Books" by M. Maurice Bouchor. The general design of this is extremely agreeable; and the vignettes, though not quite uniformly good in drawing, are agreeable likewise.

ROBERT BROWNING'S FIRST SONNET.

A SONNET from the pen of Robert Browning is so rare a thing that I think you may like to republish the one I referred to in my article in the February number of the *Argosy*.

I have accordingly hunted it up from the old pages of the *Monthly Repository*. It was the first of the small poems published by Mr. W. J. Fox in that periodical, and appeared in the year following his review of "Pauline," and the year previous to his review of "Paracelsus"—viz, in 1834.

E. F. BRIDELL-FOX.

"SONNET, BY ROBERT BROWNING.

Eyes, calm beside thee (Lady couldst thou know!),

May turn away thick with fast-gathering tears:
I glance not where all gaze: thrilling and low
Their passionate praises reach thee—my cheek wears

Alone no wonder when thou passest by;
Thy tremulous lids, bent and suffused, reply
To the irrepressible homage which doth glow
On every lip but mine: if in thine ears
Their accents linger—and thou dost recall

Me as I stood, still, guarded, very pale,
Beside each votarist whose lighted brow
Wore worship like an aureole, "O'er them all
My beauty," thou wilt murmur, "did prevail
Save that one only"—Lady, couldst thou know!

"August 17, 1834."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE

- OOCHIN, H. *Boccaccio: études italiennes*. Paris: Plon. 3 fr. 50 c.
KALISCHER, A. Oh. Heinrich Heine's Verhältnis zur Religion. Dresden: Oehlmann. 1 M. 60 Pf.
LEGOUVÉ, E. *Fleurs d'hiver—fruits d'hiver: histoire de ma maison*. Paris: Ollendorff. 3 fr. 50 c.
LEONARDO DA VINCI. I Disegni di, della Biblioteca di S. Maestà. Riprodotti in fototipia da P. Carlevaris. Turin: Loescher. 40 fr.
LUCAS, Hipp. *Portraits et souvenirs littéraires*. Paris: Plon. 3 fr. 50 c.
SCHMIDT, O. Rousseau u. Byron. Ein Beitrag zur vergleich. Literaturgeschichte d. Revolutionszeit. Oppeln: Franck. 8 M.
TÜROK, H. *Das psychologische Problem in der Hamlet-Tragödie*. Leipzig: Hoffmann. 1 M. 60 Pf.

HISTORY, ETC.

- ARMATILÉ, la Comtesse d'. *La Comtesse d'Émont, fille du Maréchal de Richelieu. 1740-1775, d'après ses lettres inédites à Gustave III*. Paris: Didier. 3 fr. 50 c.
BOURON, V. *La Palatium de la Montagne de Rheims*. Paris: N. V. Bontou. 50 fr.
CHARAVAY, E. *Assemblée électorale de Paris, 18 novembre 1790-15 juin 1791: procès verbaux*. Paris: Quantin. 7 fr. 50 c.
CODEX diplomaticus Silesiae. 15. Bd. *Urkunden u. Aktenstücke betr. die Beziehungen Schlesiens zum Baseler Konzile*. Hrag. v. W. Altmann. Breslau: Max. 8 M.
DIEFFENBACH, F. *Der französische Einfluss in Deutschland unter Ludwig XIV. u. der Widerstand der kurbrandenburgischen u. kur-sächsischen Politik*. Aus d. Nachlass d. Verf. bearb. u. hrag. v. A. Kohut. Dresden: Oehlmann. 2 M. 50 Pf.
FAY, le général. *Marches des armées alliées, du 31 juillet au 1^{er} septembre 1810*. Paris: Berger-Levrault. 10 fr.
JACOBS, M. *Julliana v. Stolberg, Ahnfrau d. Hauses Nassau-Oranien. Nach ihrem Leben u. ihrer geschichtl. Bedeutung quellenmässig dargestellt*. Halle: Hendel. 10 M.

PHILOSOPHY.

- KOENIG, E. *Die Entwicklung d. Causalproblems in der Philosophie seit Kant*. 2. Thl. Leipzig: Wigand. 8 M.
LAFITTE, P. *Cours de philosophie première. T. 1. Théories générales de l'entendement*. Paris: Bouillon. 7 fr. 50 c.

PHILOLOGY.

- BEHRM-SCHWARZBACH, F. *Libellus περί ἐπικυρίας, qui Demetrio nomine inscriptus est, quo tempore compositus sit*. Kiel: Lipsius. 1 M. 50 Pf.
LOTE, J. *Chrestomathie bretonne. 1^{re} partie. Breton-armoricain*. Paris: Bouillon. 10 fr.
PRIEL, K. *Inscriptions hiéroglyphiques recueillies en Egypte. 3^e série. I. Planches*. Leipzig: Hinrichs. 40 fr.
STUDEN auf dem Gebiete d. archaischen Lateins. Hrag. v. W. Studemund. 1. Bd. 2. Hft. Berlin: Weidmann. 7 M.

CORRESPONDENCE.

SOME POINTS OF ENGLISH ORTHOGRAPHY IN THE TWELFTH CENTURY.

Oxford: Feb. 13, 1890.

According to the theory now accepted by many scholars the letter 3 in Old English probably denoted four different sounds (for other views cf. Sweet, *History of English Sounds*). It was (1) a guttural spirant, as in North German *wagen*; (2) a palatal spirant like the y in English "year"; (3) a guttural stopped consonant, as in English "good"; (4) a palatal stopped consonant (before the end of the Old English period this palatal stop had probably undergone assimilation and developed into its present sound of *dzh*, as in English "bridge"). Initially it had the first sound before consonants and back vowels, the second sound before front vowels and wherever it corresponded to a j in primitive Germanic. Medially and finally (except when doubled or preceded by n) it had either the first or second sound according to the nature of the neighbouring vowels: when preceded by a back vowel (or back vowel + consonant) it was guttural; it was also guttural when followed by a back vowel, unless the preceding vowel was mutated. After n it had the third sound, except when preceded by a mutated vowel, in which case it had the fourth sound. Double 33 (generally written c3) arose in most instances from primitive Germanic 3j,

and in such cases had the fourth pronunciation. It had the third sound in a few words, as "fro33a," where the 33 did not originate from 3j.

At the beginning of the Middle English period this state of things remained unaltered, except that initially every guttural spirant had become a stopped consonant, as in "god," "glad," where the g had its present pronunciation.

In Old English the initial palatal spirant was occasionally written i (cf. Sievers, *Ag. Gram.*, § 212, and Sweet, *English Sounds*, § 544). This is not at all uncommon in the Cotton MS. Tiberius A. 3, a MS. which exhibits some marked Kentish peculiarities: we there find—e.g., *teorne* for *3orne* Wulfstan 173³, *foriyme* W. 276³, *beytlen* Logeman, *Rule of St. Benedict* 65³, *aylden* 19³, &c. In very early Kentish 3, when preceded by front vowels, became a mere diphthongal vowel, which was often denoted by i—e.g., Epinal Glossary *3rei*=W.S. *3re3*; and this was, no doubt, in later Old English the general pronunciation, cf. the common late W.S. spelling *dæi3* (Sweet, *English Sounds*, § 553).

But with these exceptions (the Runes I leave out of consideration) there was, up to the end of the eleventh century, no attempt to make any graphic distinction between these various sounds; and it was not until the beginning of the Middle English period that advantage was taken of the difference in form between the native-English 3 and the continental g to make a distinction, the latter being henceforth generally used to denote the third and fourth, while the former was generally restricted to the spirant (the first and second), sounds.

Some little time since Prof. Kluge, who was desirous of having some reliable data on this point for his forthcoming article on the English language in Paul's *Grundriss*, asked me if I could furnish him with some exact details as to the usage of the scribes in the twelfth century, and it was in compliance with this request that I examined a number of English MSS. belonging to that period. The result has shown that, while the majority of twelfth-century MSS. still retain the old 3 in all cases, and some few have entirely replaced it by g, a small number consistently employ both signs, in order to distinguish between the sounds. As the twelfth-century English MSS. are, with but slight exceptions, copies of older originals, it was to be expected that the scribes of most of them would follow the old tradition, and write 3.

I. MSS. which, in their English portions, use 3 in all cases. Some few of them have isolated instances of g, but without any fixed rule as to the sounds denoted by it. In the Latin portions, where such occur, g is regularly employed.

1. MS. Bodley 180 (twelfth-century MS. of Ælfred's *Boethius*).

2. MS. Cotton, Julius A. 2 (fol. 136a to the end is in a twelfth-century hand).

3. Domitian A. 9 (contains a fragment of an English Chronicle, the entries being for the years 1113 and 1114. It was printed by Zupitza, *Anglia* i. 195).

4. Domitian A. 8 (English Chronicle, MS. F. in Earle's edition). Has occasional instances of g without fixed rule. The Latin parts have, conversely, occasionally 3 by the side of the regular g.

5. MS. Laud, 636 (the Peterborough Chronicle). The first hand, which extends down to the year 1121, has only 3. The various hands, from 1122 to 1132, use 3, except in three instances—*englelund*, *lange* (1122), *engla-lande* (1125). The last entry, 1132-1154, only has g (this hand also uses the continental forms of f and r).

6. Textus Roffensis (the greater part of which was written at the command of Ernuif, Bishop

of Rochester, who died in 1124). Has only 3, to judge from the facsimile published by the Palaeographical Society.

7. MS. Vitellius A. 15 (fol. 4 ff is a piece in a twelfth-century hand, beginning *Gaderode me bonne kizclas*, &c. *Kizclas* is interesting as being an early instance of the word "cudgel." The whole piece was printed by Cockayne in his *Shrine*, under the title of "Blooms by King Ælfred"). Isolated instances of *g* occur, but without any fixed rule.

8. MS. Royal, 1. A. 14 (the Gospels, written about the time of Stephen). Isolated instances of *g* without fixed rule.

9. MS. Addit. 15,350 Brit. Mus. (Charters in a late twelfth-century hand). A very few isolated *g*'s occur.

II. MSS. which have only *g*.

1. The greater part of MS. Vespasian D. 14 (see below).

2. Faustina A. 3 (contains English charters).

3. Junius 24 (Homilies in a hand of the early part of the twelfth century, all copied from earlier originals).

I may here mention 4. MS. 154 of St. John's College, Oxford (fol. 121b and 122 are English glosses to Abbo's *Clericorum decus* in a hand of the end of the eleventh or beginning of the twelfth century, ed. Zupitza, *Zeitschrift für deutsches Alterthum*, 31, 1). The scribe generally uses *g*, but there are a few instances of 3, without any fixed rule.

III. MSS. which use the two signs 3 and *g* to distinguish between the sounds.

The Old-English prefix 3e- is invariably written 3e- in Nos. 1 and 2, almost always in No. 3; in No. 4 *i*- is predominant (the less frequent 3e- is, no doubt, where it occurs, merely retained unaltered from the Old-English originals); in No. 5 *i*- alone is written.

1. Vespasian, D. 14. Homily MS. written early in the twelfth century. The greater portion is written by one hand, which extends to f. 163b. In this part the sign *g* is alone used. Then follow six short homiletic bits in different hands: the first from f. 163b to 165; the second f. 165; the third fol. 165b to 166; the fourth f. 166 to 168 (this piece was printed by Kluge, *Eng. Stud.*, 8, 475); the fifth f. 168b to 169; the sixth and last f. 169b. Of these the second, fifth, and sixth use only *g*, but the first, third, and fourth distinguish between *g* and 3. In the first (f. 163b-165) there are forty-one instances of 3 and fifteen of *g*, all employed correctly according to the above rules (3 = the first and second sounds, *g* = the third and fourth), and there is only one instance in which 3 is used where we should expect *g*. Similarly, in the third piece the two signs are used correctly with very few exceptions. The fourth piece (the following slight inaccuracies need correction in Kluge's edition: 1. 2, read *gebrote*, 21 *fæzer*, 25 *on gear*, 60 *manize*, 81 *wilif*, 84 *generize*, 85 *wunizen*) is especially interesting as it differs in one important respect from the two other pieces. While in these latter the sign *g* denotes only the third and fourth sounds, in this piece *g* is used not only for the third and fourth sounds, but also for the guttural spirant, the sign 3 being restricted to the palatal spirant. The palatal spirant occurs fifty-six times (*fæzere*, &c.) denoted by 3 (the nine instances where it is written *g* are, no doubt, simply scribal errors). The guttural spirant occurs twenty-eight times (*fugel*, &c.), and is always written *g*. The numbers show that this cannot be the result of accident; but that the scribe deliberately used the sign *g* for the guttural spirant, as well as for the third and fourth sounds, thus distinguishing it from the palatal spirant. The forms *hegest* (Late West-Saxon *heazost*), *eage*, and *drigen* (= Old-English *dreozan*) are interesting as showing that in these words the guttural spirant had not yet become palatal in the dialect of the

scribe. In the East Midland dialect this guttural character was still preserved at the beginning of the thirteenth century, as the orthography of the Ormulum shows, but in the South-West palatalisation seems to have taken place before the end of the twelfth century (cf. remarks on the Worcester fragments).

2. MS. Harley, 6258 B. (contains medical treatises. Cockayne describes it in the first volume of his *Leechdoms* as MS. O, the *wept* *ðiddteow* of his third volume is also taken from it). With occasional exceptions, which are evidently scribal errors, 3 is consistently used for the first and second, *g* for the third and fourth sounds.

3. MS. Hatton, 38 (Gospels, copied, about the time of Henry II., from MS. Royal, 1. A. 14, see above). Throughout the greater part of the MS. the same rules are consistently observed as in the case of No. 2. Where exceptions do occur, it is generally 3 that is put where we should expect to find *g* (this happens most frequently after *n*), and not *vice versa*. In some parts of the MS. the 3's predominate considerably. In the first chapter of St. John, for instance, 3 alone is used. In all these cases the irregularity has arisen from the scribe having followed his original, which almost exclusively employs 3. The palatal spirant, when preceded by a vowel, is frequently written *i*3, sometimes simply *i*. In words like *ea3e* (cf. remarks on Vesp. D. 14) an *i* is never, so far as I have seen, inserted before the 3, which may perhaps be taken as negative evidence that the spirant was still guttural.

4. MS. Bodley 343 (Homilies, chiefly Ælfric's, written about the middle of the twelfth century). The same rules are observed as in Nos. 2 and 3.

5. The Worcester fragments (found by Sir Thomas Phillipps in old bindings in the library of Worcester Cathedral. Contains portions of Ælfric's grammar, Latin-English glossary, an address of the soul to the body, &c. The fragments seem to be late twelfth century). The third and fourth sounds are invariably represented by *g*. When final or followed by a consonant the palatal spirant is nearly always represented by *i*, very rarely by 3; the Old English prefix 3e- has become *i*-; in other cases the palatal spirant is written 3. In all cases where it is used the sign 3 appears to denote only the palatal, not the guttural spirant; for words like Old English *ea3e*, &c., in which the spirant was originally guttural, but subsequently in Middle English became palatal, are spelt *e3e*, &c., in the Worcester fragments, showing that in these and other similar cases it had already become palatal in the dialect (South Western) of the scribe. With these exceptions the old guttural spirant is here represented by *w* (medially) or *uh* (finally), cf. *heretowa* (Old English -*to3a*) Wright-Wulker 538²⁰, *dweruh* (Old English *dweor3*, a dwarf) Wright-Wulker 539²⁰, &c.

The following late twelfth-century MSS., which I have not yet had an opportunity of examining, appear from the printed editions to follow the rules more or less consistently.

6. Vespasian A. 22 (printed in Morris, *Old English Homilies*, first series, pp. 217-245).

7. MS. Lambeth, 487 (Morris, *Old English Homilies*, first series, pp. 1-190).

I hope ere long to publish the details which I have collected, together with the results of an examination of other twelfth, as well as of some of the early thirteenth, century MSS., in one of the German periodicals.

A. S. NAPIER.

A NEW MEDIAEVAL LEGEND OF VIRGIL.

Ithaca, N.Y.: Feb. 6, 1890.

While preparing the introduction to my forthcoming edition of the *Exempla* of Jacques de Vitry for the Folklore Society, I had

occasion to study somewhat carefully the imitations in the modern languages of the great Latin alphabetical collections of *Exempla*. The most interesting and extensive of these are the Spanish *Libro de los Enxemplos* (in Rivadeneyra's "Biblioteca de Autores Españoles," vol. li; the missing beginning was discovered and printed by A. Morel-Fatio in the *Romania*, vol. vii, p. 481), and the Catalan *Recull de Eximplis e Miracles, Gestes e Faules e Altres ligendes ordenades per A-B-C, tretes de un manuscrit en pergami del començament del segle XV, ara per primera volta estampades*, 2 vols., 8vo. (without date, place, or name of printer; but Barcelona, 1881-1888, A. Verdagner, forming part of the "Biblioteca Catalana" of D. Mariano Aguiló y Fuster).

The Catalan collection contains seven hundred and nine stories, each with a title containing the source of the story, and followed by a sub-title in Latin, which gives the alphabetical arrangement. In examining the second volume, which I was not able to procure until last summer, I was struck by the following story of Virgil, which I do not remember seeing before. I give it as it stands in the second vol., p. 286:

"DCLXXXIII.—*Eximpli con Virgili ois una filla sua.*

¶ VIRGINITATEM in filia amissa pater aliquando crudeliter pugnit.

VIRGILI sabe con una sua filla que volia ser maluestat de son cors, per la quel cosa ell ab les sues propies mance la degolla en vista de molta gent en una gran plaça, dient que mes amana esser matador de filla verge, que pare de corrupuda."

In this story Virgil appears in an entirely new light, and it is interesting to learn how this legend appears in a collection of Catalan *Exempla*. All that is known of the MS. used by the editor is stated in the title: a parchment MS. of the beginning of the fifteenth century. The language of the text appears to so competent a judge as A. Morel-Fatio (*Romania*, vol. x., p. 278) to be of about the date assigned to the MS. used by the editor. The contents do not differ from those of the ordinary collections of *Exempla* for the use of preachers. The authorities most frequently cited are: Jacques de Vitry, *Vitas Patrum*, Caesar of Heisterbach, Helinandus, Valerius Maximus, Petrus Alfonsi, Etienne de Bourbon, St. Gregory, Petrus Damianus, and the *Legenda Aurea*. These alone furnish 434 of the 709 *Exempla*. The alphabetical arrangement and the Latin sub-titles would point to the imitation or translation of one of the great Latin collections. In speaking of the similar Spanish collection, *Libro de los Enxemplos*, M. Morel-Fatio (*Romania*, vol. vii, p. 483) said that the Latin collection most like the Spanish was the *Alphabetum narrationum* of Etienne de Besançon—a Dominican of the second half of the thirteenth century; but that the two works were not the same. Later, in speaking of the Catalan collection (*Romania*, vol. x., p. 278) the same scholar said that, while the Spanish and Catalan works had many points of contact, they were, however, independent of each other; and he expressed the hope that at the end of the second volume of the Catalan work (which had not then appeared) a table of authorities might be given in order to facilitate comparison with the other alphabetical collections, "et déterminer la source directe du recueil catalan, si tant est qu'il ait été traduit d'une seule collection latine."

I have been fortunate enough to discover this direct and single source, which is none other than the *Alphabetum narrationum* of Etienne de Besançon just mentioned.

I have seen of this work the following MSS.: Bib. nat. Paris, MSS. Lat. 12,402 (fourteenth

cent.); 15,255 (thirteenth cent.); and Brit. Mus. MS. Harl. 268. Etienne's work may be recognised by the prologue, which begins: "Antiquorum patrum exemplo didici nonnullos ad virtutes fuisse inductos narrationibus aedificationis et exemplis," and by the first *Exemplum*, which is: "Abbas non debet esse nimis rigidus."

Unfortunately I am forced to rely upon the notes I made at Paris and London some years ago, and cannot now make a complete comparison of the Catalan work with its original; but, so far as I have been able to compare it, the Catalan work is an exact and literal translation of Etienne de Besançon's *Alphabetum narrationum*. The only difference I can find is in the number of stories. The Harl. MS. 268 contains, if my rough count be correct, 792 stories in 320 chapters or topical divisions; the Catalan work contains 709. Clearly, a number of *Exempla* have been omitted; unless the Catalan translator used a version of Etienne de Besançon containing a smaller number of *Exempla* than the class of MSS. represented by Harl. 268. However, even if the Catalan translator omitted a few stories, there is no reason to suppose that he inserted any of his own making; and I have no doubt that the Virgil legend stands in the Latin original.

This gives us, then, a new bit of lore about Virgil, collected by a learned Frenchman, probably in the second half of the thirteenth century. (Etienne died in 1294.) The story is evidently a confusion of the Virginian legend; but a confusion, of course, prior to its collection by so learned a man as Etienne, and militates strongly (as Mr. Tunison, to whom I have communicated the story, says) against Comparesi's doctrine of the exclusively Neapolitan character of the misapprehension concerning the etymology of the name Virgilius.

T. F. CRANE.

TEICHMÜLLER'S DEFINITION OF "RELIGION."

Florence: Feb. 15, 1890.

My attention has just been called to a serious misrepresentation of the late Prof. Teichmüller's views occurring in Prof. Max Müller's recent work on *Natural Religion*. On p. 64 of that volume a definition of religion is quoted as Teichmüller's which was not given by Teichmüller as his own, but as Lotze's, whose views he was very far from sharing, and in this instance subjected to adverse criticism (see his *Religionsphilosophie*, pp. 21 sq.).

I have reason to believe that whatever pleasure the complimentary reference to Teichmüller by so eminent a person as the Gifford lecturer at Glasgow may have given to the family of the Dorpat philosopher is more than counterbalanced by their annoyance at finding attributed to him expressions which he would have emphatically repudiated.

ALFRED W. BENN.

THE WASHINGTON PEDIGREE.

Philadelphia, U.S.A.: Feb. 4, 1890.

It may be a small affair; but, since truth is better than fiction, pray permit me to say, in connexion with the letters concerning Washington's ancestry which have recently appeared in England as well as here, that it is a mistake to suppose that our first president, or any of his relatives, wrote to England inquiring as to the origin of his family. On the contrary, the inquiry came from England. The Garter King of Arms, Sir Isaac Heard, requested Washington to send him whatever information he possessed regarding the family, that he (Sir Isaac) might, for his own satisfaction, draw up the president's pedigree. (Sparks's *Writings of Washington*, vol. i., pp. 539, 547, &c.)

The request being granted, the result was that pedigree of Washington which was generally accepted as correct, until proved otherwise by the late Col. Chester. The error consisted in the omission of a generation and the following up of a wrong line. Recently the omission has been supplied by Mr. H. F. Waters, who gives also a line of descent apparently correct.

In conclusion, permit me to remark that it is likewise an error to fancy that we Americans (as has been said) "hunt up" our English ancestors "because they were Englishmen." While we have all proper regard for Englishmen as Englishmen, it is not because our ancestors were English that we inquire after them, but because they were our ancestors.

AN AMERICAN.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Feb. 23, 4 p.m. South Place Institute: "National Life and Thought in Hungary," by Prof. Pulszky.
8 p.m. Biblical: "Moral Development of Girls after School," by Miss Hughes.
MONDAY, Feb. 24, 5 p.m. London Institution: "Rise of Early English Architecture," by Mr. Arnold Mitchell.
8 p.m. Royal Academy: "Sculpture in Greek Temples," III., by Mr. A. S. Murray.
8 p.m. Society of Arts: "Cantor Lecture—'Stereotyping,' II., by Mr. Thomas Bolas.
8.30 p.m. Geographical: "Further Explorations in the Solomon Islands," by Mr. C. M. Woodford.
TUESDAY, Feb. 25, 8 p.m. Royal Institution: "The Post-Darwinian Period," VI., by Prof. G. J. Romanes.
8 p.m. British Museum: "Outlines of Greek Art. I., the Islands and Mykenae," by Mr. Talfourd Ely.
8 p.m. Civil Engineers: Discussion, "Water-works at Shanghai, Hong Kong, and Yokohama."
8.30 p.m. Anthropological: "Stanley's Spirometer," by Dr. J. G. Garson; "Some Borneo Traps," by Mr. S. B. J. Skerthley; "The Dieri and other Kindred Tribes of Central Australia," by Mr. A. W. Howitt.
WEDNESDAY, Feb. 26, 8 p.m. Gymnasion: "A Study in Early British Christianity," by the Rev. E. T. Davies.
8 p.m. Society of Arts: "The English in Florida," by Mr. Arthur Montefiore.
8 p.m. Geological: "The Relation of the Westleton Beds or 'Pebble Sands' of Suffolk to those of Norfolk, and on their Extension inland, with some Observations on the Period of the final Elevation and Denudation of the Weald and of the Thames Valley," III., by Prof. Joseph Prestwich; "A Deep Channel of Drift in the Valley of the Cam, Essex," by Mr. W. Whitaker.
8 p.m. Literature: "Books, their Transmission and Preservation," by Mr. Walter T. Rogers.
THURSDAY, Feb. 27, 8 p.m. Royal Institution: "The Three Stages of Shakespeare's Art," III., by Canon Ainger.
8 p.m. British Museum: "Outlines of Greek Art. II. Architecture and Sculpture," by Mr. Talfourd Ely.
5 p.m. "The Northern Shan States and the Burma-China Railway," by Mr. W. Sherriff.
6 p.m. London Institution: "The Rise of British Dominion in India," by Sir A. O. Lyall.
8 p.m. Electrical Engineers: "The Theory of Armature Reaction in Dynamos and Motors," by Mr. James Swinburne; "Some Points in Dynamo and Motor Design," by Mr. W. B. Eason.
FRIDAY, February 28, 8 p.m. Royal Academy: "Florentine Sculpture in the Fourteenth and Fifteenth Centuries," I., by Prof. J. H. Middleton.
8 p.m. Browning: "Browning's Work in Relation to Modern Life," by Mr. W. F. Bayly.
8 p.m. London Amateur Scientific: "Practical Coal-Mining," by Mr. H. S. Streetfield.
9 p.m. Royal Institution: "Evolution in Music," by Prof. Hubert H. Parry.
SATURDAY, March 1, 8 p.m. Royal Institution: "Electricity and Magnetism," III., by Lord Rayleigh.
4 p.m. London Geological Field Class: "The Tertiary Rocks on which London Stands," III., by Prof. H. G. Seeley.

SCIENCE.

TWO PLAYS OF AESCHYLUS.

The Agamemnon of Aeschylus. With Introduction, Commentary, and Translation. By A. W. Verrall. (Macmillan.)

The Suppliants of Aeschylus. With Introduction, Critical Notes, Commentary, and Translation. By T. G. Tucker. (Macmillan.)

If the paradox may be permitted, we all

expect to be surprised when we study a treatise or commentary by Dr. Verrall. But, in the present case, the expectation of a slashing reconstruction of the text, of seeing the Benteian hook courageously wielded anew, is doomed to disappointment. If I ventured to express in a sentence what I think the most notable merit of this commentary, I should say that it was the courageous conservatism with which the text is treated, after such redivision and repunctuation as, of course, involve no outrage on the MSS., but simply show a new discernment applied to their testimony. For instance, most people know that *Ag.* ll. 385-7, before appearing in the familiar form of

πέφανται δ' ἐγγόνους
ἀτολήμης Ἀρη
πνεόντων κ.τ.λ.,

had been doctored by Hermann and others as unintelligible; and, indeed, one must agree with Mr. Sidgwick that πέφανται δ' ἐγγόνους ἀτολήμης Ἀρη πνεόντων κ.τ.λ. is "not a sentence at all." But Dr. Verrall reads the MSS. more intelligently, and gives us

πέφανται δ' ἐγγονού-
σα τέλημ τῶν Ἀρη
πνεόντων κ.τ.λ.,

and renders—"It is manifested how pregnant is the insolence of a too-defiant pride, when the fulness of the house overpasseth the blessed mean," referring us, convincingly in my opinion, to ll. 749-73. No doubt, as he sees, ἐγγονούσα and τέλημ for τέλημα in lyrics require some justification. But, personally, I cannot help thinking that this rather provoking puzzle has been solved by a very skilful application of Dr. Verrall's method, which, as everyone knows, does not shrink from coining a word on grammatical principles; and that the MS. is right after all, though it has been read wrong.

But conservatism towards the MSS. is compatible with subversive proceedings in other matters. The Introduction, profoundly interesting as it is, is also profoundly revolutionary. It reconstructs the plot of the play in a manner which will startle everybody. But I think readers of the ACADEMY will be interested in a rough sketch or analysis, such as space permits, of a piece of work which will be memorable, whether it is finally accepted or not.

It cannot be denied that the plot of the *Agamemnon*, as normally conceived, presents grave difficulties. If the beacon-fires announcing the fall of Troy really reached Argos the same night that the city fell—a dramatic if not altogether a geographical possibility—how can Agamemnon possibly reach Argos next morning early, especially after encountering a great tempest by the way? What becomes of the highly natural and dramatic description of the weary Greeks bivouacking in the city, feasting on its provisions, devastating its temples? Again, when the catastrophe has come and Agamemnon lies dead, why is loyal Argos so powerless, and what are those veteran comrades of the king, who have returned with him, doing, or dreaming about? How comes the city to slip so unresistingly into the power of the guilty lovers? In a word, how does the tragedy fit together as a conceivable whole, whatever may be the splendour of its odes and narratives? No single one of these

objections, perhaps, is overwhelming; but, taken together, they certainly seem formidable, and to have "suffered not thinking on" sufficiently.

To Dr. Verrall, "the story as it was conceived by the Byzantine students of the eleventh century, and is still, with whatever dissatisfaction, accepted" (p. xv.) is altogether absurd, and cannot represent the thing which Aeschylus meant and Athens approved; and accordingly he paints a new background, so to speak, to the picture. As I understand him, the real facts are as follows. Troy has fallen at some reasonable distance of time before the play opens—long enough, that is, for the sack and destruction of the city to have occurred, for the preparations for return, and the actual disaster to the fleet, to have taken place; in a word, the appearance of the Herald and of Agamemnon is natural, not miraculous. *Ερίε*, therefore, the veracity of Clytemnestra's whole story about the beacons, except in this one point, that a beacon has undoubtedly been seen, from Argos, burning on Mount Arachnaeus. The true explanation of this fire is that it is a signal from Aegisthus, lurking with a band of confederates in some lair on the Spider Mountain (so Dr. Verrall, finding confirmation of his ingenious fancy in l. 1493, names the beacon hill) to Clytemnestra, with whom he has already established guilty relations, that Agamemnon is on the seas and approaching the bay of Argos. The watchman, of course, announces the beacon-blaze in all good faith, having been primed by Clytemnestra with the false tale, which she afterwards utters in public, about the anticipated signals from Troy. In reality, there is but one signal-fire, and that kindled by Aegisthus.

Here, perhaps, one may best observe what a new and telling force is thus conveyed to the celebrated and puzzling l. 326—

νικῇ δ' ὁ πρῶτος καὶ τελευταῖος δραμών.

I respectfully concur with Dr. Verrall (App. H., p. 194) that all the interpretations hitherto given to this line, standing where it does, are singularly artificial and pointless. By Dr. Verrall's interpretation, the phrase is just sufficiently mysterious to baffle the chorus, which is, of course, Clytemnestra's object, while to the Athenian audience it is a telling sarcasm on her part—they knowing that only one beacon-fire started or arrived at all—and that one, no messenger of glory or conquest, but a sign for the victory of lust, lies, and treachery.

The conspirators hurry to the landing-place, that they may join Agamemnon under the guise of friendship, and be present in force at the fortress, so as in due time to overwhelm by their numbers the surviving comrades of Agamemnon, when he himself lies slain by Clytemnestra. These treacherous attendants are those to whom the chorus makes allusion, especially at vv 799 800; these are the φίλοι λοχῖται of l. 1650. These enable Aegisthus and Clytemnestra to hold the power when they have seized it. The share of Aegisthus in the deed—a share which certainly, in ll. 1643-1645, seems to have been something more than mere complicity—is thus realised; and according to Dr. Verrall (p. xlvii.), "thus, as the story was conceived at Athens in the fifth century, thus, or some-

what thus, was the imperial Agamemnon slain."

I should not be doing justice to this remarkable Introduction if I did not add that no mere abstract or compendium, such as I have tried to give, can represent the force with which its points are pressed home, or the ingenuity with which confirmations of it are discovered in the language of the play. Neither do I feel inclined to contend, with the master of so many legions as Dr. Verrall can bring into the field, in favour of a traditional view, the objections to which I feel most strongly. But some considerations for suspense of judgment will occur to anyone, I think, who reads Dr. Verrall with care.

In the first place—with regard to the crudities and impossibilities of the accepted plot of the *Agamemnon*—I question whether any tragedy would bear the fierce intellectual light and stringent criticism which Dr. Verrall brings to bear upon this one. The story of the beacons is all but impossible, the return of Agamemnon on the morning after the fall of Troy, hopelessly impossible; the triumph of Clytemnestra and Aegisthus, without any visible adherents, over a loyal population whose discontent certainly had no leaning to Aegisthus is, to say the least, unlikely. But the question is whether these things would present in action the same aspect that they present to the literary student. After all, the drama is a γυναικῶν ψεύδος, in all languages and on every stage. The metrical form of speech never was, nor is, nor will be, natural in action; the events described in "Hamlet" could no more have happened in the time that it takes to exhibit them on the stage than they could happen in five minutes. The whole thing is aimed at an audience more quick to see and to feel than to argue. It is this, I think, and not "concealment and practical misrepresentation" (p. xiv.), as Dr. Verrall affirms, that has kept the "staggering surprises" of the plot from pressing so heavily on the minds of other students and commentators as they press on Dr. Verrall's. He seems to me hardly to realise that the very fact that the plot of the *Agamemnon*—a play that has been the delight of able men and scholars for many years—has never seemed so monstrous to any of them as it seems to him is in itself some proof that it is possible to be a little too logical and stringent in viewing the drama.

Secondly, we all of us recognise the fact, however illogical it may seem, that men's minds will allow a latitude to a drama whose subject is far removed from them in space, time, and circumstances, which they will not allow to a strictly contemporary play.

"Not Shakspeare himself, says Dr. Verrall (p. 21), "could have made the Londoners content to suppose that a Spanish ship lying at the Nore had fired upon an English ship lying at the Tower. They simply could not suppose it."

No, they could not; but those same Londoners apparently felt quite differently towards the prodigies of Tamburlaine, of Barabas, of the Tragical History of Doctor Faustus. Distance lends enchantment to the senses, as well as to the view. Homer is full of prodigies and literal impossibilities, but what Athenian of the ordinary sort would have felt them as

such? The golden haze of an heroic antiquity conceals these logical crags and angles; and probably the age of Agamemnon seemed as remote to an Athenian—in spite of familiar names and localities—as it appears to us. Who looks for demonstrable possibilities in the legend of Loerine? Who does not feel that Coleridge—for once—missed the mark when he criticised the First Part of "Faust" by saying that the *incredulus odi* is felt in every line? It seems to me—with all respect and gratitude to Dr. Verrall for the surpassing interest of this introductory essay—that the feeling of *incredulus odi* dominates him too strongly; and that the sense of poetry—which never leaves him in translating or commenting—wavers, in him, before the breath of logical indignation when he views the poem as a whole. Does not Aristotle expressly say that tragedy was originally δόριος τῷ χρόνῳ, like epic? and Dion Chrysostom, apropos of the rival plays on Philoctetes, that no dramatist avoids all improbabilities—e.g., heralds going and returning journeys that require several days?

I have said that, in the matter of the text, Dr. Verrall is highly conservative; in the interpretation of it he leans strongly to innovation. Space forbids me to speak at length about the many passages on which he flashes new and surprising lights. The chief of these he has relegated to an Appendix (pp. 183-222), where some six and twenty passages are discussed with a fullness which would overburden the actual commentary. Of these I can but give samples. In ll. 2, 3, κοιμώμενος στέγαις Ἀτρεΐδων ἀγκαθεν, κυνὸς δίκην, the exact meaning and attitude of the watchman has been much discussed. Dr. Verrall courageously takes κοιμώμενος στέγαις ἀγκαθεν to = "lulled in the embrace of the roof," comparing the πετραία ἀγκάλη in *Prom. Vinc.*, l. 1040. The question is, whether the irony of the expression is equally appropriate here? I think the new interpretation rather wins upon one. On the other hand, is it really so certain that κοιμώμενος στέγαις cannot = "couched upon the roof"? And when Dr. Verrall says that "a man could hardly describe himself as having lain in a certain posture for a year," he is misled by his own stringency. It is not only possible, but easy and natural, for a living man to describe himself by a phrase representing a literal impossibility, or a practical untruth. I trust Dr. Verrall has never been betrayed into saying, "I was bothered to death," or "he preached to us for hours," or into combining the two statements?

Much attention will doubtless be drawn to the interpretation of ll. 49-51, the celebrated simile of the vultures. Dr. Verrall is conservative of the old rendering of ἐκπαῖος as "that which is solitary, aloof from men." But ἀλγεσι παίδων, he thinks, must mean, "in grief from boys," i.e., youthful robbers of the eyrie, παίδων not being a proper synonym for δραγίχων, but used always of "young human beings." This may well be as true as it is certainly plausible; yet I do not think he quite gets over Eur. *Ion*, 175, by his argument from the supposed prudery of the passage; and I think he certainly ignores the probability of the human word being used here instead of the

scientific one, exactly because it is of human bereavement and sorrow, not of melancholy vultures, that the poet is really thinking. In l. 438 we find a wholly new view of the somewhat enigmatic word, *πένθεια*. Hitherto, it has been viewed as related to *πένθος*, and—"mourning." But, following Mr. Housman, Dr. Verrall abjures this. Still conservative, however, of the MSS., he devises a new meaning, connected with *πενθερός*, and renders the whole passage—"There is and must be heartache for the women of every house"—literally "the kinswoman of each man's house is heavy at heart of course," *πρέπει* meaning "is naturally." If this must be—if the received translation is impossible, as Dr. Verrall rather acridly says—it must. But I do think that, in the transposition of the meaning from grief personified (*cf.* "Grief fills the room up of my absent child") to the depressed female cousin of the establishment, the poetry suffers horribly. Such is not the case, whatever other objection may be taken to it, with Dr. Verrall's view of the most beautiful, and perhaps most uncertain, passage in the *Agamemnon*, ll. 417-422:

πολλὸν δ' ἀνέστηνον
τὸ δ' ἐνέποντες δόμων προφῆται
"ἰὼ ἰὼ δῶμα δῶμα καὶ πρόμοι,
ἰὼ λέχος καὶ στήθοι φιλόνορες,
πᾶρεσσι σιγᾷς ἄμιμος ἀλοιδωρος
ἄδιστος ἀφεμένων ἰδεῖν.

To Dr. Verrall, the *δόμων προφῆται* are "the seers who at Troy revealed to Paris and Helen what was passing at Argos, sighing, in spite of their intention to mock, at the suffering which they could see." He adheres to the MSS. *ἄδιστος*, resisting plausible conjectures. He takes *σιγᾷς ἄμιμος* as—"unregarded on the part of the silence." In the following clause he takes *φάσμα* to mean the wasted form of the pining Menelaus, "he seems but a phantom lord of the house." One might argue this passage till doomsday. I would only say, in passing, that I cannot believe that the seers are Trojans, or that *ἀνέστηνον* is compatible with triumph, or that the *φάσμα* is Menelaus. But, having expressed a certain want of sympathy with some elements in Dr. Verrall's work, I wish to bear testimony to its literary beauty. When we turn from the excruciating prose-translations of the great scholar Paley to those of Dr. Verrall, we seem to move in a new world. Allowing for the nonce his view of the passage and of the speakers, who will not part gratefully from Dr. Verrall after reading this:

"And oft they sighed, the interpreters of the home, as they said: 'Ah, for the home! Aha, for the home! Aha! and ah! for the princes thereof! for the husband's bed yet printed with her embrace! There he stands, his curses mocked with silence, the parted spouse, the sweetest sight of them all'?"

More lengthy consideration than is now possible within the limits of a single article is undoubtedly due to Prof. Tucker's edition of the *Supplices*—firstly, because it is a remarkably strenuous piece of work; and, secondly, because it is a piece of work that very much needed to be done. I cannot doubt that he is right in saying that

"critical study, especially with English scholars, is apt to confine itself to certain narrow fields, which it ploughs over and over again, while it leaves *terra sita* domains of literature which

might be reclaimed to great advantage" (Prof., p. vii.).

Of such neglect, the *Supplices* certainly affords an instance. Except Paley in his complete edition, no English scholar appears to have seriously edited the play. Now that he has completed his labours on the Trilogy, one could wish that Mr. Sidgwick would take the *Supplices* in hand in the same form. No one, with the memory of Dr. Verrall's novelties fresh upon him, could possibly say that the *Agamemnon* had been over-edited, but assuredly the *Supplices* has been under-edited. Prof. Tucker wishes to remove this stigma, and even those who differ from him in details will admit that he has done much towards its removal.

The defect of his edition seems to me to be a slightly pragmatical tone, not towards his brother scholars, but towards opponents in the abstract. For instance, he amends, in passing, *Prom. Vinc.*, l. 680, by substituting *αἰπεινός* for *αἰφνίδιος*. Well and good; but why say, in advocacy of this change, that "no careful student of Aeschylus could bear the flagrant tautology *ὑπρόσδοκῆτος αἰφνίδιος*?" (p. ix.). Where is the tautology? A man is slain in battle suddenly, but not unexpectedly; when we see a thunder-storm roll up, the flash comes suddenly, but not unexpectedly. Like Dr. Verrall, Prof. Tyrrell is too stringent when he detects a superficial inconsistency. But his view, in the paragraph that follows, of *Choeph.*, l. 698, is clear, reasonably expressed, and comes near to convincing. His analysis of the play is needlessly abrupt, and sounds more like a revolver than a piano; *e.g.* (pp. xvi., xvii.),

"If any native hear us, our tones will remind him of the sorrowing nightingale. This, too, is a manner of dirge. O gods! side with justice against vice and violence. Give us sanctuary. The purposes of Zeus are inscrutable, we only know that his will never fails. Mortals, nay, gods, he lays low in their pride; human wantonness is putting forth new leaves; may he look to it. Thus, though untrained, do I mourn like any dirgewoman."

This style of compression is ugly, and unnecessarily so. Something of the same hardness appears at times in the notes—*e.g.*, in that on l. 43, where he reads, for Porson's *ἀνθονομούσας, ἀνθονόμον τὰς, ὁ, προγόνοιο βοός*, and annotates "The mention of flowers rather than grass tempers the bestial reference," meaning the reference to Io in her transformed condition—surely a bad piece of style.

On the other hand, persuaded as he is (with Dr. Kennedy) that "the Aeschylean MSS. are clogged with corruption" (p. xii.), Prof. Tucker lacks neither ingenuity nor courage in emendation. The principles upon which he would proceed are well and persuasively expressed on p. xxx. Whether or no l. 125, *Διὸς κόρα, ἔχουσα σεμνὴν ὀπί' ἀσφαλές*, really needs quite such drastic correction as *Διὸς κόρα λέχους ἄσεμν' ἐν Ὀπί' σφάλασα*, may be doubted; the reference to Opis is obscure, for I cannot gather that, anywhere else, Orion's attempt is said to have been made on Opis; and *λέχους ἄσεμνα* does not somehow feel like Aeschylus's language for "lustful conduct." For all that, the conjecture is very ingenious; so, I think, is the conjecture on l. 240, where *μηρείται ἄκη* stands hopelessly unintelligible. Prof. Tucker would

read *μητρὶνὰς δίκην*. (I do not observe that he anywhere deals with the theory mentioned by Conington, in the Appendix to his *Choephorois*, that corruptions like these arose from dictation, and that errors of ear are concerned, as well as those of eye.) Personally, I find it hard, in view of the context, to give up *δάκη*; hard also to assent to the fanciful interpretation given to *νεύονθ'*, in l. 328. Satisfaction is not to be expected on ll. 856-7; but *βρότειος ἄτα* certainly finds confirmation in l. 509.

In brief, I think that "the antipodean student," as Prof. Tucker dubs himself on p. viii., has produced, in spite of the difficulties alluded to on p. xiii., a very able and erudite edition of a much neglected play. There are some superfluities in the notes—*e.g.*, the second part of that on l. 2; the end of that on l. 82; and the beginning of that on l. 777. But the edition, so far from being superfluous, was terribly needed, and should be treated with gratitude by all lovers of Aeschylus.

E. D. A. MORSHEAD.

CORRESPONDENCE.

A BABYLONIAN WORD "AMMATU."

Otesbunt, Herts: Feb. 15, 1890.

In the last number of the *Babylonian and Oriental Record* Mr. Pinches has published in cuneiform text and transcription a duplicate of the Babylonian Creation Legend hitherto known from K. 5419, 3473, and 4832, &c. Of these the first, with which I am now concerned, was reproduced in Delitzsch's *Assyrische Lesestücke* (3rd ed., p. 93), while the transcription may be read in Schrader, *C.O.T.*, vol. i., p. 2. Now, in the duplicate just published, the second line of the opening of the Creation Legend reads thus:

"šap-liš am-ma-tu" šu-mu la [zakrat]."

Here *ammatu* for "ground," "land," "earth," stands in place of *ma-tu* in K. 5419. It might, perhaps, be thought possible that by a very exceptional combination we might read *šap-liš-am*. This would, indeed, be a most unusual mode of writing in place of *šap-li-šam*; for it is notorious that the Assyrians avoided writing phonetically in a word or syllable beginning with a vowel immediately after a closed syllable. There are, however, more examples than we might at first suspect of so exceptional a combination. Delitzsch, in his *Assyrian Grammar* (Reuther) § 17, cites *a-sib-at* (II. Rawl. 66, no. 1, 9); and this peculiarity appears most frequently in the case of accented suffixes—*e.g.* first person *-an-ni* in *Sin sallim-an-ni* and other proper names (see Canon of Rulers *passim*). In the Kassam-cylinder of Asurbanipal I have noted *il-lik-am-ma* and *u-bil-am-ma* and other forms of like ending (col. i. 62; ii. 80, 102; iii. 19; vii. 96, 100). But we have no right to assume here anything so unprecedented as an adverbial *šap-liš-am* parallel with *umīšam* and *darišam* (or with fuller termination *-am-ma*, as in *šat-ti-šam-ma*), for these endings appear to belong to adverbs of time (see Delitzsch, *ibid.*, § 80 b, 8).

Accordingly, the existence of a word *ammatu* is warranted by the duplicate. The confident assertion, therefore, of the writer E. (in the *Expositor*, August 1889, p. 159) that no such form exists in the first Creation-tablet, falls to the ground. This word is obviously Semitic and appears to throw light on two Old Testament passages.

1. In 2 Sam. viii. 1 occurs the somewhat enigmatical *metheg ha-ammaḥ*. Menius, indeed,

on comparing the parallel in 1 Chron. xviii. 1 and the LXX of 1 Sam. viii. 1, would be disposed to reject the Hebrew text of the latter. But its validity seems to be fairly supported by the arguments of Canon Driver in his elaborate and instructive work *Notes on the Hebrew Text of the Books of Samuel* (Clarendon Press), which has recently come into my hands. If the metaphorical use of the Arabic *zimd* for "power," "jurisdiction," satisfactorily explains the use of *metheg* here, may not the Assyrian *ammatu* guide us to the correct understanding of *ammah* as meaning here "land" or "district"—a signification better suited to the context?

2. And similarly in Is. vi. 4 we would connect the plural *ammôth*, "foundations," with the same word meaning in the singular "land" or "ground."

The word *ammah*, *ammatu*, is probably derived from the root *אמן*, signifying "mother." The primitive connexion of earth with motherhood needs no illustration. Compare Sayce's Hibbert Lectures, p. 251. For Delitzsch's assumption (*Prolegomena eines neuen Heb. Aramäischen Wörterbuch*, p. 109) that the root originally meant "to be broad" or "roomy," I cannot see sufficient evidence.

OWEN C. WHITEHOUSE.

SCIENCE NOTES.

ARRANGEMENTS have been made for the publication of a French translation of the works appearing in Mr. Walter Scott's "Contemporary Science" series, under the general editorship of Dr. Henri de Varigny. The French publishers will be MM. Lecrosnier & Babbé.

MR. H. H. HOWORTH has contributed to the *Proceedings* of the Manchester Literary and Philosophical Society an elaborate criticism of Dr. Croll's well-known theory of alternate glacial and warm periods in each hemisphere, and of interglacial climates. He concludes that neither on meteorological, geological, nor palaeontological grounds can this theory be maintained.

PHILOLOGY NOTES.

THE third volume of the "Old Welsh Texts" is now in the binders' hands, and will be issued to subscribers early in March. This volume is called *The Bruts*, and contains the text of Brut y Tywysogion, Brut y Saesson, Geoffrey of Monmouth, Dares Phrygius, &c., all but the first having never been printed before. The work has been withheld for ten months in order to examine other MSS. containing similar texts; and these have been classified and reviewed in a preface by Mr. Gwenogvryn Evans, while Prof. Rhys has written an introduction dealing specially with Geoffrey's Brut.

WHEN noticing Messrs. King & Cookson's *Introduction to the Comparative Grammar of Greek and Latin* in the ACADEMY of last week, we hazarded the opinion that that book had "no rival as a manual of the modern doctrines of classical philology for the higher forms of schools." That opinion, however, was falsified even before it was published by the appearance of an English translation of M. Victor Henry's *Précis de Grammaire Comparée du Grec et du Latin*, made by Mr. R. T. Elliott, with a commendatory preface by Prof. Nettleship (Sonnen-schein). The original, which has already passed through two editions, was reviewed by Prof. Sayce in the ACADEMY of July 21, 1888. We must be satisfied now to remark that the translator has done well in substituting English for French examples in the explanations of phonetic phenomena and in the comparisons of cognate words. Neglect of this principle seriously impairs the practical utility of the translation of Paul's *Principles of the History of Language*.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(*Annual General Meeting, Thursday, January 30.*)

THE Master of Christ's, president, in the chair. The following new officers were elected for the current year: president, Dr. Sandys; vice-president, the Master of Christ's; member of council, Prof. Jebb. The Master of Christ's read a paper in which he called attention to a modification in the latest editions of Paul's *Principles*, pp. 58-60, and Brugmann's Greek Grammar, p. 11 (in Müller's *Handbuch*, &c.), of the doctrine of the invariability of phonetic sequence. Paul distinguishes from the examples of regular substitution of one sound for another others not regular which he describes as interchange in certain definite cases. These are (1) metathesis, e.g. "wasp" = A.S. *waspe*, $\psi\epsilon = \sigma\phi\epsilon$, where the sounds are consecutive, or O.H.G. *essih* (now *essig*) = *aestum*, where they are not consecutive, (2) assimilation of two sounds not consecutive, as *quinque* for *Idg. penge*, (3) dissimilation, as *polegrinus* for *poregrinus*; or *δρῶπακτος* for **δρῶπακτος*, where *r* is lost, or *semestris* for *semimestris*, where a syllable nearly the same as the following syllable falls out. In like manner Brugmann distinguishes gradual and progressive substitutions of sound from metatheses which take place by sudden transition. The writer of the paper gave reasons for inferring that Brugmann, though he only specifies metatheses, yet may be supposed to include the other changes given by Paul, as cases where strict uniformity was not to be expected; and he pointed out that Brugmann gave a reason for this variability (which Paul had not), viz., that the changes were sudden. It was then suggested that if regularity was not to be expected in assimilation of non-consecutive sounds, on the ground that such assimilation was sudden, there might be no reason to expect it when the sounds were consecutive, because it might be plausibly maintained that such assimilations were also sudden. It is notorious that in Latin numerous variations from the ordinary law are found in these assimilations: e.g. we find *quondam* for **quondam* with change of *m* to *n*, but *quande* with none; *cena* for **cena*, but *urna* for **urna*; *collis* for **collis*, but *uolnus*, where *n* remains; *porrum* for **porrum*, but *dorsum*; and many like ones. Even if we allow that some such variations have been plausibly explained, yet many remain for which no explanation has ever been offered. The writer suggested that thorough-going adherents of the dogma of unvarying phonetic sequence might find comfort in this explanation of variations which in fact are found, viz., that when change was sudden, regularity was not to be expected. But he pointed out there was a preliminary point to be settled. The most distinguished phoneticians are not agreed whether there is such a thing as "sudden" change. Sievers (*Grundzüge*, p. 226, ed.) holds that there is, and gives as an instance labialism in Greek, Umbrian, and Oscan. Sweet, on the other hand, seems at least (*H.E.S.* § 42) to deny it. With the view of testing this point, and so furnishing a basis for the view described above, the writer gave a full list of the different kinds of sound-change and classified them tentatively as sudden or gradual.—A long discussion followed.

ELIZABETHAN SOCIETY.—(*Wednesday, February 5*) A. H. BULLEN, Esq., in the chair.—Mr. Edmund Gosse read a paper on "The Masques of Ben Jonson." In the course of his remarks, Mr. Edmund Gosse said: It is characteristic of the anomalous character of the development of English imaginative work that, although masques are of exotic origin, and although they are eminently foreign to the instinctive tone of our society, they exist nowhere but in the literature of this country. The entertainments of Ferrara and Venice, of Paris and Madrid, have passed away and left no sign, although, doubtless, they often exceeded in splendour the best that London could produce; but it was in England only that the poet stepped in and gave immortality to a pageant which, without his aid, could last no longer than a gorgeous sunset. Nay more, it was during two generations only that the English masque itself existed as a form of poetical literature. From the year 1512, when Henry VIII., at the feast of Epiphany, danced with eleven others in disguise "after the

manner of Italy," onwards till 1603, when Ben Jonson, dissatisfied with the bald form of "entertainments," broke out into his first pure masque, "The Satyr," these forms of courtly show were incessantly revived in the progresses of our monarchs. Sidney prepared a "Lady of the May" and Gascoigne a "Princely Pleasures" in 1575; but these were scarcely articulate, and had not much more literature in them than that "Device of the Indian Prince" which has been attributed to Bacon. The masques which are in any sense poems are only about fifty in all, but they formed the lighter labours of a very goodly company. The masquers are few in number; but Ben Jonson stands up, burly and mountainous, in the midst of them, with Shakspeare holding his right hand and Milton his left. A masque was originally an interlude. Between the acts of a solemn Florentine comedy the stage would be crowded by mummers in beautiful and fantastic dresses, engaged in some allegorical or classical dumb-show. Sometimes, no doubt, the lords would be seated on chairs at the sides of the stage during the serious part of the performance, and would join, being ready habited, in frolic dances whenever the curtain fell. By-and-by these four interludes would be combined with one thread of fancy; and, later still, they would, no doubt for convenience sake, be played together as a single performance. Architecture supplied the scene with all its mechanical contrivances and florid landscape; choreography decided what peculiar dances should be introduced and conducted; music brought an orchestra together; while painting designed the costumes and grouped the actors in masses of exuberant colour. For nearly a century this was enough, and the masque was no more than a very elaborate ballet. But in the midst of the first Jacobean efflorescence, when every bush was ringing with melody, no one could be satisfied with dumb show. Like the performers in Beethoven's Choral Symphony, there came a moment when the excitement of the masquers could not be kept silent any longer; and the masques of Campion, Daniel, Fletcher, Chapman, Beaumont, Jonson broke simultaneously into poetry. It may be said at the same time that it was Shakspeare who, in his "Representation of Hymen," in the "As You Like It" of 1599, first conquered a place in literature for the pure masque. These circumstances being taken into consideration and the genius of the composers of these courtly pageants being recognised, it is at first sight surprising that the positive value of these masques is not greater than it is. The great fault of all those specimens which we possess, with the exception of "Comus," is their inherent slowness, their tenuity of interest. We may turn from Shakspeare's little "Representation of Hymen" in "As You Like It" to Ben Jonson's elaborate study in the folklore of witchcraft which forms the nucleus of "The Masque of Queens," from Campion's earliest masque to Shirley's latest, without finding one which, however splendid, is not essentially trivial. The form permitted no dramatic development, and less individual action than modern opera. Passion of every kind was excluded. There could be no movement of character. Ingenious scenery, splendid dresses, were combined to display the faces, figures, and physical accomplishments of beautiful young aristocrats of both sexes. It is natural for us to wonder how poetry entered at all into these performances, not why in so doing it relinquished so much of its essential vitality. What was left to a masque-poet to do was to exercise his art as a forger of lyrical conceits, to unravel the threads of a moral or loyal allegory, or to reel off quaint lengths of compliment in heroic couplets. Among those who acquitted themselves of these strictly curtailed responsibilities, Ben Jonson stands easily pre-eminent. Where Campion—who is next in order of copiousness—has left us four, of Jonson there are preserved at least thirty, or considerably more than half of the whole existing number of masques. The confinement of the form, its inherent stiffness and insipidity, did not alarm the fighting elephant of Elizabethan song. It added but another to the magnificent trappings which he was proud to carry. Ben Jonson was prepared to adopt, and to stick to, what Shakspeare would only handle in a moment of caprice and Webster would only touch and reject. The consequence

was that he gave the tone to this order of entertainment, and that his pieces form the canon of the English masque. Those who examine closely will see that, in point of fact, he invented little. Daniel's "Vision of the Twelve Goddesses," and Campion's "Masque of the Lord Hayes," are more like what afterwards came to be the Jonsonian model than any masque which Ben Jonson had produced at that early date; but there is no question that, with practice, Jonson learned to be much more adroit and amusing than any of his rivals, and in his hands, between 1609 and 1615, the masque rose to its height as a branch of dramatic poetry. The general outline of the typical masque may be given without prejudice to the interior structure, the details of which differed in every case, as the ingenuity of poet and architect dictated. The scene would be the end of some great hall, at Court or in the Inns of Law, for example. The audience, being limited and private, would be content with but half the space, the rest being fitted up as a deep stage, with every species of mechanical contrivance. A trumpet was blown, the curtains fell aside and discovered an altar, round which a throng of priests and pages were dancing; or a mountain top, with the moon rising behind it; or Night, in a star-spangled chariot, hovering from a cloud. Whatever the scene, it encouraged the immediate appearance of some figure or figures elaborately dressed, often as fantastically exceeding the ordinary habit of the day as the knights and ladies so quaintly painted by Zucchero surpassed in splendour ourselves in our subfusc raiment. To the audience the appearance of these gorgeous personages would be fraught with personal excitement. That is the Queen herself, it would be whispered, dancing down the stage hand in hand with the Countess of Bedford, each in a costume of azure and silver, their hands and faces blackened, and adorned with savage ornaments of jewels and feathers wound with ropes of pearl. That in green, with a zone of gold about her, crowned with myrtle—that, surely, is the Countess of Arundel? Thus in a subdued excitement of conjecture, the masque would open, till, after the first dance, some unknown personage, probably a professional actor or reciter, would come forward and begin to intone some of Ben Jonson's solid verse, or link one division to another with a strain of verbal music. For us, these slight pieces live in the poetry they contain, or in the poet's robust prose descriptions, notes, reflections, and prefaces. For the audience, it is hard to believe that they did not mainly subside in their magnificence, in the beauty and quality of the chief masquers, in rumours of the vast sums spent on the dresses, the machinery, the music, and the painting. The poetical record of these effulgent spectacles forms a little backwater in the stream of Jacobean poetry. While the main body of our literature was progressing so rapidly, and changing character irreparably every five or six years, the masques continued to wheel round and round for three or four decades, with no other change than that the lines they drew on the pool they haunted grew slowly fainter and fainter. From the death of Elizabeth to the outbreak of the Civil War the masque continued to hold its clearly-defined place in literature—too aristocratic to be affected by changes in popular taste, preserved amid the ruin of far more solid constructions by its very lightness and evanescence. Mr. Gosse then proceeded to analyse some of the leading examples of the masque, and in particular the "Oberon" of Ben Jonson—A brief discussion ensued, which was opened by Mr. A. H. Bullen, and continued by Mr. Sidney Lee, Mr. Frederick Rogers, Mr. Bertram Dyer, and Miss Grace Latham.

SHELLEY SOCIETY.—(Wednesday, February 12)

Mr. W. F. RAYELL, read a paper on "Prometheus Unbound": the Realisation of its Ideals. All great and permanent work, said the lecturer, must be vitalised by human interest; and of such interest "Prometheus Unbound" is full, in spite of its greatness of scope and indistinctness of outline. Prometheus, as drawn by Shelley, represents the type of character by which the reformation of the world may be brought about; and in depicting this reformation the poet

deliberately chose the realm of idealism, since "in emotions," as Herbert Spencer says, "lie the springs of human conduct." The triumph of Prometheus over Jupiter is effected by no force or violence, but by an inner change of spirit—the mind of man, of which Prometheus is representative, having gradually learnt the great lesson that the secret of true freedom is Love. It is by "gentleness, virtue, wisdom, and endurance" that the suffering Titan is enabled to withstand the overwhelming domination of Jupiter, typical of the all-prolific evil which finds lodgment in man's heart—this development of soul and character bringing about the ultimate redemption of mankind.—A discussion followed, in which Mr. W. M. Rossetti, Dr. Furnivall, Mr. H. Buxton Forman, Mr. H. S. Salt, and others took part.

FINE ART.

TWO ANTIQUARIAN BOOKS.

Trade Tokens issued in the Seventeenth Century. By George O. Williamson. Vol. I. (Elliot Stock.) In form, this is a new edition of the well-known book by William Boyne under the same title (1858); but the additions and corrections are so numerous, and they have been so thoroughly incorporated into the original, as to constitute it a new work. The editor is to be congratulated not only upon his opportunities, but still more upon the excellent use he has made of them. Starting with the collections and MS. notes obtained from Mr. Boyne, he recognised at once that he could only bring his task to a successful end by enlisting local co-operation. As contrasted with coins, tokens are peculiarly the subject of local interest. They were never intended to circulate far from their native place; and there for the most part, they have remained to the present day, in county museums or in private cabinets. Above all, it is only by means of local knowledge that their real meaning and history can be ascertained. Mr. Williamson, therefore, deserves the gratitude not only of professed numismatists, but of all those interested in the study of the minor materials of English history, for the modesty with which he has subordinated himself to his county sub-editors. The plan of the work and the general responsibility are his own; but he would be the first to acknowledge how deeply he is indebted to his collaborators for the accurate local information which marks the great difference between his book and that of Boyne. For three or four counties included in this volume, Mr. Williamson has been unable to obtain such local help; and here his pages assume, perforce, the form of a dry catalogue. In one instance the sub-editor has overburdened the text with annotations which would be more appropriate to a local history; and another sub-editor has been unable to refrain from the introduction of unseasonable witticisms. But all the rest is so excellent that we are perhaps doing an injustice to those unnamed when we specially mention for praise the work of Major Lowesley, for Berks; of Mr. H. S. Gill, for Devon; of Mr. J. S. Udall, for Dorset; and of Mr. G. E. Hodgkin, for London. The present volume consists of more than 800 pages, with twelve plates, and several woodcuts in the text for Herts. A second volume will conclude the counties of England, together with Wales and Ireland; and will also contain no less than ten classified indexes, so as to make it "indispensable" to the collector.

New Studies in Old Subjects. By J. A. Sparvel-Bayly. (Elliot Stock.) This is a well-printed and readable volume of antiquarian miscellanies. The element of novelty is not its conspicuous feature, nor have we observed that any new discoveries have been made by the author in those by-ways of historical research through which he leads his

readers. But Mr. Bayly has collected from various sources a good deal of interesting matter; and the papers upon "Early Church Dedications," "Pews of the Past," and "The Brewer and his Beer," are particularly noteworthy. The distinction between ale and beer is altogether forgotten nowadays. Formerly ale implied a sweet fermented drink made from malt without hops or other bitter herbs. "A pot of ale," says an old author, "consists of four parts: first the ale, then the toast, then the ginger, then the nutmeg." Beer, on the other hand, was always supposed to contain hops, which certainly formed an ingredient in its composition before the days of Henry VIII. The old distich—

"Hops, Reformation, Carp, and Beer
Came into England all in one year"

—must not be accepted as trustworthy evidence in the face of contemporary records. Mr. Bayly quotes from the presentments made at the Hundred Court of Hythe in 1446 a charge brought against certain women in the parish for brewing "cerevisia et bere"; and he gives reasons for assigning to the former word, when it stands alone, the meaning of ale. The hop is not improbably indigenous to the south of England.

THE GLASGOW INSTITUTE OF THE FINE ARTS.

FOR many years past the most characteristic "note" of the exhibitions of the Glasgow Institute has been their variety, their broad and eclectic comprehensiveness. Its directors have welcomed work by representatives of the most diverse artistic schools, have given interest to their displays by including many notable pictures from London, have admitted—and, indeed, sedulously sought for—works of merit by foreign painters, and have every year brought before the public a few productions by great deceased artists. By this comprehensiveness, which has been more distinctly characteristic of its exhibitions than of any other Scottish artistic displays, and by the opportunities for comparison which this comprehensiveness has rendered possible, the Institute has very definitely served the cause of culture in the North, and afforded a boon to such art-lovers—and these are not few—who are unable to make frequent visits to London.

The variety and comprehensiveness to which we have referred has never, we think, been more clearly visible than in that twenty-sixth exhibition of the Institute which is now open. The loan examples include a good version of Reynolds's portrait of himself—the bust picture in a red gown, and holding a roll of papers in the hand, which was engraved in mezzotint by Townley in 1777, and in stipple by J. K. Sherwin, seven years later; a vigorous head of "Grecian" Williams, by Raeburn; and a large Constable, of rather moderate quality, all lent by Sir Charles Tennant; a spirited little circular "Rialto," by James Holland, especially vigorous in the markings that define the details of its architecture; and examples of Wilkie, G. Paul Chalmers, Bough, Diaz, and Monticelli.

Among the more important of the works that come from London are Mr. H. S. Tuke's Chantrey Bequest picture, "All Hands to the Pumps," a subject that is spirited in conception, but rather thin and poor in colouring; Sir J. D. Linton's "Surrender," painted in 1883, a work showing some dramatic interest, but sadly wanting in true painter's power—in vigour of touch, in instinct for colour, in perception that the shadowed side of any coloured object is something more, and quite other, than a merely darkened tone of the same pigment which it shows in light; and two

interesting examples of Mr. G. F. Watts—the smaller version of his “Orpheus and Eurydice,” and his noble seated portrait of Sir Frederick Leighton, so graceful and dignified in pose, arrangement of line, and general composition, so noble in its treatment of the crimsons and scarlets of the robe in which the President is swathed, though the actual flesh-tints of the sitter have been, perhaps, too obviously subordinated and adapted to meet the requirements of the colour scheme, we have somewhat less suggestion than might be desired of the forms of the upper limbs beneath the drapery.

Among the works by Edinburgh painters may be named Mr. George Reid's accomplished and forcible portrait of Mr. James Reid (the vice-president of the Glasgow Institute) and Mr. M'Taggart's freely-handled “Machrihanish Bay.” The Glasgow painters are well-represented—Mr. J. Lavery, by his refined classical subject, “Ariadne”; Mr. James Guthrie, by his large equestrian portrait of “George Smith, Esq.,” in which an open-air effect and the resultant relation between figure and landscape background have been attained in a singularly unlaboured, but successful, fashion; Mr. E. A. Walton, by his firmly-touched portrait of a seated girl—a most accomplished study in various tones of grey and ruddy browns, and fascinating in the restful expression of the face, which is repeated most skilfully and sympathetically by the action of the hands; and Mr. Joseph Henderson, by “A Summer Breeze,” one of the best sea-pieces with coast that we have seen from his brush; while Mr. James Paterson, in his “Glencairn,” shows a delightfully visionary scene of early evening after rain, with the grey clouds scattering and their fragments growing dun-coloured and then passing into gold, as they dispart to disclose a sky-space of softly-tinted clarity.

Perhaps, however, the most interesting—certainly the most harmonious—section of the exhibition is that gallery (No. IV.) in which has been collected examples of the work of the “London Impressionists,” along with contributions by certain Scottish painters, mainly painters of the West, whose aims are fresh enough—may we say eccentric enough?—to bear comparison with these. In this room we find a duly important position assigned to the “Nymph” of Mr. William Stott, of Oldham—a work visible not very long ago in the Suffolk-street Art Gallery, and certainly the best of the classically-titled pictures by the artist with which we are acquainted; one which, in the skilfully decorative introduction of the excellently painted crimson roses and hollyhocks, makes one think of Botticelli, and which has the merit of using in as free, untraditional, and closely personal a fashion as did Botticelli himself the classical *motifs* which have been adopted as its basis. Of the simpler and more naturalistic side of Mr. Stott's art his rendering of “Breakers” may be accepted as a sufficient example. By Mr. A. Roche we have a charmingly touched, pleasantly toned interior with figures, “Tête-à-Tête.” The “London Impressionists” are represented by several works of moderate quality by Messrs. Bernhard and Walter Sickert, by several small subjects by Mr. Paul Maitland, Mr. Frank Bates, and Mr. Theodore Roussel, including the very silvery and harmoniously toned “Barge” of the last-named painter. Among the Glasgow artists working upon lines which have more than a remote similarity to the work of these painters may be named Mr. George Henry and Mr. E. A. Hornel. The aims of these two have, at least, much in common; and what their main aim is may be easily enough seen—their main aim is colour, colour conceived in a manner distinctly personal and individual; for

each of the two painters we have named possesses a colour-sense sufficiently strong and true to enable him to invent colour-harmonies or contrasts that are his own, and not merely adapted from others. Both of them seem to have been influenced—Mr. Henry very definitely in his “Cinderella”—by the art of Japan. The weak side of their art, the defects which will chiefly prevent its appreciation by the great public, is its want of realism, its remoteness from the “pure crude facts” of nature. The combinations of colour that appear to the right in Mr. Henry's “Autumn,” its superb flashings of vivid brick-reds through the stems of keenest blue and sharpest grey-white, have been imagined rather than seen; they are abstract colour rather than observed colour; they are combinations not beheld in this world of ours, but rather discovered—as Mrs. Browning says about another thing—“somewhere out of it, I think,” discovered in that “kingdom” of the artist's soul which is “his very own.” Again, the sense for form seems yet singularly defective in both artists; much more in this direction might have been combined with their colour-methods—though, of course, these methods are incompatible with any formal, detailed, or academically accurate insistence upon facts of form. We have devoted what may be, perhaps, thought more than a due proportion of our space to the works of these two painters, because we consider that each of them shows—amid much that is immature and not a little that is extravagant—a clearly personal and individual quality, which is rarer in contemporary art than it should be, and which, when found, is correspondingly delightful; and because we believe that if these two painters continue faithful to their artistic instincts, it will not be many years before they are producing work of true artistic excellence as well as individuality. There is much, indeed, to quarrel with in Mr. Hornel's “Winter Fuel”; but how exquisitely delicate is that face of the child to our extreme right, and what a lovely passage of colour is given by the combinations of pale green against grey introduced in its dress? In a less complex subject, “Study of a Girl's Head,” the same painter has dropped for the moment all eccentricity whatever, and produced quite one of the most artistic, delicate, and purely delightful things in the whole exhibition.

The Water-Colour Room contains one of Mr. Albert Moore's graceful female heads—“Margarete”—a thing perfect, like all that Mr. Moore produces, in its own severely restricted colour scheme; two good Maues, “The Reader” and “Cattle”; Mr. J. M. Swan's extremely vigorous rendering of a “Tiger”; a rustic character-study, “A Country Blacksmith,” by Mr. H. W. Kerr, admirable for the searching and thorough modelling of the worn and weather-stained face; and Mr. J. Thorburn Ross's striking rendering of an “Evening Concert, Venice.”

In the department of sculpture we find Mr. Bruce Joy's dignified head of the Archbishop of Canterbury, various spirited bronzes by Mr. A. Drury, and Mr. D. W. Stevenson's “Sir John Fowler,” one of the most telling of the portrait-busts that this sculptor has produced.

CORRESPONDENCE.

A PHOENICIAN INSCRIPTION IN CYPRUS.

Larnaca: Feb. 2, 1890.

I beg to correct an error in my letter published in the ACADEMY of May 7, 1887, regarding a Phoenician inscription found at the time in a church near Dali, the ancient Idalion.

Owing to the smallness of the letters on the stone, and to many of them being damaged and indistinct, I read the first proper name

which occurs as Baalram; it should be Baalmelek (the second).

The mistake was pointed out to me by Prof. Sayce on his last visit to this island; and that my reading of the name was wrong is also confirmed by new copies kindly sent me by Col. Warren, our Chief Secretary to Government. Moreover, in two Phoenician inscriptions, also from Idalion, Melekiathon's father is simply named Baalram,* without the title of king, whereas our newly-found Baalmelek is mentioned as King of Kition and of Idalion. Prof. Sayce has also deciphered the name of the month, which is Merapham.

What then is to be done with regard to the Phoenician dynasty of Kition, which I considered as being uninterrupted? The most plausible conjecture I can make is that Baalmelek II. died without male issue, and that Melekiathon succeeded him, probably as “next-of-kin.”

Substituting Baalmelek II. for Baalram, the revised list of reigns would be the following. I have adopted, as nearly as possible, the dates given by the Marquis de Vogüé, which appeared to me the most correct to go upon.

Baalmelek I.	circa B.C.	450-420.
Azbaal	„	420-400.
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D. PIERIDES.

NOTES ON ART AND ARCHAEOLOGY.

We understand that *The Chemistry of Paints and Paintings*—a volume embodying the researches which Prof. A. H. Church, of the Royal Academy, has been conducting during several years past—will be published by Messrs. Seeley in the course of next month.

MESSRS CHAPMAN & HALL will publish immediately an English translation of the latest volumes of MM. Perrot and Chipiez's *History of Ancient Art*, dealing with Sardinia, Judaea, Syria, and Cappadocia, and thus including the so-called “Hittite” art. The two volumes will have nearly four hundred illustrations.

MR. CHARLES GREEN has finished two drawings for the forthcoming exhibition of the Royal Institute of Painters in Water Colours. One of them—the smaller and less important of the two, albeit it is an excellent example of the quiet humour of the artist—presents to us the hero of the comic poem of William Cowper in a guise with which pictorial design has hardly thus far familiarised us. John Gilpin is not, in the drawing of Mr. Green, concerned in any way with the adventures of the day on which he essayed to take holiday. He is, rather, “displaying himself in his parlour, to the admiration of his wife and child, in the uniform of a volunteer officer of the period.” “A Train-Band Captain eke was he,” we are told, in the immortal verse; and it is simply in this capacity that Mr. Charles Green has painted him. The second and larger drawing is not the least important of the Dickens series which Mr. Green is gradually building up. Indeed it is, as a study of quaint character, as memorable as any that have preceded it. It represents Mr. Pickwick, rotund and benevolent, mounted upon a chair in whatever tavern-chamber was appropriated to the meetings of his Club, and now in act to address his fellow members. On his right appears the suave figure of Mr. Tracy Tupman—renowned, as history tells us, for the conquest of the fair. On his left is Mr. Snodgrass, to whom “poetic fame,” as Mr. Pickwick has just reminded him, is “dear.”

* *Corpus Ins. Semiticarum*, tome i., part 1^{ma}. Idalion, N. 88 and 90.

The Chairman and Secretary and Mr. Nathaniel Winkle are not far off; and in a remote corner sits, discontented with the remarks of the orator, that citizen of Aldgate who will presently interrupt the proceedings by addressing to Mr. Pickwick an observation which will necessitate another member of the Club "rising to order," and which will eventually be withdrawn. It may easily be imagined how thoroughly Mr. Green has entered into the humours of this scene, and with what loving care he has treated every detail of character and costume.

ON Wednesday, and the three following days of next week, Messrs. Sotheby will sell the collection of engravings and drawings formed by the late G. W. Reid, Mr. Sidney Colvin's predecessor as keeper of the prints in the British Museum. Though not containing any of those exceptional rarities which amateurs fight for, the collection may be called fairly representative of every school of the old engravers, including Dürer, Beham, Aldegrever, Lucan van Leyden, Marco Antonio Raimondi, Rembrandt, Van Dyck, Hollar, Faithorne, &c. There are also a few interesting drawings in various mediums by Italian, Dutch, French, and other masters.

THE twelfth annual exhibition of modern pictures in the Atkinson Art Gallery, at Southport, will be opened next week. The exhibition is managed by a committee of the corporation.

ALTHOUGH it is well known that English mezzotints have for the last few years been increasing in value; and although, to boot, the work of George Morland has within the same time gained distinctly in reputation, it is, nevertheless, something of a surprise to find the mezzotints after this admirable master realising quite the prices which they achieved at Christie's last week. At a sale consisting almost entirely, if not indeed absolutely, of the prints after George Morland, certain sums were paid which rival the prices wont to be attained by all but the rarest of the mezzotints after Sir Joshua Reynolds. Morland, it may be remembered, was engraved by the very men whose labours on the copper have added very appreciably to Sir Joshua's fame. With two of these men—William Ward and John Raphael Smith—Morland, was, indeed, connected by marriage; and at least one other great mezzotint engraver of the period—John Young—was engaged from time to time in the translation of Morland's paintings. Last week "Industry and Idleness" sold for twenty guineas; "The Squire's Door" and "The Farmer's Door" for twenty-two guineas; "Mutual Confidence" for £17; "Stable Amusements"—one of the finest of William Ward's—for £20; "The First of September" (morning and evening) for £42; "Juvenile Navigators," for £23; and many others for high prices. We said "high prices"; but, after all, when it is remembered that sums in excess of these are asked for some of the fashionable etchings of the moment—not original work, but copies from talked-about pictures—there is really nothing extravagant in the attitude of the buyer towards the chosen examples of an ancient and sterling art.

THE STAGE.

STAGE NOTES.

THE first representation of Mr. Sydney Grundy's three-act adaptation from the French has been appointed for this evening at the Garrick Theatre, where "The Tosca"—in spite of the somewhat laboured enthusiasm with which its performance was received by a section of the press—has enjoyed by no means a long run. Mr. Hare himself has an important part in the new piece; and Miss Kate Rorke returns

to the same theatre in the part of the heroine. Miss Rorke has, therefore, been obliged to abandon her performance in "A Midsummer Night's Dream" with Mr. Benson.

AT last a day has been finally determined on for the production of the revival of "As You Like It" at the St. James's. Mrs. Langtry will open this playhouse on Monday next. Mr. Lewis Wingfield is responsible for the elaborate scenic effects, without which a play by a writer so *démodé* as Shakspeare could not reasonably hope to succeed.

THE Opéra Comique has reopened its doors with a performance of "Les Cloches de Corneville," of which a most notable feature will probably be found to be the resumption by Mr. Shiel Barry of the part in which, now many years ago, he made so legitimate a sensation. The performance cannot fail to offer the attraction of a union of exquisite music with Robsonian tragedy.

NEXT Wednesday evening has been appointed for the annual semi-public reading, at the London Institution, by that now well-esteemed Shakspeare Reading Society, which enjoys the advantage of the coaching of Mr. William Poel. The play chosen this year—which Mr. Poel has carefully rehearsed with the members—is "Much Ado About Nothing." The readers, we learn, will, on this occasion, be reinforced by the presence of Miss Alexis Leighton, who reads Beatrice, and of Mr. S. Johnson, who reads Dogberry—Mr. Johnson appearing by permission of Mr. Henry Irving, who is the president of the society.

MUSIC.

BOOKS ON MUSIC.

Music and Action; or, The Elective Affinity between Rhythm and Pitch. By J. Donovan. (Kegan Paul, Trench & Co.) By the aid of Herbartian principles of psychology our author thinks the mystery of music may be easily unravelled. Rhythmic sounds, he tells us, became natural accompaniments of bodily movements, of those which are felt as well as of those which are seen; and such movements were the sources of our feelings of expansion. He also bids us note that intense pleasure attaches to self-expansion. The importance thus assigned to rhythm makes Mr. Donovan very angry with Wagner for having, as he says, aimed at delivering music from the gross material slavery of rhythmic stimulation. The passage from Wagner referred to evidently needs to be studied with its context; for, in his *Beethoven*, the Baireuth master tells us clearly that "without rhythm music would not be perceptible." "The pitch element of music," says Mr. Donovan, "presents to the mind a set of related ideas, which actively engage attention." And he further asserts that "this attraction of attention, and not any pleasure-giving power in the tones themselves, constituted the first step in the evolution of musical delight." So, if we read our author aright, rhythm is merely a sort of handle to set the human machine a-going, and intellect first concerns itself with pitch. We are inclined to reverse Mr. Donovan's order, and to say that tones, and relation of tones, stirred men's feelings; and that rhythm engaged their intellect. Mr. Rowbotham, indeed, opens his *History of Music* with the intellectual mystery of rhythmic sound. Our author, however, does not appear to have quite made up his mind as to the effect of rhythm. He tells us (p. 20) that any interval by its slight attraction of attention would cause "a deeper pleasure than rhythmic beats alone could give"; from this we surely have a right to conclude that he ascribes a certain degree of pleasure to rhythmic beats.

Yet (p. 101) he speaks about "rhythmic beats, on the whole painful, even to the demi-savage." But how was the junction between rhythm and pitch effected? In one place, Mr. Donovan speaks of it as "accidental"; in another as "planned in heaven." This may not be very satisfactory; but as no one is likely to deny the fact of the junction of these two elements, we may pass on to other matters.

Mr. Donovan divides music into three classes: (1) that which through mere rhythm and variety of sound-colourings is lulling and inane; (2) that which partially engages the activities of perception; and (3) that which fully engages those activities. And he declares that the greater the power of music to occupy attention by itself the higher and purer the self-expansion and the higher and purer the pleasure. We need not dwell for the moment on the first and second classes. The last fully brings out the author's psychological analysis of music. But what does he mean by "the power of music to occupy attention by itself"? Not the charm, or beauty; not the deep inward meaning which is felt, but which no one has hitherto been able to fathom. No; to our author it is the power of the symmetry and order of pitch relations. If the attention of the intellect be fully absorbed by "pitch" relationship (and Mr. Donovan even includes form in his meaning of the term pitch), then the expansion is most pure; it is an ideal expansion. This our author describes as the highest musical delight. But if music were nothing more than this, surely we should expect to find that that music which, from an intellectual point of view, is the strongest is also the most pleasurable. Experience, however, does not teach this. The fugues in Bach's *Art of Fugue* absorb the intellect, but, for the most part, leave the heart cold. On the other hand, many of Schubert's compositions fail to satisfy the intellect, but, by their emotional—or we may, perhaps, say musical—power, they produce the highest delight. Schumann was right when he spoke of Schubert's "heavenly lengths." "The minds," says Mr. Donovan, "that have been impressed most with the intellectual elements of music have striven most earnestly to explain the whole meaning and effect of music." He recalls Diderot, who, in his article—"Le Beau"—sees in "the perception of relations" (a happier expression, by the way, than Mr. Donovan's "set of related ideas presented to the mind") the essence of musical delight; and Euler, who considered the delight in harmony to be mathematical. But the more he insists on the intellectual element the more do we feel that he is shirking the real difficulty. With all respect to the great writers and mathematicians who have endeavoured to explain music, one turns with more satisfaction to this saying of Gluck's: "I consider music not merely as an art to please the ear, but as one of the most powerful means of moving the heart and exciting feelings." Or to this of Beethoven's: "Music is the link which connects the spiritual with the sensuous life. Music is a higher revelation than wisdom and philosophy."

Mr. Donovan has a good deal to say about the connexion between music and nameable emotions. This is what he terms "the draping of naked expansion." When the activities of perception are only partially engaged, partially stripped expansion, he says, displays a fitful readiness to dart back to some or other of the dresses that real life has made habitual to it. In other words, music associates itself with emotions. And, adds our author, this explains the easy suggestive power over the emotions possessed by the musical composer. But if the intellect is not sufficiently absorbed to permit ideal expansion, he does not call it the purest style of music. This psychologica

analysis again ignores the power of the music as music. Mr. Donovan, indeed, asserts distinctly that the creative impulse which has produced the greatest wonders of harmonic combination is not musical.

Our author has much to say about woman in relation to music. She does not, according to him, possess the powers of self-expansion to the same extent as man, and hence has done nothing really great in music. Considering that emotion has always been thought to play so large a part in music, it is certainly curious that no woman has hitherto made a name for herself as a composer which would be worthy to be placed beside those of Bach, Mozart, and Beethoven. However, until woman has enjoyed equal advantages in the race of life with man, it is scarcely possible to know what she may be capable of accomplishing in art.

To set forth properly the character of the arguments, and the mode in which the author supports and develops them in this essay, would require one of almost equal length. We hope, however, to have said enough to induce musicians to read it; for, although we cannot accept Mr. Donovan's solution of the problem of the genesis and development of music, his earnest and thoughtful remarks deserve attention.

J. S. SHEDLOCK.

RECENT CONCERTS.

At the Crystal Palace, last Saturday, Miss Fanny Davies played a Pianoforte Concerto in D by Jacob Rosenham, a composer born in 1813, and now residing at Baden-Baden. Fifty-three years ago he visited London, and his Symphony in F minor was produced at a Philharmonic concert in 1854. He is a prolific writer, and has achieved success in various departments of musical art—operas, symphonies, chamber-music, &c. His opera, "Le Démon de la Nuit," brought out in Paris in 1851, is spoken of as a great success. Schumann reviewed several of his works in the *Neue Zeitschrift*. The Concerto played by Miss Davies is a pleasing work, and well laid out for the pianist. The writing is of the Moscheles-Mendelssohn school. Schumann has spoilt us, and we can no longer listen to such pieces with enthusiasm; but we can praise the skill and unaffected character of the music, to which Miss Davies did full justice. The programme included Mendelssohn's "Scotch" Symphony—a work which Mr. Manns and his band always interpret in magnificent style. Mdlle. Amelia Sinico made her first appearance at the Palace, and sang "Batti, batti." She has a nice voice, but was extremely nervous.

Herr Joachim made his first appearance at the Popular Concerts on Monday evening, and will remain until the end of the season. Every year the same tale has to be told—viz., that he was received with enthusiasm and that his playing was magnificent. The writer is weary of repeating the same expressions, and the reader, possibly, of finding them recorded. The continued success of the great artist is, however, a fact which deserves notice. The generation which first admired him has, for the most part, passed away, but not its feelings of respect and admiration. These have been handed down. And so long as Herr Joachim continues to visit us, he will be a welcome guest; for last year, in a speech made by him, he declared his intention of withdrawing from public life when he felt he could no longer do justice to the great masters. The programme on Monday included Beethoven's Rasoumowski Quartet in C (op. 59, no. 3) and one in the same key by Haydn (op. 33). Miss A. Zimmermann played in her usual manner some Scarlatti solos, and a short Scherzo by Jadasohn as encore. Herr Joachim gave a masterly rendering of the Bach Chaconne, and a Bach piece afterwards. Miss

Liza Lehmann was the vocalist and pleased greatly.

A new work, a Pianoforte Trio in G by Dr. O. H. H. Parry, was performed for the first time at Mr. Dannreuther's Musical Evening at Orme Square on February 13. The opening Allegro is a vigorous movement. So far as workmanship is concerned, there is much to praise in it; but the subject-matter is not of deep interest, and there is a lack of contrast. The Finale may be described in similar terms. The two middle movements—a Capriccio and a Lament—are by far the most attractive. The Capriccio is, indeed, the gem of the work. The programme included Schumann's G minor Sonata, played by the concert giver; Beethoven's Sonata in C for 'cello and pianoforte (op. 102, no. 1); and the same composer's Pianoforte Trio in D (op. 70, no. 1).

On Thursday afternoon Mr. and Mrs. Pachmann gave a Pianoforte Recital at St. James's Hall. The programme was one of considerable variety and interest. It commenced with Schumann's Andante and Variations for two pianofortes, which was given with much refinement. Mrs. Pachmann played Schubert's so-called "Fantasie" Sonata in G. We recently had occasion to notice her excellent rendering of this work at a Popular concert. On the present occasion she gave it with equal, if not greater, success. Mr. Pachmann interpreted Mendelssohn's "Scotch" Sonata with skill, but not without affectation, especially in the first movement. A Fugue for four hands, by Beethoven, was given; but the composer, so far as we can gather, was not responsible for this ineffective transcription of the humorous movement written by him in 1817 for two violins, two violas, and 'cello. This piece was followed by another transcription—viz., Henselt's "Si oiseau j'étais," for two pianofortes. This fairy-like Etude is, however, far more attractive in its original form. The programme, which we cannot notice in detail, contained other pieces by Chopin, Liszt, &c. There was a good attendance.

MUSIC NOTES.

MENDELSSOHN'S oratorio, "St. Paul," is the work selected for performance this year at the Crystal Palace. The choruses will be sung by the London contingent of the Handel Festival choir, numbering nearly 3000 voices, a special choir of 500 boys being engaged to sing the chorales, "Sleepers Awake," and "In one true God." The date fixed for the performance is Saturday, June 21. Mr. Manns will conduct.

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From the *True Relation* of Dr. Bagshaw, who was one of the chief agents in these "garboyles," the uninstructed reader might imagine that the stir at Wisbeach was a mere quarrel of punctilious and touchy clergymen, too eager for precedence, and somewhat impatient of discipline and rule; but Mr. Law's most excellent introduction sets the whole affair in a larger and a clearer view. He examines what was, in Elizabethan days, "the present position of Catholics in England"; he exposes the domestic jealousies, which weakened and distracted the Catholic efforts; and he explains the grave difference, of policy and of procedure, which was the real cause of this weakness and distraction.

The position of Catholics under Elizabeth is worthy of a moment's consideration. When that great queen succeeded, the English court had been for some years a mere satellite of Spain; we were at war with France, and Calais had been taken; the Papacy was eager

to retrieve its losses, or at least to hold the slender advantages it had secured under Queen Mary; the affairs of Scotland were menacing and full of difficulty; the coinage was base and the finance in disorder; the country was divided by two religious factions; and each of them had embittered the theological quarrel by grossly misusing its period of supremacy; their passions and their factiousness were increased by the uncertainty of the future, and by all the possibilities of a doubtful and a disputed succession. It is Elizabeth's chief glory that she would not condescend to be a partizan of either sect; she resolved to be the queen of an united nation, and to rule in the interests of that great but quiet majority, whose main desire is for peace and for a vigorous and ordered government. She refused Philip's offer of marriage; but, in spite of innumerable provocations, there was not an open rupture between them, until the eve of the Armada. Peace was made with France, and was preserved with Scotland; the finances were reformed and administered with strict economy; and the energies of the country were diverted into schemes of nautical enterprise and of mercantile adventure. The Acts of Supremacy and of Uniformity were enforced; Elizabeth insisted upon the outward observance of ecclesiastical submission. If she was hard upon fanatic Romanists, she was equally hard upon the factious and restless Puritans; and the wisdom of her policy was no less conspicuous than its vigour, its astuteness, and its success.

"Never," says Mr. Law, speaking of Elizabeth's accession, "had a church so completely gone down before the first blow of opposition. Some nine thousand parish priests were content, with good or bad consciences, to read the Book of Common Prayer, and to preserve their livings. Catholicism was the religion of perhaps half Elizabeth's subjects."

And, if this be true, the greater number of these Catholics must have assisted at the established worship during many years. For an equal period the queen's diplomacy secured a hollow semblance of peace. But no single power could be trusted by the English government; and Elizabeth was forced, very much against her will, to have dealings with the Protestant oppositions in Scotland, in the Low Countries, and in France. In return, the Pope and the Spaniards tampered with Ireland and with the English partisans of Mary Stuart. The Northern counties rose for Queen Mary and for the old religion in 1569; and, in the following year, Pius V. issued a Bull which put an end to the conformity of all obedient Catholics. The subjects of the queen were absolved from their allegiance, she herself was excommunicated and deposed, and,

"As to her own life, it was in constant danger from the assassin. It was the fault of Pius V. and his successors if the English government, in the face of this imminent peril to the nation, refused to distinguish between allegiance to the pope and disloyalty to the state. Yet, notwithstanding the indignation of parliament, and its savage addition to the coercive legislation against Catholics, the executive was for the next ten years surprisingly patient and tolerant. Bishop Challoner ventures to claim only three victims of the penal code as martyrs for their religion before the year 1581."

The penal code appears to have been more

rigorous in theory than in practice. It is true that Father Parsons landed at Dover in "a captain's uniform of buff, trimmed with gold lace, with hat and feathers to match"; but Cardinal Allen boasts that, in the year of the Armada, there were "nearly three hundred priests in various noblemen's and gentlemen's houses, and we are almost daily sending fresh ones;" and ecclesiastics went up and down the country unmolested, although their persons, their errand, and their office were equally notorious.

But, as the quarrel became inevitable, the methods of warfare grew fiercer and more unscrupulous. In 1580, a Jesuit mission was undertaken by Fathers Campion and Parsons, who prosecuted the Roman cause with uncompromising zeal. This attempt led to the execution of Campion and to the flight of Parsons—a rude, truculent, and aggressive Jesuit, who came from Balliol; but, though Parsons fled, his agents and his policy remained. He directed them from Rome, and they split the Catholics into two hostile factions. The Jesuits and many of their converts upon the one hand were devoted to the Spanish interest. In their eyes Elizabeth was a bastard, an excommunicate usurper, to whom no allegiance was due. They went so far as to assert that an Infanta was the lawful queen. They opposed all Catholics who were loyal to the government. "Sir Thomas Tresham," writes Father Tichborne, a Jesuit, "as a friend of the state, is holden among us for an atheist, and all others of his humour either so or worse." They hesitated at nothing which might rid them of Elizabeth. The Pope, King Philip, the Duke of Guise, several cardinals, and nuncios and bishops, and their Jesuit agents, were all implicated in more than one scheme of assassination. From these more orthodox designs, the secular clergy and the old Catholics stood honourably aloof. They would make no concession to the government about religion; but their attitude was profoundly constitutional. They obeyed the sovereign who was recognised by parliament; they held that no foreign potentate had any voice in choosing the ruler of the English commonwealth; they were loyal both to their church and to the state, and were willing to resist even the Pope himself in any warlike and political attempt upon the Queen or the realm. They held, with Dr. Dollinger, that a real knowledge of ecclesiastical history would not square with Ultramontane theories and proceedings.

These differences had invaded all the English seminaries upon the continent. At the Roman college there "were seven outbreaks in seven years"; and in England they came to a head within the castle of Wisbeach. At that fortress of the bishops of Ely a band of Roman ecclesiastics had been detained in easy and honourable confinement since 1579. They lived in separate rooms, but met for dinner and for supper in a common hall; before and after they were allowed to walk together in the garden. They were supported, and their kitchen and cellar were most liberally supplied, by the alms of the faithful. They said mass in their own chambers; and many boys resorted to them, ostensibly as servants, but in reality for purposes of education. The faction began at Wisbeach

in 1594-5 with the imprisonment of Father Weston, "as meere a Jesuite as if he had been spit out of Father Parsons's mouth." According to the Jesuits, the Seculars were accused of "whoredoms, drunkenness, and dicing, the same being too ordinary with some in this house." And "it is probable enough that there was some hard drinking at Wisbeach, perhaps gambling with the alms of the faithful, and still more probable that the priests occasionally came to blows." That is, we must either believe that the Secular party led unedifying lives; or that the Jesuit martyrs and confessors bore false witness against their clerical brethren. At any rate, the disputes became very serious; Weston's adherents usurped the public offices of the house, and refused all communication with the opposite party. The quarrel was aggravated by jealousies between the old Catholics and the converts; for then, as now, almost every "Catholic of mark was bred a Protestant." The Jesuits were accused "of putting their sickles into other men's harvests"; of appropriating twelve or fifteen times more than their share of the Catholic revenues; of prejudicing laymen against the Seculars; of disturbing all the seminaries by their system of spies and of tale-bearers; and, finally, of aiming at the complete subjugation of the secular clergy. In the disorganised state of the English Catholics, Rome was not willing to grant them bishops, but an arch-priest was appointed; and George Blackwell, sometime Fellow of Trinity in Oxford, and a creature of the Jesuits, was chosen to the office. The brief, the powers, and the duties of this official were most unusual. The Secular clergy appealed against the scheme; and Dr. Bagnshaw went to Rome to undertake their interests. The appellants were alternately cajoled and roughly handled by Father Parsons; but, after many delays, they won their case.

"The results of the appellant controversy," says Mr. Law, "were undoubtedly of national importance. The kingdom owed, perhaps, more than is generally admitted to the appellant priests for the failure of the later Spanish attempts, and for the peaceful accession of James. By their firm resistance to a policy of aggression and violence, and their known readiness to divulge any treasonable projects, they thwarted the Spanish faction at every point. The views which they were the first to broach in opposition to the deposing power, and which ultimately prevailed among the clergy in general, were at least indirectly a gain to the country on the side of liberty and peace."

And the last act of the Seculars was a complete justification of Elizabeth's policy. On the day of her death, they signed this protestation of their perfect loyalty to the Queen and to the Pope:

"For as we are most ready to shed our blood in defence of her majesty and our country, so we will rather lose our lives than infringe the lawful authority of Christ's Catholic Church."

ARTHUR GALTON.

'GREAT WRITERS.'—*Honoré de Balzac*. By Frederick Wedmore. (Walter Scott.)

"How many people," says Mr. Wedmore, "shall I displease, how many content, if I set forth by declaring that, among the writers whose successes in pure literature this century

allows, five alone must be accounted for ever influential—Goethe, Wordsworth, Balzac, Dickens, Browning?"

In Mr. Wedmore's admirable little monograph on Balzac I lay hold of this initial sentence to object to, in the conviction that the rest of his book will afford me no second opportunity. If by "people" in this statement Mr. Wedmore means competent European critics not either Englishmen or Americans, the answer would certainly be that he has contented not a single one. Perhaps not one thoughtful critic in a hundred, if he had to make choice of five writers influential in the past and in the present and likely to be influential in the future, would name more than two out of Mr. Wedmore's list. On the other hand, probably not one in the hundred would exclude the name of Balzac.

The most casual reader of the more advanced and intelligent works of modern German, Russian, American, French, or English novelists is reminded of Balzac at every turn. Their works are his monument. He, whose own lifetime synchronises with the nineteenth-century romantic revival in literature, was one of the romantic school only inasmuch as his genius tried, and triumphed over, nearly every form of interpretation into fiction of the phases of human life. He includes in himself a mystic, a "realist," a classic, a "romantic," and a humourist. After the mediæval fashion of Rabelais. He rises to the cold heights of metaphysical abstraction, he lays bare all the complicated comedy of Parisian life, and shrinks from no form of human meanness and depravity—descending, if possible, to still more hideous and more monstrous forms in the grotesque imaginings of his *Contes Drôlatiques*.

He is the great exemplar of so many modern novelists that his own reputation suffers thereby. Reading him after them, he seems to lack freshness and originality because we have read his own originality in their borrowings. We often find him tedious because we have made acquaintance with him already at secondhand. Those, and I fear there are not a few, who find Balzac occasionally a tedious writer have, it must be honestly admitted, other and stronger reasons even than this for doing so. There is no man, perhaps, of this century in whose work are found so many isolated instances of deep thought and observation clothed in the brightest wit—of brief, sententious wisdom set with epigrammatic brilliancy; yet he is not a great word-artist in the sense that Shakspeare and Goethe are, in the sense that almost every great French writer but himself is a word-artist. His faculty of literary presentment is for the most part poor, or it is paralysed by the extraordinary wealth of his observation and the feverish activity of his imagination. His style, except for short periods of effort, is involved and clumsy, his narrative long-winded and interrupted by most terrible prolixities of description. This prolixity, however, is perhaps not altogether to be regarded as a fault, if we are to judge the man from his chosen standpoint. He could go so far afield as a novelist, could dig so deep and build so loftily, that after a little time he felt and declared that the novel had not room enough for him. He aspired to be a novelist's

chronicler, an historian of the life of his contemporaries; and he kept his eye fixed, not upon the readers of his own day, but upon posterity at large. The consequence is that his works are a repository in which the archaeologist of the future will find accounts of the habits, manners, modes of speech, the tastes and fashions in dress and furniture, and all the intricate methods of trade, traffic, and finance of Balzac's period. The writer on art will be able to turn to his novels for a record of the movement in painting, architecture, and sculpture; the historian of philosophy will there find the speculations of the time set forth, and even the jurist of the future will find an exposition of the laws of this period. In *César Birotteau* he may even look for a sound exposition of the intricacies of the law of insolvency—not treated broadly and dramatically, as Dickens subsequently treated a branch of our English insolvent law in *Little Dorrit*, as a telling background for a plot; but a dull, honest, painstaking account such as might delight the heart of an official assignee, after the special manner of Balzac—an interruption of the story, but invaluable for the law student of the future. All technical details relating to every trade and art, all technical words and phrases, the slang of the drawing-room, the street, the elum, the market, the thieves' kitchen, and the law-court—all this flotsam and jetsam of the moment the whirlwind of Balzac's genius gathers together and sweeps wholesale into his novels, till the reader sometimes has forgotten plot, incident, and character, and feels that he has less a novel before him than a storehouse of facts. Assuredly Balzac has prepared a great treat for the patient archaeologist of a coming generation!

In writing his monograph for Mr. Walter Scott's series of "Great Writers," and having regard to the wants of his readers and the space at his command, Mr. Wedmore has judiciously devoted himself to a detailed criticism and commentary upon the chief works of the author, and to a rapid account of his life—both tasks most admirably performed.

Perhaps the time has not even yet come for a full appreciation of the place in contemporary literature held by Balzac. Readers will, I think, close Mr. Wedmore's book with the reflection, which I believe the excellent critic its author would endorse, that in so far as a novelist should deal with the facts of life—with its phenomena rather than with the ideas that underlie them, with the prose rather than with the poetry of humanity—so far as a novelist should be the analyst of human life, the dissector and exponent of human emotions, calm, scientific, and unruffled by sympathy with his subject, Balzac was the greatest master of fiction that ever yet has lived.

OSWALD CRAWFORD.

A Naturalist in North Celebes. By Sidney J. Hickson. (John Murray.)

FOLLOWING in the footsteps of Wallace, Forbes, and Guillemard, Dr. Hickson undertook in 1885 a long expedition to the Malay Archipelago, chiefly for the purpose of studying on the spot some of the minuter forms of marine life in that "paradise of naturalists." The

first twelvemonth (July, 1885, to July, 1886) was devoted almost exclusively to the Manado district in Minahassa, north-eastern peninsula of Celebes, together with the neighbouring islet of Talisse, and a short excursion to the more distant Sangir and Talaut Archipelagos between Celebes and the Philippines. Estimated by its extent, this must be called an extremely limited field of research. But such is the endless variety of plant and animal life in those tropical regions that in this narrow space alone the author has gleaned sufficient materials to fill a handsome volume possessing quite exceptional attractions for the botanist, zoologist, and ethnologist. And so far from exhausting the subjects of inquiry, it was with feelings of "remorse" that he was obliged to leave the coral girt, mangrove fringed island of Talisse, the work there begun being still in an "unfinished and imperfect condition."

Most of the materials here brought together have already formed the subject of various papers and memoirs in the *Proceedings* of the Royal Society, the *Journal* of the Anthropological Institute, and other scientific periodicals. But their treatment in those little accessible publications was of too technical a character to detract from the general interest and freshness of the present work. Here the ordinary reader will find such questions as coral formations, mangrove swamp life, the ethnology and folklore of the civilised and wild Malay tribes, the value of missionary work among the inferior races, and so forth, discussed in an agreeable, intelligent, and highly instructive manner.

Referring to the wise administration of Mr. Steller, a German missionary long stationed in the Sangir group, Mr. Hickson remarks:

"A missionary such as Mr. Steller, who teaches the use of some of the simpler arts of the civilised races, and by cultivating the soil himself, brings home to the native mind the practical value of the land he lives upon, undoubtedly increases the happiness and prosperity of the people. The missionary who merely indulges in evangelical dreams, and devotes himself only to the destruction of practices and beliefs which he classifies as 'pagan,' is to my mind worse than useless."

Elsewhere the ministers of the gospel get, perhaps, more than their full share of credit for the astounding change that has taken place in the social condition of the Minahassa peoples during the last few decades. At the beginning of the century they were broken into a multiplicity of savage groups, in a chronic state of intertribal warfare, and addicted to head hunting and even to a mitigated form of cannibalism. Now they constitute a population of peaceful agriculturists, largely civilised, to some extent even educated, and gradually laying aside their numberless rude dialects for the cultivated form of the Malay language current throughout the Eastern Archipelago. But these results are perhaps mainly due to the judicious policy of the Dutch Government, which, while respecting harmless local prejudices, has sternly suppressed practices antagonistic to the general welfare, and introduced an excellent system of land culture, which has converted a great part of the Manado country into a flourishing coffee plantation. Anyhow, the knowledge of what has been accomplished in the neighbouring Philippine archipelago on an immeasurably vaster scale,

and in some respects under much more difficult circumstances, should have guarded the writer against the grossly exaggerated statement that in Minahassa the Protestant propagandists "have achieved greater success in their mission than any missionaries at any time in any part of the world."

However, this overdrawn language is amply condoned by the graphic account of the social usages, religious beliefs, "cosmogonies," myths, and legends of the primitive inhabitants of North Celebes and neighbouring archipelagos. Some of the specimens of folklore doubtless lose in verbal accuracy through second-hand translation from the Dutch; but it may be presumed that both the spirit and local colouring of the originals are faithfully preserved. In many of the popular stories mere brute force, as typified by the crocodile, is circumvented by the cunning of the ape, who here plays the part of the fox, the hare and "brere rabbit" in the analogous oral literature of other races. Some of the tales, as our author correctly remarks, have obviously been modified by Christian teachings, under whose influence new ideas have been grafted on the old national myths. But when he refers the origin of natural religions to some form of fetishism, that is, "a belief that every natural object with which the savage came into daily contact possessed a soul or fetish," he wrongly defines fetishism itself, and revives the erroneous notions on that subject which appear to have been first disseminated by De Brosses, and which were thoroughly exposed by Major A. B. Ellis in *The Tebi-Speaking Peoples of the Gold Coast* (1887). Fetishism is not animism in any sense, and is not a primitive but a later form of natural religion.

Dr. Hickson naturally devotes much space to coral life and reef-building, one of the chief objects of his expedition. The North Celebes waters, however, were not found to be a very favourable field for studying the difficult problems connected with the origin of reefs and atolls. Hence he abstains from entering into the merits of the objections recently advanced by Dr. Guppy and Mr. Murray against Darwin's subsidence theory, merely remarking that he is not a believer in this view, and that his own observations fully confirm Mr. Murray's statement regarding the seaward growth of reefs upon the slope of their own *débris*. On the other hand, he introduces a fresh element into the discussion by the ingenious way in which he shows that fringing reefs may in some places be associated with the presence of mangrove forests. In Talisse the mangrove swamps themselves were studied under specially favourable conditions, and their importance in determining the local biological and climatic relations is emphasised in more than one eloquent passage:

"When the naturalist first enters the mangrove swamp, he cannot fail to be impressed with two things—the enormous field for investigation in animal and vegetable life that it affords, and the extreme difficulty and discomfort of doing any work there. The various kinds of mangrove trees bearing creepers, orchids, and parasitic ferns; the swarms of ants, termites, flies, mosquitoes, and other creatures of the air; the snakes, birds, fishes, crabs, anemones, and worms, afford endless themes for investigation and research. On the other hand, the damp,

stifling, malarious atmosphere and the insect pests are quite sufficient to drive away even the enthusiastic naturalist to purer air and more wholesome places. . . . The conditions of life in the mangrove swamp are so extraordinary that if examples of all the animals found within a given area of it were collected, it would be discovered not only that a very large number of the genera, but nearly every one of the classes, of the animal kingdom were represented. Mammals, birds, reptiles, fishes, mollusks, insects, crustacea, worms, echinoderms, coelenterata, and protozoa, live and thrive within its limits. The same cannot be said of any other region on dry land or in the waters. We find, in fact, a curious combination here of the land, the sea, and freshwater fauna, brought about by the peculiar advantages the swamp affords to various animals of different habits to live and find their food."

Among the curious forms here met are the crustaceans, with a number of real eyes distributed over their carapace, the jumping crab, and the still more remarkable jumping fish, *Periophthalmus Koelruter*, which prefers disporting itself on the rocks to swimming in its native element, and which appears to breathe more through its tail than through its gills. At least the author claims that his theory regarding this very peculiar caudal function has since been confirmed by the experiments carried out by Prof. Haddon in Torres Strait. On the other hand, he has given up the solution of that other and far more familiar problem of the bloodthirsty propensities of the mosquito, always ravenous for human gore, yet perfectly competent to complete its biological evolution without the stimulus of that invigorating diet:

"The mosquitoes are born and bred in the waters of the swamp; but what they actually feed upon in the imago or flying state, when there are no human beings about, is a mystery to me. It is possible they may obtain a scanty nourishment from the slimy ooze upon the surface of the mud and mangrove roots; but then it is difficult to understand the advantage of their piercing mouth-parts. It may be that of the millions hatched only a few actually deposit fertile eggs, and those may be the lucky ones, who have had a draught of blood of the mammals and birds in the swamps. All that I can say about their feeding is that when we met they seemed to be invariably hungry, and when they fed were never satisfied."

But enough has been said to show the great variety of topics intelligently discussed by this very entertaining "Naturalist in North Celebes." There is a beautiful coloured plate of the curious little *Periophthalmus*, besides numerous other well-executed illustrations; a copious index, two maps, and a very full bibliography, to which continued reference is made throughout the text on a novel and space-saving plan.

A. H. KEANE.

Principles in Art, &c. By Coventry Patmore. (Bell.)

CHERISHING, if one may say so, an affectionate regard for Mr. Coventry Patmore as a poet, one receives with the greater respect his judgments as a critic; for it is a mistake to suppose that the offices of the poet and the critic are necessarily foreign to each other. A critic who is also a poet has, for that reason, a keener sensibility, a deeper insight into character and the meaning of events, and

a wider sympathy with human nature. Without sensibility, or insight, or sympathy, no man has any right to call himself a critic. When Mr. Coventry Patmore follows his poetic instinct his critical judgment is right. But there are one or two instances here—the paper on Emerson is notably one—in which both the instinct of the poet and the discernment of the critic seem to have been overborne by another sense, which may conveniently be called the religious sense.

There is so little in this book that I shall have to take exception to—a proceeding, in any case, to be attempted with all respect—that I shall be glad to get that duty over. First, then, I find myself unable to accept Mr. Coventry Patmore's estimate of Emerson. It seems to me that he has failed to realise the fulness of Emerson's teaching, and the fact of his genius, from the want of that sympathy with his subject which in dealing with most other men and things is the prime quality he displays. Emerson was above all things a religious teacher, but religion with him was absolutely dissociated from dogma. It was a commingled intellectuality and spirituality, of ample sufficiency for a pure and uplifted soul. Obviously, it was out of harmony with a religious system based on theological dogmas and expressed in elaborate creeds. It is well known that Mr. Coventry Patmore's position is that of the exact theologians. That he should be unable to appreciate Emerson's position is therefore not surprising; but it is to be regretted that he should have written thus of a thinker whose writings have given a marked impulse to the thoughtful minds of the present and the last generation:

"Though Emerson could not see that a religion of which there is nothing left but an 'over-soul' is much the same thing as a man of whom there is nothing left but his hat, the religious bodies to which he was for many years more or less attached were less devoid of humour, and the joke of a faith without a dogma became in time too much for their seriousness."

Of this passage it is enough to say that the supposed "joke" has no more quality of fact than Mr. Coventry Patmore's description of the over-soul has of fitness. He has simply failed altogether to understand Emerson. If it were not so he would never have said of him: "His philosophy afforded him only a very narrow range of subject." Emerson's philosophy was really as wide as nature. It embraced the teachings of science and the experiences of men; but it excluded—and that, from Mr. Coventry Patmore's point of view, constitutes its narrowness—the arbitrary deductions of the theologians.

Mr. Patmore writes of Shelley in a vein that will shock some of the poet's devotees. His idea of "What Shelley was" is stated with the coolness of a professor of moral anatomy. I am not sure that this is not well. It is utterly impossible to justify some of the things that Shelley did; and perhaps the best way of dealing with his breaches of the moral law, as understood by society, would be to admit them and pass on. The attempt to defend them is rather a dangerous proceeding, having regard to the need for a social moral law; and it can never be very successful. But Mr. Coventry Patmore's judgment of Shelley's powers, and of his intrinsic character, seems to have been warped by his disgust for the

poet's moral aberrations. He speaks of him as being

"self-indulgent by habit, ignorant to the end of all that it most behoves a responsible being to know, and so conceited that his ignorance was incurable; showing at every turn the most infallible sign of a feeble intellect—a belief in human perfectibility."

May it not be that the theologian in Mr. Coventry Patmore is again responsible for a criticism which Mr. Coventry Patmore, the poet, would scarcely seek to justify? The belief in human perfectibility does not seem to be a very grievous thing after all; and one would think that conceit, ignorance, and feebleness of intellect are qualities not likely to be found in the company of aspirations aiming at so high a mark. Keats's name is inseparably linked with Shelley's, and nothing is so natural as to pass from one to the other. Mr. Coventry Patmore's estimate of Keats seems to me a faulty one also. He does full justice to all of Keats's work that was comprised within what he calls "his own lovely line"—that of the "Eve of St Agnes," "Isabella," and the Odes; but when he comes to "Hyperion," the grandest piece of writing Keats ever did, he dismisses it with the summary remark that "Keats himself knew and admitted that it was only a semblance and an echo, and therefore wisely abandoned the attempt." It is true that Keats said something of this kind; but it often happens that poets are not the best judges of their own productions. Byron was much nearer the mark when he said of "Hyperion" that it seemed "actually inspired by the Titans."

I have no more fault to find. The far more pleasant duty now falls to me to say that these essays are very delightful reading. The first of them, which gives its name to the book, lays down a principle of intelligent judgment in criticism which most of the other essays pointedly exemplify. When Mr. Patmore is in sympathy with his subject he writes of it with a clearness and force which it would be impossible to excel, and with an eloquence that quite fascinates the reader. There is perhaps no subject so essentially his own as that of "Love and Poetry," on which wedded topics he discourses thus:

"The whole of after-life depends very much upon how life's transient transfiguration in youth by love is subsequently regarded; and the greatest of all the functions of the poet is to aid in his readers the fulfilment of the cry, which is that of nature as well as of religion, 'Let not my heart forget the things mine eyes have seen.' The greatest perversion of the poet's function is to falsify the memory of that transfiguration of the senses, and to make light of its sacramental character. This character is instantly recognised by the unvitiated heart and apprehension of every youth and maiden; but it is very easily forgotten and profaned by most, unless its sanctity is upheld by priests and poets. Poets are naturally its prophets—all the more powerful because, like the prophets of old, they are wholly independent of the priests, and are often the first to discover and rebuke the lifelessness into which that order is always tending to fall. If society is to survive its apparently impending dangers, it must be mainly by guarding and increasing the purity of the sources in which society begins."

That is admirably said, and so is nearly all else in these essays. Whether Mr. Patmore

is writing of art, or architecture, or poetry—whether he is discussing the subtlety which constitutes so much of the charm of Rossetti's poems, or those personal qualities in Clough which had a fascination for all who knew him, or is satirising the hasty tendency to confer post-mortem honours on "Smith"—he is equally lucid, and both in matter and style equally charming.

GEORGE COTTERELL.

English Lands, Letters, and Kings, from Celt to Tudor. By Donald G. Mitchell. (Sampson Low.)

MR. MITCHELL introduces his little volume as the result of a series of "talks" intended for the entertainment and instruction of some private friends. In his own words his wish is to

"familiarise the average reader with the salient characteristics of the writers brought under notice, and to put those writers into such a swathing of historic and geographic enwrappings as shall keep them better in mind."

The conception is excellent in itself; and, though the execution of such a task must have been far from easy, Mr. Mitchell deserves the credit of having achieved a very considerable measure of success. His "talks," written in a pleasant, familiar style, have the great merit of being at once interesting and fruitful; and this is no small matter in a book intended for those who often have not the time, nor perhaps even the inclination, for serious study. Yet we venture to say that some at least of Mr. Mitchell's readers will be led on to take a deeper and more permanent interest in the subject; and from the care with which the dates and the last editions of each author are indicated they will find it a useful guide for further study.

Mr. Mitchell confessedly writes in the first place for American readers; and we must not, therefore, quarrel with some features in his book which occasionally seem to us unnecessary. But his Americanisms are not of the obtrusive order, and will simply strike the average Britisher as somewhat quaint. He might, however, have avoided such an error as "Christ's Church College" (p. 174).

In his first chapter, our author carries us past the Norman Conquest, giving us brief glimpses of Caedmon and Bede, the stories of whose work would have borne a little fuller repetition, since they never grow old, and would probably come with the charm of freshness to most of Mr. Mitchell's readers. Alfred, Canute, Godiva, Harold the Saxon, and William the Norman, fill up the remainder of his picture of early England; and the second chapter opens with Geoffrey of Monmouth and the Arthurian Legends. Walter Map, of course, occurs in the latter connexion; but the fame of the reputed author of "Meu est propositum in terna mori" might have earned for him a more extended notice, and the *Nugas Curialium*, that curious mine of old legends, and of information on court-life under the first of the Plantagenets, would have supplied material for a pleasant picture. Giraldus Cambrensis also would fairly turn in his grave could he know that all his pains had not sufficed to secure him mention. No two writers of the Early Middle Ages would have better repaid treatment, and their litera-

fame was so great and well founded that we should like to have seen the two lively archdeacons brought out of shadow-land in Mr. Mitchell's pages. But it is easy to cavil at omissions; and we must not expect too much, when, as the writer says, it was only possible to give types. Still, it is just the Early Middle Ages with regard to which it is hardest to realise that men were much as we are, and not only fought, but talked and read, and thought and wrote. However, Mr. Mitchell gives us a long and pleasant sketch of Chaucer at the end of his third chapter, having touched sufficiently on Mandeville, Roger Bacon, and Wycliffe. The next chapter takes us through the fifteenth century ending with Caxton and the Paston Letters, not a period with much to talk of in the present connexion, though Lawrence Minot, and some of the English metrical romances, would have given better material than "moral" Gower and dull Dan Lydgate.

The last half of the book is given up to the Tudors, at least ostensibly; but it gets, perhaps unavoidably, a longish way into the Stuarts, and somehow even Hobbes creeps in. The space is here so much more ample that more detail was possible, and we are not called on to take so many "long strides." The result is proportionately more satisfactory. Mr. Mitchell has wisely omitted Shakspeare from his list, as a long notice would have destroyed the symmetry of the book, a short one have been worse than useless. As it is, space is gained to give a fuller picture of the times of Henry VIII. and Elizabeth, and of their great ministers, together with More, Spenser, Sidney, Bacon, Marlowe, Jonson, and others too numerous to mention.

Mr. Mitchell has adopted a pleasant system of telling his story by the aid of quotations not only from the authors he is dealing with, but also from any well-known writer who may serve his purpose. Shakspeare is, of course, in constant use, and Scott's novels are brought in to illustrate the history of Richard I. and crusading times, while Tennyson supplies material for the stories of Godiva, and Harold, and for the Arthurian Legends. To our mind this is a very happy notion, which gives the volume great additional interest, and by the familiarity of the language makes it far more vivid.

Mr. Mitchell has produced an eminently readable series of essays; and we hope they will obtain the wide circulation which they deserve. He speaks as though he had some more "talks" in store. We shall look out for them with interest.

C. L. KINGSFORD.

NEW NOVELS.

The Bondman. By Hall Caine. In 3 vols. (Heinemann.)

Part of the Property. By Beatrice Whitby. In 3 vols. (Hurst & Blackett.)

Duchess Frances. By Sarah Tytler. In 2 vols. (Sampson Low.)

A Resolute Purpose. By Katharine Ashburner. (Bristol: Arrowsmith.)

Two Women or One? By Henry Harland. (Cassells.)

A Manchester Shirtmaker. By John Law. (Authors' Co-operative Publishing Co.)

¹ would be going too far, perhaps, to assert

that Mr. Hall Caine has, by his latest novel, *The Bondman*, placed himself on the shelf where the classics stand. But there is no doubt that he occupies a position far removed from that of the average story-teller, and may be regarded as standing on a pedestal of his own, secure from the kick of the envious passing herd, and only to be approached with ladder, and at personal risk, by him who would reverently wipe off a little dust and cobweb, or chip away, with apologies, some truant angularity. He is an acknowledged master of the art of rousing human passion; and to say that this art is effectively displayed in the present work would be scarcely more than saying that Mr. Caine had not fallen behind himself in an effort put forth in the full maturity of his powers. *The Bondman* has other claims to notice than this. A serious teaching—if we rightly understand the story—a teaching only imperfectly foreshadowed by the fairy legend that heralds the opening chapter, underlies all that the writer has to tell. He is presenting to us an allegory typifying the impotency of man's schemes of vengeance—or, indeed, schemes of any kind—when conflicting with the mysterious ordinances of the Almighty. Read, indeed, in this light the narrative sometimes appears pregnant with a painfully intense irony, such as may not have been altogether intended by its author. Another point of interest is the brilliant descriptive power exhibited, in which Mr. Caine has fairly surpassed himself; and, lastly, there remains to be noticed the surprising ingenuity with which situations of the most impressive kind are created at every important turn of the story. The scene is laid first in Iceland, where Stephen Orry, a loafing and vicious husband, deserts his wife Rachel, and sails away to the Isle of Man, where he marries another wife and has a son. Rachel also gives birth to a son the very night after her husband has struck and abandoned her. Nineteen years afterwards, on her dying bed, she solemnly charges her son, Jason, to revenge her wrongs upon his father and half-brother, and dies. Just at this time Stephen Orry, in a fit of repentance, sends his son Michael to Iceland, in order to seek out his wife and child and effect a reconciliation. Michael, on his arrival, fails in his mission; but he remains in the country, and in a period of rebellion is elected Republican President of the island. In the meanwhile Jason, arriving at the Isle of Man, saves from death the father he had sworn to slay, and Stephen Orry afterwards dies in his arms. Then Jason falls in love with Greeba, the Manx girl whom Michael had left behind him under promise of awaiting his return, and the real complication of the story commences. Greeba flees to her lover in Iceland, and is followed by Jason. The half-brothers, who are now sworn enemies, continually miss encountering each other, until they meet as convicts in the sulphur mines, and are chained together, neither having the slightest knowledge of the other's identity. Ultimately Jason becomes the passionately devoted friend of Michael, and lays down his life for the man whose destruction had once been his solemnly pledged purpose. Such is the story in brief outline. The question now to be considered is whether the work is, as a whole,

satisfactory from every point of view. Well, in the opinion of one who has read every page with the utmost pleasure, but who in his capacity as Devil's Advocate is professionally concerned to leave no possible objection unnoticed, there is this to be said: The language of *The Bondman* is full of nervous, graphic, and poetical English; its interest never flags, and its situations and descriptions are magnificent—too magnificent, perhaps. Here is the flaw upon which a finger might be laid. *Plus quam mortale sapit.* The chief actors are something more than mere men and women. They are ἡμιθέων γένος ἄνδρες—young giants fresh from the halls of Odin, who can fell an ox with one blow, or break an opponent's back in a wrestling bout. Their very woes are Promethean; the coincidences that unite or sunder them appear as if arranged by some overwhelming destiny. The atmosphere seems to reecho with the thunders of Thor's ponderous hammer, and agony is piled upon agony, like Ossa on Pelion, till one is apt to regard the action as one would an Aeschylean drama, and to accord a tribute of awe and admiration rather than sympathy. But it is a splendid novel for all that, and does not need the "puff" which the publisher has thought fit to append.

The author of *Part of the Property* is endowed with a good many of the constitutive elements of the novelist of the future. The *genus* of the latter animal has not perhaps at this moment been fairly settled, and his definition may therefore be challenged; but the present reviewer is inclined to assign him to the class of which Mr. Howells, the American writer, is the foremost living representative. It is not for a moment contended that Miss Whitby is entitled—as yet, at any rate—to take equal rank with Mr. Howells; for the latter is gifted with a mastery of analytical insight and a charm of manner, both in respect of what he gives us and what he leaves unsaid, that can belong only to one or two in a generation. Mr. Howells would never dream of treating us to such an anticlimax as an account of the funeral ceremonies of the man or woman whose inner nature he had been unfolding through the greater part of three volumes with all the subtlest resources of an unapproachably delicate artistic skill. He would reverently turn from the closing scene, and leave details to the servants. Still, there is resemblance enough between the two writers to justify a comparison. Miss Whitby does not, any more than Mr. Howells, depend for her attractiveness upon the story-teller's ordinary stock-in-trade of perilous or amusing incident, dramatic situation, surprises, coincidences, and such like worn-out devices. Selecting as material some three or four people, brought together by family or other circumstances, she takes for her theme a passage in their lives, commonplace enough perhaps in the eyes of the world around them, but made replete with interest to us, who behold as in a picture the delineation of their characters illumined by the skill of a cunning hand. There is no doubt that a writer who essays work of this kind is taxing the capacity of art to its utmost. In the present book there are only two, or at most three, leading characters—namely, Margaret Chamberlain, aged nineteen; Mr. Anstruther, her grandfather, a country squire; and Jocelyn Carew, a son of

Mr. Anstruther's second wife by her first husband. The others, though each is distinctive enough in its way, are subsidiary to the main action. No important incidents are recorded, to relieve the dull routine of country-house life, except a week's visit to a neighbour. Yet a charming tale has been constructed out of these uneventful details—though, to be sure, there is a mournful tragedy eventually, which saddens the closing part of the book; and the author deserves high praise for her successful attempt to evolve keen sympathy out of material which, to a less observant or imaginative mind, would have suggested little element whereon to found a romance.

The lady who for a generation past has been employing her pen upon biography, romance, and fairy tale, under the name of Sarah Tytler, has added two more volumes to her record, dealing with the life of Frances Jennings, well known to fame as a reigning beauty at the court of Charles II., and ultimately espoused by the "aristocratic ruffian" Richard Talbot, created Earl and afterwards Duke of Tyrconnel by James II. Although a biographical notice of Lady Tyrconnel is included among Mr. G. Steinman's *Althorpe Memoirs*, no life of that hot-tempered, saucy-tongued, volatile, and frolicsome, but scrupulously virtuous dame has ever appeared with the completeness of *entourage* and minuteness of detail that characterise the present production. Eclipsed as she was in every way as a political celebrity and *intrigante* by her far more famous younger sister Sarah, who also rose to be a wearer of the strawberry leaves through her marriage with John Churchill, Duke of Marlborough, Frances Jennings nevertheless enjoyed a career abounding in romance and vicissitudes of extraordinary interest. Born in the year of Charles I.'s execution, at a little country house near St. Albans, this daughter of a rustic squire obtained—through her mother's influence, soon after the Restoration—a situation as maid of honour to Anne, Duchess of York, daughter of Hyde, Earl of Clarendon, and was thus introduced, when not yet sixteen, to the free-and-easy licentious gaiety of the court at Whitehall. Besieged by every unmarried courtier of the day, including the Richard Talbot above mentioned and that most renowned of lady-killers, Harry Jermyn—whom the present writer designates "an aristocratic cad"—the fastidious beauty remained heart-whole for four years, until vanquished by George, a penniless and untitled younger son of the Hamilton family, with whom she eloped, and whom, after his exclusion from service in the English army on account of his religion, she followed to France, and became a leading figure in the frivolities of Versailles, Fontainebleau, and the Luxembourg, under the rule of the Grand Monarque. Reduced by the death of her husband to absolute want and life in a garret, she again encounters "Dick" Talbot, now grown more roystering and bloated than ever, and marries the lover of her youth. How Talbot, become Earl and Duke of Tyrconnel, ruled Ireland as viceroy, fled with his master, James, to the court of St. Germain after the defeat at the Boyne, and once more returned to die in Limerick, are matters of history. Regarded as a literary production, the style

of *Duchess Frances* is apt to be rather heavy at times; but the matter of the book is sufficiently entertaining to redeem any faults of manner. We are not introduced to many of the celebrities, especially the female celebrities, of the court of Charles II. Perhaps they are reserved for another volume.

A Resolute Purpose, though the work of a lady whose writing shows refinement of taste and considerable imaginative power, is not a lively book. The very gruesomeness of its *motif* is in itself fatal to liveliness. Nothing short of a past master in the art of fiction could undertake with much chance of success the task of digesting a medical handbook and exemplifying the progressive developments of a hereditary disease by illustrations drawn from a family history. Probably Miss Ashburner's narrative is true enough to facts of real life. We all of us know something—by hearsay, at any rate—of the ghastly skeletons hidden away in the cupboards of patrician families, whose pride it is to have kept their blood for centuries untainted by admixture with an alien strain, and also how the sins of our hard-living forefathers have descended in the shape of deadly diseases unto the third and fourth generation. So that when Fairfax, youthful head of the ancient house of Towerscourt, becomes aware of the grim heritage of madness bequeathed to his family, and resolves to stamp out the taint by imposing lifelong celibacy on himself and his brethren, we feel that he has done quite the right thing, and established his claim to a martyrdom decidedly heroic under the circumstances, and much to be admired by that good-for-nothing majority among us who are inclined to whisper each to himself Medea's "Video meliora proboque, Deteriora sequor." But this does not relieve the tale from heaviness. For the rest, many of the characters are eminently lovable, especially Honoria Fairfax and Herr Volkmann, the Prussian doctor. The writer has an easy flow of words, and frequently attempts by vivacity of narrative to make up for the prevailing tone of seriousness suggested by the subject and fortified by industrious citation of medical authority.

On the other hand, cases now and then occur where wonders of medical science readily lend themselves to the manufacture of sensational plots; and Mr. Henry Harland has been singularly happy in the capital he has created out of a well-known brain phenomenon, in his novelette, entitled, *Two Women or One?* Dr. Leonard Benary, who tells the story in the first person, rescues from attempted suicide a young and strikingly handsome woman, whose moral nature, however, proves on subsequent acquaintance to be terribly depraved, and whose determination to drown herself, in order to get released from the pangs of a guilty conscience, remains unabated in spite of the doctor's earnest persuasions. He induces her at length to submit to an operation upon one of the bones of her skull, causing a lesion of the cerebral tissues, whereby he promises as a result the total annihilation of memory without injury to the other intellectual faculties, so that the patient upon recovering health and consciousness shall remember absolutely nothing of the past—neither her name, nor her nationality, nor the face of her father or mother, nor even how

to speak, walk, or eat—but shall be literally born anew and have to begin life over again from the start. The results of this experiment form the subject of the tale. The plot is decidedly a clever one, and the details are well worked out, so far as they go. The only fault to be found with the book is that there is not more of it. One can hardly help thinking with a sigh of regret what a marvellous combination of thrilling by-plot and circumstance a writer like Wilkie Collins would have grouped round such a brilliant central idea.

It is difficult to understand the precise *raison d'être* of a novel occupied from beginning to end with nothing but the record of an unbroken series of struggles against starvation, culminating in child-murder, lunacy, and suicide. That the writer of *A Manchester Shirtmaker*—who is understood to be a lady—is a marvellously vivid narrator of harrowing tales of distress may be freely admitted; her intimacy with some of the most hideous phases of poverty in crowded cities can scarcely be questioned; and her descriptions have a realistic truthfulness which commands all due recognition. But, after all, one is inclined to say of her work, *Cui bono?* We are none the wiser for such a tale; and if the writer meant to stir us in the direction of redressing the unequal balance of social and economical conditions at present existing, it is to be regretted that she has made no effort to indicate in what way such redress is likely to be best effected. Her story is simply a succession of scenes, each more heartrending and pitiable than the last, unrelieved by a single lighter episode or touch of brightness, and, so far as one can see, conveying no lesson whatever, unless it is intended to illustrate the quotation from Carlyle, printed at the beginning, to the effect that

"it is not . . . to die of hunger that makes a man wretched. . . . It is to live miserable we know not why; to work sore and yet gain nothing; to be heart-worn, weary, yet isolated, girt in with a cold, universal *laissez-faire*," &c. Surely, morbid reflections of this sort are best left unillustrated.

J. BARROW ALLEN.

RECENT VERSE.

An Atonement of East London, and other Poems. By Howard Crawford. (Blackwood.) In his longer poems Mr. Howard Crawford makes an attempt to treat modern life, and to treat it unconventionally—an attempt which at once singles him out from the crowd of gentlemen and ladies who consider that poetry and modern life have nothing to do with one other, and who act on their conviction. Unfortunately, Mr. Crawford's method of treatment is at present much too rhapsodical, and his views of life a little too turbulent and romanesque. His hand relaxes its mastery of his subject at every moment. He is a rider galloping spurred and without a rein. It is impossible for us to quote a passage from the title-poem long enough to give a just idea of the copious volume of verse which rolls, not unmelodiously, through the opening pages. Here are some lines from a similar poem, a little later in the volume:

"The sea city soon
Awakes from her pale sleep in flaming noon,
And toilers smile at rest over their jars
Of wine, and voices rise to mellowing e'en
To greet the expectant moon and the white stars
All passionless, and the alway serene

Heart of the deeps of night. The softer airs
Of love, the lullaby of mother's cares,
And, in the fainter distance, ebbs of song
From gondolas that pass beneath the long
Shades of the palaces, join in a throng
Of music with thin tinkling of guitars
Of wandering youths, that live but for the stars
Of heaven and loved eyes."

Mr. Crawford seems to write with ease—with too much ease; but his verse, while often turgid and always unpruned, is by no means unpromising. This romantic glow, this very fever of flushed luxuriance, is a far more hopeful sign than the cramped neatness of many a more careful workman. The verse is at all events generally sonorous, and thought translates itself into imagery, often in a very picturesque manner. Everywhere there is the throb of life, even when, as in "Jaques Redivivus," the pulse beats to a perfectly mad tune—the tune, not of the melancholy Jaques, but of some James or John whose address is Hanley.

Two Queens. A Drama. By C. J. Ballingall Birrell. (Glasgow: Madehose.) Mr. Ballingall Birrell's little book has also its measure of promise, but promise of a very different kind. Though divided into five acts and called a drama, it is no play but rather a sketch in dialogue, a fragment of history thrown into the form of conversation. The period extends from the death of Edward VI. to the execution of Lady Jane Grey; and the whole interest of the piece lies in the contrast and yet likeness of two unhappy women—the real and the mock queen. The subject is a fine one, and in the hands of a writer like Michael Field it might be turned to pregnant issues. Mr. Birrell, however, is at the mercy of his materials. All he can do is to throw out suggestive hints here and there, to pourtray a moment's emotion with momentary fineness, to impress or move us with a line, a turn of phrase. His work strikes us as that of a very young writer, not without capacity, who is making a first attempt, in which he betrays the gradual progress of his enfranchisement from the tyranny of metrical oppression. His blank verse is curiously stiff, with the formality of the pre-Shakespearean measure; but, now and again, it has a really simple and moving accent—the accent of nature. The book has distinct promise. It remains for Mr. Birrell to justify our expectations of him.

Poems. By May M. Cox. (Bell.) Of Miss or Mrs. Cox (apparently the latter) we are unable to say as much. The book is in parts clever, to a certain extent, and it might once have obtained some reputation for its author as "a pleasing poetess"; but that would have been in the days of Mrs. Hemans, and we are now in the days of Miss Rossetti. Here is a lady who has read her Hemans and her Longfellow, who writes of "The Last Night," "The Felon's Prayer," "The Outcast"; and who, here as elsewhere, is neatly conventional, and expresses very nicely the orthodox feminine thoughts on these subjects. She has a broken heart, and she writes verses on Gordon. She "will not have written in vain" if "in all the world" her verses "waken one responsive echo." One seems to have heard such a remark before. Why will people talk in this way about "responsive echoes"? Either the work is good or the work is bad. There are exceptions, however, even in this. "*Poems* by May M. Cox" is one of the exceptions.

In Clover and Heather. By Wallace Bruce. (Blackwood.) Mr. Wallace Bruce is a Scotchman who lives, or has lived, in America. He celebrates his country's heroes in his own name, his country's soil in the name of his book, and his country's virtues in every page of his very respectable verse. He has also a

good deal of enthusiasm to spare for the land of his adoption; and he prints a number of pieces which he has written for clubs, congresses, anniversaries, and the like American institutions. Among his subjects are "Nobby Island," "The Club of Tahawas," and

"Fair Potomac! dear Potomac! at [whose] name what memories throng!"

He can also do honour to

"'Home, sweet home' and 'John Brown's body,'
'Dixieland' and 'Old Camp-ground,'
Swinging symphonies commingled in one bright bouquet of sound."

He can also compose poetic pieces in the manner of Mr. George Sims: human life from the point of view of the district-missionary, convinced that his particular slum is the vilest in the city, and that his particular tracts are the best in the land. Fluent, well-meaning, neatly expressed, Mr. Wallace Bruce's verses are of that old-fashioned school which expresses good sentiments in a reasonable manner, passing from sentiments to sentiment, and alternating between piety and patriotism. If anyone is attracted by this description of Mr. Wallace Bruce's verse, he will no doubt be attracted by Mr. Wallace Bruce's verse itself.

TWO FOREIGN BOOKS ON ECONOMICS.

Freiland: ein Soziales Zukunftsbild. Von Theodor Hertzka. (Leipzig: Duncker & Humblot.) This social picture of the future is introduced by an autobiographical sketch of the author's late studies. Four years ago he had got so far in his socialistic education as to have thrown over rent and a certain portion of profits (*Unternehmergewinn*). But he still, in deference to the "classic and orthodox view," retained some respect for one factor of the existing system of distribution, namely, interest. Now he has freed himself from this remaining prejudice, and thus completed the "solution of the social problem"—Why do we not become richer in proportion to our increased capacity of producing wealth? The answer to this question, which puzzled Adam Smith and Ricardo—the solution which the greatest theorists, since the rise of political economy, have been groping after—has been revealed to Herr Hertzka. Society is poor, notwithstanding the potentiality of boundless wealth, owing to a deficiency, not of supply, but of demand. This defect is due to the present system of distribution. Where the consumption of the masses is restricted, it is impossible that wealth should increase indefinitely. The rapture attending this discovery deprived the author of the tranquillity requisite for the formulation of abstract doctrines. His exposition has thus taken the popular form of an Utopia. It was thus that "Bacon of Verulam" interrupted his graver studies, and the composition of the *Novum Organon*, in order to throw off the *New Atlantis*. So far, the preface. "*Fumum ex luce*," the experienced critic will probably expect after this introduction. Nor will the Horatian maxim be found to fail, if we look only at the literary side of the work. As the picture of the future is not painted in warm colours of fancy, the story of Freiland is not very entertaining. In the more shining qualities the author is excelled by many of his predecessors in the same walk of literature—a series of imaginative writers extending from Plato to Mr. Bellamy. But it is on the scientific solidity of the reasoning which he has clothed in a popular form that Herr Hertzka rests his claims to attention. In this respect it must fairly be admitted that he has a great advantage over the Capets and the Fouriers. He has some regard for freedom as well as equality.

He does not postulate an entire revolution of human nature. He merely supposes that there will be "no drunkards, no idlers, and no criminals" in the model community of Freiland. He does not ignore the great facts of sex and war. He is honourably distinguished from some contemporary Utopia-mongers in that he does not shirk those difficulties about the increase of population which have baffled the greatest intellects of this century. Herr Hertzka's solution of the Malthusian problem has, at least, the merits of simplicity and originality. The struggle for life, it is universally admitted, evokes qualities useful to the race. Well, among the useful qualities so developed is the attribute of not multiplying up to the limits of sustenance. To assist our conception of the manner in which this principle may operate, it is suggested that animals highly nourished and well-to-do classes of men are less prolific. But we are not left entirely to these doubtful analogies. Should the natural safe-guard break down, there still may be constructed an interior circumvallation. There may be means of averting the evil consistently with our moral and aesthetic senses. Thus the spectre, which has so long thrown a gloom over the banquet of Nature is for ever laid. The Freelanders may enter upon their millennial joys without fear of those consequences which Malthus anticipated in Godwin's ideal state. In Freeland the pleasures of love will not be hampered by a rigorous marriage law. Yet the constancy of lovers will be unbroken. This improvement in nuptial relations will be effected by abolishing the temptation under which so many women now are to marry without love, for the sake of being supported. The extinction of this infamy will be attained by the simple method of making girls independent, giving to every woman as well as man a fair share of the national income. Not that woman will have to struggle as the competitor of man. It is admitted that men are stronger and more powerful as bread-winners. But even in the case of male industries, the part which is played by the individual worker is inconsiderable compared to what is due to the intellectual toil of innumerable past generations. Of this inheritance it is but just that our sisters should have a proportional share. Altogether, the ladies in Freiland are likely to have what our transatlantic cousins call a "lovely time." There will be no more worry about servants. The rough work of households will be performed by the "association for personal service." The members of this society occupy stations or guard rooms in each neighbourhood, from which they can be summoned by telephone to any house. The remuneration for their services is about fivepence for each period of three minutes. The members of the society are all gentlemen—a sort of "gentlemen helps," in short. We must not satiate the reader's curiosity by describing all the good things which are in store for those who have courage to break with the existing order. The picture of the socialistic future is indeed attractive, and it would be pleasant to believe with the author that it only requires a few efficient men to make the ideal a reality.

Elements d'Economie Politique Pure. Par Léon Walras. Deuxième Édition. (Lausanne: Rouge.) Prof. Walras shares with Jevons the honour of having independently discovered the mathematical theory of value; the accident of being "shelved," as Jevons says, in the matter of priority, by Gossen. As compared with Jevons, Prof. Walras seems to us to have certain advantages. He makes it more clear that the formulae of exchange are applicable only where there is perfect competition, not to a bargain between two individuals, or between a company and a body of labourers

acting as one man. Again, Prof. Walras directs attention to the interdependence of the different markets in which the *entrepreneur* deals—buying various agents of production and selling finished products. The symbolic representation of this system brings out clearly a truth which Prof. Marshall was one of the first to state, in his review of Jevons's *Theory* in the ACADEMY: "Just as the motion of every body in the solar system affects and is affected by the motion of every other, so it is with the elements of the problem of political economy." The use of the analogies which mathematical physics supply to political economy is well illustrated in Prof. Walras's new and enlarged edition. We allude to the passages in which he deduces economic equilibrium from the principle of maximum utility. The new edition is also enriched with many critical notices of writers belonging to the mathematical school. Prof. Walras's criticisms are always fresh and interesting, even when, as often, they appear to us disputable. Thus he says of Jevons "Nous ne saurions accepter la formule de Jevons comme valable que pour le cas restreint où deux individus seulement sont en présence." Now surely this is just the case in which Jevons's formula cannot be accepted. The critic hits a weak point, but he does not hit it quite fair. We were equally surprised by the criticism of Cournot's method of ascertaining variations in the value of money. We had not understood the method as "exclusive," in Prof. Walras's phrase, of certain commodities. Remark on the controversy, whether the present appreciation of money is due to increase of commodities or decrease of gold, Prof. Walras says smartly:—"Je me permets d'insister sur le fait que cette controverse, aussi engagée, n'a pas grand intérêt." For, whatever the cause, the remedy is the same; namely, to augment the currency. Prof. Walras proceeds to prescribe the exact dose. His computations also lead to the *Solution of the Anglo-Indian monetary problem*. Perhaps he has not sufficiently realised how wide a gulf separates abstract theory from practice. But the discoverer of a new method may be excused if he exaggerates its potency.

NOTES AND NEWS.

MR. WILLIAM SHARP has finished his *Life of Browning*, in which he has received assistance from the poet's family; and it will be published as the April volume of the "Great Writers" series.

MESSRS. BLACKWOOD will publish immediately, in a moderate sized volume, the Correspondence between William Pitt and the Duke of Rutland during the six years (1781-1787), when the latter was lord-lieutenant of Ireland. The present duke, better known as Lord John Manners, has supplied an introductory note.

MESSRS. LONGMANS will publish in May a new novel by Mr. H. Rider Haggard, entitled *Beatrice*, which we may assume not to be a tale of adventure and wonderment.

The Journal of Marie Bashkirtseff, translated by Miss Mathilde Blind will be published in a few days, in two volumes, by Messrs. Cassell & Co.

In addition to the volumes on Golf, Tennis, Riding, and Yachting which have already been announced in the "Badminton Library," we understand that arrangements have also been made for the following: *Mountaineering*, by Mr. Douglas Freshfield; *Big-Game Shooting*, in 2 vols., by Messrs. C. Phillippa-Wolley, W. G. Littledale, Major H. Percy, and Capt. C. Markham; and *Coursing and Falconry*, by the Hon. G. Lascelles.

A HANDBOOK to the report of the Special Commission, for the use of those who have not the time to peruse the Blue-Book, is to be issued immediately by Mr. Edward Arnold. It will deal briefly with each of the main points handled by the Commission, showing the conspicuous pieces of evidence and the conclusions arrived at by the judges upon the charges brought before them. The whole will be carefully classified and presented in a popular and intelligible form.

UNDER the title of "English Leaders of Religion," Messrs. Methuen propose to commence in the autumn the publication of a series of short biographies, free from party bias, of the most prominent leaders of religious life and thought in this and the last century. Each volume will contain a succinct account and estimate of the career, the influence, and the literary position of the subject of the memoir. Mr. A. M. M. Stedman will edit the series, and the following are already arranged for:—*Cardinal Newman*, by Mr. R. H. Hutton; *John Keble*, by the Rev. W. Lock; *Charles Simeon*, by Mr. H. O. G. Moule; *Bishop Wilberforce*, by the Rev. G. W. Daniell; *John Wesley*, by Canon Overton; *F. D. Maurice*, by Col. F. Maurice; and *Thomas Chalmers*, by Mrs. Oliphant.

MR. W. HEINEMANN has nearly ready a translation of M. Renan's *Etude d'Histoire religieuse*. This translation is from the author's latest revised edition, and is made by special arrangement.

A VOLUME entitled *Manx Names: a Handbook of Place and Surnames in the Isle of Man*, by Mr. A. W. Moore, with an Introduction by Prof. Rhys, will be issued shortly to subscribers, through Mr. Elliot Stock.

MESSRS. SWAN SONNENSCHN & Co. are adding to their "Social Science" Series a volume entitled *Prince Bismarck and State Socialism in Germany*, by Mr. W. H. Dawson.

MR. ANDREW LANG contributes an introduction to Mr. Edward Arnold's edition of Lamb's *Adventures of Ulysses*, which is being prepared for the use of young readers.

YET another series of popular biographies is about to make its appearance—devoted to a wide class of notable people, ambitious, adventurous, eccentric, scheming, daring, fascinating, and enthusiastic. The title of the series is to be, "People who have made a Way in the World"; and the small volumes are to be illustrated with portraits, views, maps, and other actualities. The first volume will be *King Theodore of Corsica*, by Mr. Percy Fitzgerald. Messrs. Vizetelly & Co. are the publishers.

MESSRS. G. P. PUTNAM'S SONS will publish early next week a novel dealing with an ideal state of future society, entitled *Looking Forward*. The author writes under the assumed name of "Imar Thiuseu."

AMONG the new volumes of Messrs. Swan Sonnenschein & Co.'s "Young Collector" Series, will be *British Ferns*, by Mr. E. J. Lowe; *British Fossils*, by Dr. J. W. Williams; and *Colonial Coins and Tokens*, by Mr. D. F. Howarth.

THE following have been elected by the committee of the Athenaeum Club under the rule which provides for the election of a certain number of persons annually "of distinguished eminence in science, literature, or the arts, or for public services": Mr. George Dennis, Mr. Luke Fildes, and Sir Donald Mackenzie Wallace.

MR. FREDERICK NIECKS will, on Thursday next, March 6, begin a course of four lectures at the Royal Institution on "The Early Developments of the Forms of Instrumental Music," with illustrations on bowed instruments and the pianoforte.

At the meeting of the Victoria Institute on Monday next, March 3, Prof. Legge will read a paper on "Chinese Chronology." The date of the following meeting has been altered from March 17 to March 10, when Sir M. Monier Williams will read a paper on "The Monism, Pantheism, and Dualism of Brahmanical and Zoroastrian Philosophers." On this occasion the meeting will be held at the house of the Society of Arts, Adelphi.

At the meeting of the Elizabethan Literary Society, to be held at Toynbee Hall on Wednesday next, March 5, a paper from Mr. J. A. Symonds will be read, entitled "The Songs of the Elizabethan Dramatists."

On Friday and Saturday of next week, Messrs. Sotheby will sell what is described as "a portion of the library of William Bell Scott, Esq., H.R.S.A., LL.D., leaving London in consequence of ill health." As usual, the catalogue is vily classified; but every page reveals the life history of this veteran poet-artist, and friend of both poets and artists. Here may be seen presentation copies from Leigh Hunt, Landor, Browning, Whitman, Rossetti, William Morris, Swinburne, down to the generation of the Epigoni. Here also are numerous first editions, not only of Coleridge, Shelley, Keats, and Byron, but also of Gray, Thomson, Sterne, Gay, Milton, Marvell, Chapman, Ben Jonson, and the second folio of Shakspeare. Here, again are records of the collector's earlier life in the first Edinburgh edition of Burns and in Bewick's *Birds*; and yet more valuable materials of his later work in the almost "introuvable" productions of the early German engravers. Many will cherish this "inefficient catalogue," and inscribe upon it for a motto:—

"Ille velut fidas sodalibus olim
Credebat libris, neque si male cesserat unquam
Decurrere allo, neque si bene; quo fit ut omnia
Votiva pateat veluti descripta tabella
Vita senis."

THE statistics of books published during 1889, as given in the *Publishers' Weekly* of New York, show the same decrease when compared with 1888 as the corresponding figures which were quoted in the ACADEMY of January 4, from the *Publishers' Circular*. The English total diminished from 6591 to 6057, while the American total diminished in a somewhat larger proportion—from 4631 to 4014. In both cases novels show a large increase; while in both cases too there is a marked decrease in theology, educational, and poetry. Unfortunately, the classification adopted varies so greatly that it would be misleading to push the comparison further. But we cannot forbear pointing out that the Americans produced 410 law books in the year, against only 66 in England. A more profitable question would be to inquire why, in a period of considerable prosperity, the production of books should actually diminish. We can only suggest in answer that the wants of the reading public are becoming more and more satisfied with newspapers, reviews, and magazines; and that authors consequently find their own best market in the same field.

As the first of a series of "Bibliographical Miscellanies," Mr. William Blades has reprinted from the *Library* of last March his paper upon "Signatures," to which we drew attention at the time as a model of exact research. He has now added two large facsimile plates, giving examples of signatures in early printed books (1) written in MS and (2) stamped with type by hand. He has also considerably enlarged the lists of MSS and printed books having these primitive kinds of signature. It is a small point; but we may mention that we fail to identify his first facsimile with the corresponding entry in the list.

Correction.—Owing to faulty punctuation, the note about the translation of *The Swiss Confederation* in the ACADEMY of February 15 was misleading. The introduction is written by M. Buchonnet, minister of police and justice, and for the present year president of the confederation.

THE FORTHCOMING MAGAZINES.

MR. GLADSTONE has now all but completed his articles on "The Old Testament" for *Good Words*. The first, on the "Impregnable Rock of Holy Scripture," will appear in the April number; and this will be followed by others on "The Oration Story," "The Mosaic Legislation," "The Psalms," "The Method of the Old Testament," &c.

THE March issue of the *Antiquary* will contain an article by the Baron de Cossou on the ancient sporting weapons in the Arts and Sports Exhibition at the Grosvenor Gallery. The baron, who is himself an important exhibitor, complains with justice of the arrangement, in which there is no attempt at classification. For example, old cross-bows have been placed in one room, and a varied collection of bolts that pertain to them in another.

THE Hon. Roden Noel contributes a poem to the March number of *Lippincott's Magazine*, and one to the April number of *Atalanta*.

A MONTHLY journal devoted to the interests of secondary education will be published on March 1 by Messrs. Roper & Drowley, under the title of *Education*. Among the features of the new journal will be a series of illustrated interviews with leading educationists; and a number of articles dealing with the practical difficulties of the scholastic world.

BEGINNING with the March number, Mr. Edward Arnold will in future publish the *Westminster Review* at 18, Warwick-square, Paternoster-row.

UNIVERSITY JOTTINGS.

WE hear that a pension of £100 a year on the Civil List has been assigned to the widow of Dr. Edwin Hatch, in recognition of the eminent services rendered by him to the study of biblical theology and ecclesiastical history.

AN address to Prof. Stuart is being signed at Cambridge, on the occasion of his resignation of the chair of mechanics, expressing recognition of his great public services in connexion with the university extension movement, of which he was largely the originator. It is also proposed to present him with some memorial of a personal character, such as a silver salver, of moderate cost.

IN Convocation at Oxford on Tuesday next, March 4, a decree will be proposed granting books printed at the Clarendon Press, to the value of £500, towards restoring the valuable library of Toronto University, which was recently destroyed by fire. An appeal for such donations has been issued by Mr. Edward Allen, the London agent of the university, whose address is 28 Henrietta Street, Covent Garden; and an influential committee is being formed for the same purpose.

THE Rev. John Llewellyn Davies has been elected Hulsean Lecturer at Cambridge for the ensuing year.

MR. J. ADAM, of Emmanuel College, is engaged upon an edition of the *Republic* of Plato, with introduction, translation, and notes, to be published by the Cambridge University Press. The work will be in four volumes, of which the three last, containing text and notes, will be issued first. Volume i. will consist of a general introduction, dealing critically and

exegetically with the structure and doctrine of the *Republic*; and a translation, the aim of which will be to reproduce the peculiarities of Plato's style so far as is consistent with the English idiom, laying special stress on the evolution of Plato's reasoning.

MR. SIDNEY J. OWEN, reader in Indian history at Oxford, was to deliver a public lecture to-day on "The Emperor Baber."

MR. A. G. V. PREL, as president of the Oxford Union Society, has issued to life members an appeal for subscriptions towards putting the rooms of the society into good repair. It is estimated that upwards of £2000 is needed for the purpose. The appeal states that the society has suffered somewhat of recent years through the development of college, school, and political clubs and associations; we would also add—from the luxurious provision of junior common-rooms and libraries by the college authorities.

THE University of St. Andrews will open professorial classes for the education of women in the summer of 1890. Scholarships will be awarded by public competition among intending students at the commencement of the session. The subjects of instruction will be those now taught at the university, and the lectures will be of the same character as those given during the winter session to men. They will also prepare for the L.L.A. diploma of the university. The classes will begin on May 15, and will continue till the end of July.

THE St. Andrews University and Dramatic Society gave last week three representations of the "Aias" of Sophocles in English, and of "The Midnight Watch"—a play by Mr. J. M. Morton. It was the ancient piece that "drew." The translation used was that of Prof. Lewis Campbell, who made a short speech at the *matinée* on Saturday afternoon. The audiences expressed their approval in a most emphatic manner.

THE *Durham University Journal* for February 22 prints a Latin version of Tennyson's latest Lyric, "Crossing the Bar," signed H. K.

SOME of our readers may be interested to know that the Borough Road Training College has a monthly magazine of its own, which is now in its second year. The main part consists, as it should, of college gossip; but there are also literary essays, of varying merit, from both old and present B's, as they like to call themselves. We may specially mention a series of personal reminiscences by Mr. James Runciman, which, however, lead to the rather dangerous conclusion that journalism pays better than schoolmastering. The number for January has a photographic portrait of the principal, Mr. P. A. Barnett, under whom the college has made a fresh start, and from whom yet more may be expected when the new buildings at Isleworth are occupied towards the end of the present year.

ORIGINAL VERSE.

A.D. 1590.

So do they love, Aemilia and her lord,
That neither knows the other's faults at all
Save by confession; which may scarce befall,
Because some kiss anticipates the word.
Nor do their virtues larger scope afford
Of self-delight, or knowledge mutual;
Since each believes their own too weak and small
To live unaided by the other's hoard.
Thus they abide, in childlike ignorance
If either owe the other aught of ill,
Or if the one have anything of good
Except the other. Oh, most blessed chance,
More subtle-sweet than art, that hath this skill
To blend two souls in such beatitude!

M.

OBITUARY.

PROF. LORIMER.

IN James Lorimer, Regius Professor of Public Law and the Law of Nature and Nations in the University of Edinburgh from 1862, and Lyon Clerk in the Scotch Court-of-Arms, who died in his seventy-second year on January 13, this country has lost one of its leading representatives in philosophical jurisprudence. When his chair was founded shortly after the union of Scotland with England, the law of nature was currently based on theories of natural equality and an original state of nature which had fallen very dead when, after thirty years' abeyance, the chair was revived, and Mr. Lorimer appointed to it, partly on the recommendation of Sir G. Cornewall Lewis, who had been struck by some of his earlier writings. At that time the philosophical basis which was most commonly given on the continent to law and ethics was no less abstract than the earlier one, though it took the very different form of the right asserted to the free development of our existence and nature, while on this side of the German Ocean the utilitarian theory reigned almost exclusively, whether avowed or implied in the discussion of each particular question on the ground of consequences apart from any general view. Lorimer, Scotch by birth and early education, and who had made his chief studies at Geneva, Berlin, and Bonn, was not a man to be content with particular solutions unconnected with a philosophy, or to accept a philosophy unconnected with transcendental views of man and the purpose of his existence. At the same time, he was thoroughly British in his attachment to fact—a character which could only be strengthened by his being a member of the Scotch bar and author of a Scotch law-book, although, partly from a delicate constitution, he had not very actively pursued his profession. Thus prepared for such mediation as might be possible between insular and continental habits of mind, during the twenty-eight years of his professorship—the duties of which he bravely performed till within a week of the end, though often suffering greatly from chronic liability to asthma—he poured out a flood of stimulating thought, both to his class and in his writings. The chief of the latter were *Constitutionalism of the Future* (1865), *The Institutes of Law: a Treatise on the Principles of Jurisprudence as Determined by Nature* (second edition, 1880), and *The Institutes of the Law of Nations* (2 vols., 1884), of which the last has been translated into French and Spanish. But he was also a frequent contributor to periodical literature, and his introductory lectures at the commencement of each academical year touched in an interesting and often novel manner on a great variety of topics. He was one of the founders of the Institute of International Law, at the meetings of which his genial character and the high esteem in which his learning and originality were held made him most welcome when his health permitted him to attend; and his reputation abroad is witnessed not only by the Transactions above mentioned, but by his honorary or corresponding membership of universities and academies in many countries, and by his having been one of the few foreigners on whom a doctorate was conferred at the octocentenary of the University of Bologna in 1888.

Deeply impressed with the indispensable conformity of all human arrangements to the facts of man and his surroundings, Lorimer pushed this idea so far as to assert a relation approaching to identity in kind between the laws of nature and those human arrangements which alone he considered worthy of the name of law. True positive law was the subject of discovery rather than of enactment.

Success in that discovery depended on recognition of every fact, not only in its bare existence but in its measure. On such recognition whole bodies of doctrine might be based: constitutional doctrines, not abruptly passing from the negation of all political rights to conferring them on a footing of equality, but apportioning them in the measure of capacity; international doctrines, founded on the plenary, relative, or partial recognition of states. And laws so discovered rested on what he called the *de facto* principle. Students of the professor's works will here recognise some of his watchwords. This is not the place to detail how he developed them and connected them with ontological and physiological views, or with what quaint humour and practical sagacity he often illustrated them.

It only remains to add that Prof. Lorimer took a leading part in the movement for the extension and improvement of higher education in Scotland and the adequate equipment of the Scotch universities, from its commencement in 1853; and that last year his services in that cause, in which a considerable measure of success has now been attained, were publicly recognised by a subscription for the foundation of a "Lorimer Scholarship." He has left a large circle, both at home and abroad, to whom he was greatly endeared as a man and a friend.

J. WESTLAKE.

JOHN LOVELL.

By the death, on February 20, of Mr. John Lovell, the editor and manager-in-chief of the *Liverpool Mercury*, a well-known figure has been removed from journalistic circles.

Mr. Lovell was born at Farnham in Surrey on November 20, 1835; and, after serving upon a Guildford paper, he became connected with several provincial journals, including the *Sheffield Times* and the *Birmingham Daily Post*. He succeeded Mr. Moy Thomas in the editorship of *Cassell's Magazine* in 1868, but relinquished this position in the following year to take up the management of the Press Association newsagency. This he resigned in 1880 to go to Liverpool.

In years past Mr. Lovell was a frequent contributor to the magazines. He translated the *Nouveau Robinson Suisse* of Stahl. He was the author of *Free Trade Facts and Fair Trade Fallacies*; *Municipal Government in Liverpool*—in which charges of mismanagement were urged against the local authorities; *The Great Trial of Free Trade v. Fair Trade*—wherein the entire question is discussed in all its bearings under the similitude of an action-at-law; and *The Land Question*, an elaborate review of the English system. Mr. Lovell was also a popular lecturer, dealing with Molière, Hood, wit and humour, or the general question of the inspiration of the Bible. Speaking without the aid of notes, his lectures were marked with a degree of spontaneity that was quite refreshing. In quoting an illustrative passage from the author under review he invariably relied upon his memory, which never failed him. A clever imitation by Mr. Lovell of the style of Barham in the *Ingoldsby Legends* is included in a volume of humorous poetry recently issued in the "Canterbury Poets" series.

RALPH CAINE.

MAGAZINES AND REVIEWS.

THE January number of *The American Journal of Psychology* contains two principal articles, one on "The Insanity of Doubt," by Dr. P. C. Knapp, and one on "The Effect of Fatigue on Voluntary Muscular Contraction," by Dr. W. P. Lombard. The first is an interesting résumé of the facts classified by French alienists under the head "Folie du Doute." It is questionable, however, whether this is the best

expression for describing such varied phenomena as morbid timidity, a craze for calculating (when the patient feels compelled to count or multiply everything), aimless metaphysical and other questioning, and so forth. One misses in the paper a careful psychological analysis, there being not the slightest reference to the psychology of normal doubt. The second paper gives the results of a carefully planned series of experiments. According to these, the protracted use of a muscle is attended with alternating periods of fatigue or loss of power and recovery. By ingenious variations of the experiment the writer thinks he has shown that the periodic exhaustion is not peripheral, and not in the highest motor centres, forming the substratum of the initial will-impulse, and must, therefore, be referred to lower central mechanisms. The essayist does not seek to bring this recurring temporary fatigue into relation to more permanent conditions which are marked by the subjective accompaniment, sense of fatigue. In addition to these two articles, there are three "minor contributions." Prof. Jastrow sends the fruit of some good work in the Laboratory of Experimental Psychology at the University of Wisconsin. This is partly a further illustration of the operation of the psycho-physical law (not quite so new as the writer seems to claim—who, one fancies, has not looked at his Fechner very recently), and partly a fuller development of the position already established by previous experiments of the writer that each sense has its own standard of space-measurement, and that when we try to translate from one domain into another—e.g., that of tactual into visual judgment by trying to draw a line, by help of the eye, of the same length as that first previously applied to the arm, and judged of exclusively by the skin sensibility, there is a considerable error. Fechner, by-the-by, experimented in this direction also. His results, which differ materially from those of Jastrow, might have been referred to. Of no less interest is the editor's first contribution to the "History of Reflex Action," which is a scholarly and timely bit of work. Perhaps, however, the paper of most general interest in the number is the third minor contribution on "Children's Lies." This is an account by the editor of the result of a questioning of about three hundred city children of both sexes by lady teachers. From this it would seem that children are much more troubled about the matter of veracity than older people are apt to believe, and that they have curious devices of their own for allaying the qualms of conscience, as, for example, by adding: "I don't think so" or equivalent words to themselves at the moment of lying; or (as in one case) of periodically repeating series of "nots" like "aves" so as to neutralise the effects of previous lies. The article exhibits the civilised child as something midway between a fetish worshipper and a skilled casuist. Considering the enormous difficulties of such an investigation the results seem decidedly encouraging; and it were to be wished that "accomplished and tact-full lady teachers" in England would follow up this extra-official examination of children's minds.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BALLU, Roger. *L'œuvre de Barye*. Paris: Quantin. 100 fr.
 BAUER, E. *Naturalismus, Nihilismus, Idealismus in der russischen Dichtung*. Berlin: Lützenöwer. 4 M. 50 Pf.
 BAUMGARTEN, J. *Ostafrika, der Sudan u. das Seengebiet*. Gotha: Perthes. 8 M.
 COMBETANT, O. *Au pays des kangourous et des mines d'or*. Paris: Fischbacher. 3 fr. 50 c.

- DARCEL, A. *Trésors des églises et objets d'art français appartenant aux musées exposés en 1889*. Paris: Dujardin. 180 fr.
 GUMBINAU, A. *Ornements japonais*. Paris: Nadaud. 16 fr.
 L'HOMME, F. *Les chefs-d'œuvre de la chaire*. Paris: Lib. de l'Art. 6 fr.
 MICHEL, E. *Hobbema et les paysagistes de son temps en Hollande*. Paris: Lib. de l'Art. 2 fr. 50 c.
 MOLINIER, L. *Etude sur Alexandre Vinet*. Paris: Fischbacher. 7 fr. 50 c.
 NIBARD, Ch. *Le Poète Fortunat*. Paris: Champion. 8 fr. 50 c.
 PALMA DI ONSOLA, Al. *Catalogo di manoscritti italiani esistenti nel Museo britannico di Londra*. Turin: Loescher. 4 fr.
 TOHONG-KI-TONG, Général. *Les plaisirs en Chine*. Paris: Charpentier. 3 fr. 50 c.
 UHDE, O. *Bandenkrieger in Spanien u. Portugal*. 2 Lfg. Berlin: Wasmuth. 20 M.

THEOLOGY, ETC.

- GEHRHART, E. *L'Italie mystique: histoire de la renaissance religieuse au moyen-âge*. Paris: Hachette. 3 fr. 50 c.

HISTORY, LAW, ETC.

- CORNELIUS, C. A. *Die Rückkehr Calvins nach Genf*. II. Die Artichands. III. Die Beratung. München: Franz. 8 M.
 GUGLIA, E. *Die konservativen Elemente Frankreichs am Vorabend der Revolution*. Gotha: Perthes. 8 M.
 LA ROCHEJAQUELIN, Henri de, et les guerres de la Vendée. Paris: Champion. 6 fr. 80 c.
 LYON-CAEN, Ch., et P. DELALAIN. *Lois françaises et étrangères sur la propriété littéraire et artistique*. Paris: Pichon. 20 fr.
 MINFOULIER, J. B. *Manuel des textes de droit romain*. Paris: Pion. 6 fr.
 SAUBERHERRING, F. *Die Entstehung d. Friedens zu Schönbrunn, im J. 1809*. Leipzig: Fock. 1 M. 20 Pf.
 WEGGER, F. v. der. *Karl Graf von Wied, königl. preuss. Generalleutnant. Ein Lebensbild zur Geschichte der Kriege von 1784 bis 1783*. Gotha: Perthes. 10 M.

PHYSICAL SCIENCE.

- HENSCHEL, G. *Praktische Anleitung zur Bestimmung unserer Süswasser-Fische*. Wien: Deuticke. 3 M. 50 Pf.

PHILOLOGY, ETC.

- MIEBEL, A. *Gleichnisse u. Metaphern im Egeida, in culturhistor. Hinsicht zusammengestellt u. verglichen m. den Bildern bei Homer, Hesiod, Aeschylus, Sophokles u. Euripides*. Leipzig: Friedrich. 8 M.
 MÜNSTER, R. *Zum eleischen, arkadischen u. kyprischen Dialekt*. Leipzig: Giesecke. 1 M. 20 Pf.
 RODENRYTER, K. Th. *Das Praesens historicum bei Herodot u. Thukydides*. Leipzig: Fock. 1 M. 50 Pf.
 SCHMIDT, R. *Vier Erzählungen aus der cakassypati. Samakrt u. deutsch*. Kiel: Haeseler. 2 M.
 WERTZEL, G. *De grammaticis graecis questionibus selectis*. I. Göttingen: Vandenhoeck. 8 M.
 ZARNCKE, E. *Die Entstehung der griechischen Literatursprachen*. Leipzig: Weigel. 1 M. 20 Pf.

CORRESPONDENCE.

LOTZE OR TEICHMÜLLER.

Glasgow Feb. 24, 1890.

It is but too true that in my *Natural Religion* I attributed Lotze's definition of religion to Teichmüller. Several of my German readers and critics have called my attention to it; lately also a member of the late Prof. Teichmüller's family. I have made the only *amende honorable* that I could make, by altering the passage; and in the German translation of my book, now passing through the press, the mistake is corrected.

F. MAX MÜLLER.

MARY FITTON AND "THE DARK LADY" OF SHAKSPEARE'S SONNETS.

London: Feb. 8, 1890.

Mr. Tyler identifies "the Dark Lady" of Shakspeare's Sonnets with Mary, a daughter of Sir Edward Fitton of Gawsworth in Cheshire. His main reasons for this identification are (1) that Lord Herbert had had amatory relations with Mary Fitton between 1598 and 1601, the period he allows for the Sonnets; and (2) that her effigy, on her mother's coloured tombstone still preserved in Gawsworth Church, amid the kneeling children chiefly fair, has dark hair and eyes. He further supports his theory by

Kempe's Dedication of "The Nine Days' Dance to Norwich" to Mrs. Anne Fitton, Maid of Honour to Elizabeth; because, as her sister Anne had been sometime married to Newdigate, and was not then a maid of honour, Kempe (or the printer) must have made a mistake in substituting Anne for Mary. This, he thinks, connects her to some extent with Shakspeare's company. But, on the other hand, Earwaker's *Oshere*, in the pedigree of the Fitton family, names Anne maid of honour, as well as Mary maid of honour.

There is no doubt of Mary's relations with Lord Pembroke. One suggestive little point Mr. Tyler does not mention. When, in November 1599, Herbert left London to see his father, and by repeated attacks of ague, the attractions of the Salisbury Race, and other causes, did not return till March 22 (Easter Eve), 1599-1600, we find in the Sydney papers, under date January 12, 1599-1600, "Mrs. Fitton is sicke, and gone from the court to her father's." And again, Lady Sydney "visited Mrs. Fitton that hath long been here sicke in London" (February 21, 1599-1600). I read this as a sign of a genuine attachment, and believe that Mary was too much in love with Lord Herbert (or his prospects) ever to have been in the habit of flirting with married play-actors. Lord Herbert's return to London was evidently satisfactory to both queen and court. In June, 1600, there were great doings there, at the marriage of the "other Lord Herbert" to Mrs. Anne Russel, the queen's maid of honour. "Lord Herbert of Cardiffe" led the bride, and there was a great masque in "the name of the Muses that came to seeke one of their fellows" (see Chamberlain's letter to Carleton). Rowland Whyte described with admiration their beautiful dresses, and their hair loose about their shoulders.

"Mrs. Fitton led, and went to the Queen, and wooed her to dawning; her Majestie asked what she was. 'Affection,' she said. 'Affection?' said the queen. 'Affection is false,' yet her Majesty rose and dawninged."

These two young people, then at the height of their glory in June, were in sad trouble in the spring of the following year. Mary had been born in 1578, and was then twenty-two years of age. Herbert had been born in 1580, and was thus twenty. In January his father died, leaving him Earl Pembroke, but also, unfortunately, a royal ward, as he would not attain his majority until April 8. The queen was his godmother as well; and she evidently was not inclined to bear the sins of her god-children, because in March, when Mary "had a son which was dead" (see Carew Letters), Earl Pembroke was in prison at the Fleet. There he was straightly examined, and confessed his fault, but was as determined against marriage as he had hitherto proved in all the negotiations his friends had previously made for him (see Sydney Papers). He was relieved from this more severe form of punishment; but he was confined to his own house in London, banished from court, forbidden to travel abroad, a heavy sum exacted for his wardship, and, finally, he was exiled to his country house in Wiltshire, where he apparently remained during the life of the queen. Now, this seems to suggest that Elizabeth held Sir Edward Fitton's view of the case; that "he had beguiled her," that is, with promise of matrimony. Her father's letter to Lord Cecil on the matter says:

"I can say nothing of the Erle; but my daughter is confident in her chance before God, and wisheth my Lord and she might but meet before in different scenes. But for myself I expect no good from hymne that in all this tyme hath not shewed any kindness. I count my daughter as good a gentlewoman as my Lord is though the dignity of honor be greater onlye in him which hath beguiled her, I

fear, except my Lord's honesty bee the greater vertues" (May 16, 1601).

I think that Queen Elizabeth, who had evidently loved Mary, believed her story, and therefore treated Pembroke harshly to suggest marriage as a reparation.

Mr. Tyler argues from Kempe's Dedication that Mary was rather familiar with that class of actors. But he does not notice a short address in the middle of the work (p. 18), in which Kempe says, "Faire Madame, to whom I too presumptuously dedicate my idle pages." This, taken with the allusion to the "Blackamore" in the Dedication, certainly suggests that even if Mary Fitton had black eyes and hair (of which we have no testimony to support the witness of the tombstone, which might be allegorical), she was not so "coloured ill" or so unlovely "that a lover might say he lied when he called her fair." My reading of the Dedication is this: When Mary Fitton danced to the Queen, and said she was "Affection"—she should have said "Terpsichore," which explains at once the queen's reply, "Affection is false," and Kempe's Dedication of the records of his famous "Dance to Norwich." Probably Kempe had been called to court to teach and arrange dances in the revels; and, finding her the most important person near the queen, the most skilful in dancing, the most affable in manner, the most liberal in purse, he had dedicated his little book to her as a compliment, not without a view, doubtless, to future liberality. But there is nothing against her character in this.

Taking into consideration the hard usage meted out by Elizabeth to Earl Pembroke, evidently for "renouncing all marriage," and the probability, therefore, that Elizabeth sided with her favourite Mary, we should not be surprised if she were restored to royal favour. I think this was actually the case; because in the Sydney Papers, under date December 28, 1602, Rowland Whyte writes in the same part of his letter usually reserved for the doings of Lord Herbert and his friends:

"Mrs. Mary, upon St. Steven's Day, in the afternoon, dawning before the Queene two galliards, with one Mr. Palmer, the admirabest dawner of this time, both were much commended of her majestie, then she dawninged a corante."

Taking for granted that Mary's name was too well-known to require "Fitton" to be appended, this entry gives colour to my opinion on the favourite's skill in dancing, and her reinstatement in the queen's favour.

It is true Mr. Tyler shows from Lord de Tabley's *Oshere* Genealogies that Mary afterwards had two daughters by Sir Richard Leveson; but the morals of the time must be judged according to different standards from ours. After her ambitious hopes had been twice deceived, Mary Fitton contented herself with a husband of lower degree, Captain Polwhele, to whom her great-uncle left his best damascene sword and his best horse to show "my love to him and his now wife" (March 31, 1608). She lived to marry a second husband, Captain Lougher. But her life up to June, 1600, gives no trace of anything to support even a possibility that she had any relations with Shakspeare, and we have nothing whatever to do with her subsequent feelings and actions. We know Clarendon says that "Earl Pembroke was the most universally beloved of any man in his time, but he was much given to women." We can well imagine his charms winning Mary's heart; and, feeling her position at court at least quite equal to his, she might have really believed in his good faith. When the terrible awakening came to her—how much more a woman has to suffer from imprudence than a man, and how much farther she has to fall, even when that fall is broken by the affection of her friends—doubtless the

whole future current of her life and feelings were changed. We cannot argue from events after that date to events before it; and I certainly refuse to believe this bright girl to be the "evil angel," the "despair," the "woman coloured ill," and, above all, the woman who must have been married before the sonnets began. If Shakspeare had really addressed the Sonnets to the "dark lady," they belonged to her; and we cannot imagine that Mary Fitton, just then settling down to a quiet married life, would in 1609 have permitted a publication that would have darkened all her after-conduct, and, at the same time, cleared Pembroke. Nor would Shakspeare, on the other hand, had he ever felt them, had he ever written them to her, have been so unmanly and ungenerous as to have permitted them to have been so published.

I believe the lady of the Sonnets is yet to be found. At the same time it is a point worth noting that among the poems of Earl Pembroke preserved in MS. by Christian, Countess of Devonshire, and published by her in 1660, there are many lines suggestive of Shakspeare's Sonnets; some upon "Dark Hair and Eyes," upon Constancy, Separation, Love, and Death. One is rather suggestive:

"TO HIS MISTRESS, ON HIS FRIEND'S OPINION OF HER.

"One with admiration told me
He did wonder much and marvel
(As by chance he did behold ye),
How I could become so servile
To thy Beauty, which he swears
Every ale-house letice bears. . . .
Then he frames a second motion
From thy revolting eyes,
Saying such a wanton motion
From their lustre did arise,
That of force thou couldst not be
From the shame of women free.
Then he blames the work of Nature
'Cause she framed thy body tall," &c.

It is more than possible that young Pembroke had a second flame even then. No one would have wondered at his attraction to a court-favourite like Mary Fitton; no one would have thought him disgraced by marrying her; no one could have termed her ambitious love "foul pride"—least of all Shakspeare; and to read the Sonnets through her life can surely lead only to false conclusions.

CHARLOTTE STOKES.

THE DATE OF THE RUTHWELL CROSS.

Yale University: Feb. 1, 1890.

If the date of an ancient inscribed monument is to be determined by the evidence of language alone, the procedure is manifestly the same as in the case of a manuscript. If we found a number of eleventh-century forms in a manuscript, then, though other forms might clearly belong to the sixth century, we should be warranted in dating the manuscript not earlier than the eleventh century. Of this character, for example, is the reasoning of Dr. Sweet in his *Oldest English Texts* (p. 3):

"The supposition of a later scribe having retained the older spelling and forms unchanged is untenable; if Epinal were a later copy of a much older glossary, we should expect either a mixture of older and later forms, or else a consistent modernisation, as in *Corpus*."

The principles which apply to the dating of a manuscript, and, for obvious reasons, of an inscribed monument as well, are then, if the evidence of language alone be considered, as follows:—

1. The date will be not earlier than that of the latest linguistic forms, provided these are evidently not interpolations, nor so few and doubtful as to awaken the suspicion that the evidence has been obscured by mere chance, as,

for instance, that an important letter has been omitted through oversight.

2. The occurrence of earlier forms, though in considerable number, does not invalidate such evidence of lateness as has been mentioned, since these earlier forms may have been introduced into a late copy either accidentally or intentionally, while it is impossible that late forms should have been introduced into an early document.

Let us now apply these principles to the language of the inscription on the Ruthwell Cross, with the view of seeing whether any light can be thrown upon its date. To do this we must compare the forms with those of documents the date of which is already better ascertained. Some of these are: Caedmon's Hymn, circa 737 (Sweet, *Oldest English Texts*, p. 148); Epinal Glossary, 600-700 (*ib.*, pp. 2-3); Corpus Glossary, early in the eighth century (*ib.*, p. 3); Vespasian Psalter, first half of ninth century (*ib.*, p. 184); Lindisfarne Gospels, circa 950 (Keat, Preface to Mark, p. xi).

Some of the marks of lateness in the Northumbrian documents are: (1) loss of final *n* in the infinitive of verbs (*O.E. Grammar*, § 363); (2) substitution of final *e* for *æ* (cf. Dieter, *Ueber Sprache und Mundart der ältesten Englischen Denkmäler*, § 50, 53, 62); (3) substitution of final *ed* for *id* in the weak verbs of the first conjugation (cf. Dieter, 50); (4) loss of final *n* in the oblique cases of weak masculine nouns, accompanied in some cases with a change of the preceding vowel. This is regular in the Lindisfarne Gospels, but is not yet found in the Vespasian Psalter (Zeuner, § 60); (5) loss of final *n* in the ind. pret. plur. of verbs. This is only sporadic and very rare in the Lindisfarne Gospels, and apparently does not occur earlier, Sievers going so far as to deny its occurrence in Northumbrian (*O.E. Gram.* § 364, 2 note). That it does occur is shown by *clioþpado*, Luke 23, 21, for example.

Comparing the forms of the Ruthwell Cross inscription with these tests in their order, we note:

1. The final *n* of the infinitive, which is retained in Caedmon's Hymn and the Vespasian Psalter but has disappeared in the Lindisfarne Gospels, is here lost: *būgehwiða, stige*. In the Leiden Riddle, *cnyssa* occurs, side by side with *hátan*; but this text is very corrupt, and we know nothing definite concerning either the age of the composition or of the manuscript.

2. Final *æ*, though retained in several words (*darste, blōde, hweb-æ, hincæ, &c.*), has given place to *e* in *darste, wīlde, fore, iðre*.

3. The earlier participial ending *id*, as found in *demid*, Bede's Death Song, and in *bistēmid*, Ruthwell Cross, l. 9, has yielded to *ed* in *gīdræfed*, l. 14.

4. Loss of final *n*, and change of vowel, is found in *gīlgu*, l. 2.

5. Side by side with the preterites *ālegdun, bīhealdun, gīstōddun* occur *bismærædu* and *kwōmu*. These latter, if they are the result of phonetic decay, and not due to an error of the sculptor, are clear proofs that the inscription is to be referred to a later period than that of the Lindisfarne Gospels.

If the method here adopted is a valid one, and if the dates assigned to the other texts are approximately correct, it will be evident that the inscription on the Ruthwell Cross is at least as late as A.D. 950, when the interlinear gloss of the Lindisfarne Gospels is supposed to have been written, while certain indications, such as that under the fifth head, would point to a still later date.

This conclusion may now be compared with those of the scholars who have previously examined the subject. Stephens (*Run. Mon.*, pp. 405 ff.) refers it to the year 680 or thereabouts; his arguments are summed up by Sweet (*Oldest English Texts*, p. 125) and by

Bugge (*Studien über die Entstehung der nordischen Götter- und Heldensagen*, Brenner's translation, p. 494, cf. p. 44). Sweet (l. c.) says: "All that the language teaches us is that the inscription cannot well be later than the middle of the eighth century." Bugge substantially agrees with Sweet (*Studien*, pp. 495-6). Sophus Müller, in the *Aarbøger for nord. Oldkynd*, 1880, pp. 338 ff. (cited by Bugge, pp. 44-5, 496), will not allow that it can be earlier than 800, and is strongly inclined to believe that it should be assigned to the closing years of the tenth century. To this opinion he is led by a consideration of the character of the ornamental sculpture; and it will be seen that this conclusion, and that reached by an independent investigation of the language, are mutually confirmatory. In view of the ancient forms which the text undoubtedly contains, some may hesitate to accept this view; but it would seem that, in order to its refutation, it would be necessary to overthrow the principles upon which all competent students of living languages are agreed.

ALBERT S. COOK.

EARLY SCHOLARS OF TRINITY COLLEGE, DUBLIN.

Trinity College, Dublin: Feb. 20, 1890.

Will you oblige me by stating that the list of scholars of this College in 1612 which I have, in my *History of the University of Dublin*, stated to have been noticed by Dr. O'Donnovan in a memorandum book of Luke Chaloner in the College Library, was communicated to me by Dr. W. J. O'Donnovan, M.R.I.A., F.R.Hist.S., last May. I had previously consulted the MS. in question; but this list escaped my notice, and, but for Dr. O'Donnovan's kindness in directing my attention to it, it would have been unknown to me.

JOHN W. STUBBS.

ABERCROMBY'S "TRIP THROUGH THE EASTERN CAUCASUS."

1 Salville Row: Feb. 20, 1890.

My attention has been called to the fact that the title of "Dr." has been bestowed on me by the reviewer of the Hon. J. Abercromby's recent book of travels in the Caucasus in the ACADEMY of February 15. I ought to say that I have no claim whatever to it.

I may, perhaps, usefully add that there is no need (as your reviewer suggests) to search for the results of Dr. G. Radde's journeys in the Eastern Caucasus in Russian Transactions. They have been published in *Petermann's Mittheilungen*, or in a separate work, *Die Chewsuren und ihr Land* (Cassel: 1878), and are full of interest.

DOUGLAS W. FRESHFIELD.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 3, 4 p.m. South Place Institute: "National Life and Thought in Holland," by Mr. O. Rosenblad.

7.30 p.m. Ethical: "The Ethics of Labour Combination," by Mr. Ernest Aves.

7.30 p.m. Toynbee Hall: "Kepler," by Prof. Lloyd Tanner.

MONDAY, March 4, 8 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "The Art of Popular Illustration," by Mr. H. Blackburn.

8 p.m. Royal Academy: "Florentine Sculpture in the Fourteenth and Fifteenth Centuries," II., by Prof. J. H. Middleton.

8 p.m. Society of Arts: Cantor Lecture—"Stereotyping," III., by Mr. Thomas Bolas.

8 p.m. Victoria Institute: "Chinese Chronology," by Prof. Legge.

8 p.m. Aristotelian: "The Psychological Development of the Conceptions of Causality and Substance," by Mr. G. F. Stout.

TUESDAY, March 5, 8 p.m. Royal Institution: "The Post-Darwinian Period," VII., by Prof. G. J. Romanes.

8 p.m. British Museum: "Outlines of Greek Art. III., Sculpture," by Mr. Talfourd Ely.

8 p.m. Biblical Archaeology: "The Bronze and Copper of Ancient Egypt and Assyria," by Dr. J. Hall Gladstone; "The Winged Figures of the Assyrian Monuments, and the Artificial Fertilisation of the Date-Palm," by Dr. E. B. Tylor.

8 p.m. Civil Engineers: "The Hawkesbury Bridge, New South Wales," by Mr. C. O. Burge; "The Dufferin Bridge over the Ganges at Benares," by Mr. F. T. G. Walton; "The New Blackfriars Bridge on the London, Chatham, and Dover Railway," by Mr. G. E. W. Orntwell.

8.30 p.m. Zoological: "The Classification of Birds," by Mr. Henry Seebohm; "A Revision of the Genera of Scorpions of the Family *Buthidae*, with Descriptions of some New South-African Species," by Mr. R. I. Pocock; "Some Galls from Colorado," by Mr. T. D. A. Cookerell; "Report on the Insect-house for 1889," by Mr. A. Thomson.

WEDNESDAY, March 6, 8 p.m. Entomological: "New Longicornia from Africa," by Mr. C. J. Gahan; "The Lepidoptera of the Straits of Gibraltar," by Mr. J. J. Walker; "Some Water-Beetles from Ceylon," by Dr. D. Sharp; "The Classification of the Pteridina of the European Fauna," by Mr. E. Meyrick; "A New Species of *Thymara*," by Capt. H. J. Elwes; "A Catalogue of the Pyralidae of Sikkim collected by H. J. Elwes and the late Otto Müller," by Mynheer P. C. T. Snellen, with Notes by Capt. Elwes.

8 p.m. Society of Arts: "Recent Progress in British Watch and Clock Making," by Mr. Julian Trippin.

8 p.m. Elizabethan: "The Songs of the Elizabethan Dramatists," by Mr. J. A. Symonds.

THURSDAY, March 6, 8 p.m. Royal Institution: "The Early Development of the Forms of Instrumental Music," I., with Musical Illustrations, by Mr. F. Niecks.

8 p.m. British Museum: "Outlines of Greek Art. IV., Painting and Painted Vases," by Mr. Talfourd Ely.

4 p.m. Archaeological Institute: "Anglo-Norman Ornament compared with Designs in Anglo-Saxon MSS.," by Mr. J. P. Harrison; "A Brass at Newcastle," by Mr. A. Oliver.

6 p.m. London Institution: "The Birth of Great Inventions," by Dr. B. W. Richardson.

8 p.m. Linnæan: "The Production of Seed in some Varieties of the Common Sugar Cane," by Mr. D. Morris; "An Investigation into the True Nature of *Callus*, Part I., the Vegetable Marrow, and *Baltia callitricha*," by Mr. Spencer Moore.

FRIDAY, March 7, 8 p.m. Physical: "Bertram's Refractometer," by Prof. S. P. Thompson.

8 p.m. Royal Academy: "Florentine Sculpture in the Fourteenth and Fifteenth Centuries," III., by Prof. J. H. Middleton.

8 p.m. Geologists' Association: "The Pleistocene (Non-Marine) Mollusca of the London District," by Mr. B. B. Woodward; "Some Pleistocene Sections in and near London," by Mr. W. J. Lewis Abbott; "Curious Appearance produced by the Natural Bisection of some Spherical Concretions in a Yoredale Stone Quarry near Leek," by Dr. Wheelton Hind.

9 p.m. Royal Institution: "Electrical Relations of the Brain and Spinal Cord," by Mr. Francis Gotch.

SATURDAY, March 8, 8 p.m. Royal Institution: "Electricity and Magnetism," IV., by Lord Rayleigh.

8 p.m. Society of Arts: "The Atmosphere," by Prof. Vivian Lewis.

8.45 p.m. Botanic: General Fortnightly Meeting.

4 p.m. London Geological Field Class: "The Tertiary Rocks on which London stands," IV., by Prof. H. G. Seeley.

SCIENCE.

The Epistle to the Hebrews. The Greek Text with Notes and Essays. By Brooke Foss Westcott. (Macmillan.)

(First Notice.)

THE Epistle to the Hebrews furnishes a good landmark for the progress of New Testament exegesis in England during the last few years. At the beginning of the decade just completed the only books available for ordinary students were the two general commentaries of Alford and Wordsworth, with Dr. Moulton's careful edition in Bishop Ellicott's series, and the translations of Delitzsch and Tholuck. To these were soon added Dr. Kay in the *Speaker's Commentary* (1881), whose results, though obtained at first hand, represent rather an extreme of conservatism. Next came in 1883 two smaller editions by Archdeacon Farrar and Mr. F. Rendall. Both were scholarly pieces of work: the former might be said to express intelligently the average current views of the Epistle; the

latter took a line which was independent and original, but not free from crotchets, and it covered the ground less completely. More recently there has appeared another popular commentary, by Dr. A. B. Davidson, for its size and price one of the very best theological handbooks with which I am acquainted—a close grappling with the thought of the Epistle, by a singularly strong and candid mind. Now the series is fitly crowned by this full and elaborate edition of Dr. Westcott's, which will, no doubt, take its place along with his previous editions of the Gospel and Epistles of St. John, among the classics of every theological library.

A classic it really is, alike in scale, thoroughness, and accomplished scholarship. The merits of Dr. Westcott's commentaries are well known, and need not be enlarged upon. It is clear that every verse has been thought over and thought over again, not only in connexion with the rest of the Epistle, but with all the light that is thrown upon it by other parts of the Bible. Dr. Westcott does not burden his pages with references to modern writers, though it is clear that he has read at least the best of them. At the same time, a special feature in the edition is the judicious selection of quotations from patristic and mediæval commentaries. One of these by Herveus Burgidolensis ("of Bourg-Dieu or Bourg-Deols in Berry"), who died in 1149, Dr. Westcott may be said to have discovered. He quotes more frequently from that attributed to the African bishop Primasius, but without discussing its authorship. It may be worth while to observe in passing that something was said on this subject in a "programm" on Primasius by Dr. J. Haussleiter (Erlangen, 1887). Dr. Haussleiter himself only arrives at the negative result that the commentary on Hebrews is not by Primasius. He notices the fact that it has been printed not only as a work of Haymo of Halberstadt († 853), but also under the name of Remigius of Rheims († 533), while the editors of the *Maxima Bibliotheca Patrum* were more disposed to refer it to his namesake of Auxerre (c. 830), or of Lyons († 875). It would be a pretty problem to track out the origin of this commentary. We need to know more about these buried workshops of Biblical study. If the so-called Primasius did nothing else, it would at least show how superior the Latin language is to all others for commenting.

The application of highly trained scholarship to the Epistle will probably never go further than Dr. Westcott has carried it. The hand of the commentator is also guided by spiritual insight; and we can see throughout his anxious desire to build up on the basis of Scripture a system of Christian theology which shall be really applicable to modern times. In this latter respect I should be obliged to predict for the commentary a considerable, but not quite complete, success. Valuable and helpful as Dr. Westcott's writing always is, there is an indefinable something which prevents it from taking hold of the general mind in the same way as (e.g.) Bishop Lightfoot's. The main defect is no doubt a want of clearness. But it is not easy to say in what that want of clearness consists. Dr. Westcott is always scholarly and always careful, but he is fond of using a particular class of abstract

terms which seem to me to elude the grasp when one tries to attach to them a definite meaning. Here, for instance, is a summary where, before all things, clearness was necessary, and where—making all allowance for one's own dulness—it does not seem to be attained:

"Speaking generally, then, *λειτουργία* marks the fulfilment of function in regard to the claims of a higher life; *λατρεία*, the service of perfect subjection to a sovereign power; *διακονία*, the ministry of appointed action."

I confess that to me the Greek words convey a more tangible idea without any comment. In part, one feels that it is the very straining after "the higher life" and the wish to put things into relation to it which has stood in the way. Dr. Westcott would succeed better if he were content to creep a little nearer the ground. At the same time, I should be most reluctant to press this criticism. I know too well how hard it is to fit words to things, and how long one has to wait for the happy formula; the writer may think himself fortunate to whom it comes at all. I gladly admit, too, that even in this matter of the discrimination of synonyms Dr. Westcott is often pointedly successful.

"*ἀπολείπεσθαι* is used from the point of sight of those who have gone away; *καταλείπεσθαι* of that which retains its original position" (p. 93).

"In *ἀναφέρειν* (to offer up) we have mainly the notion of an offering made to God and placed upon His altar, in *προσφέρειν* (to offer) that of an offering brought to God. In the former the thought of the destination of the offering prevails: in the latter that of the offerer in his relation to God" (p. 197).

"*ἐμφανής* is the general opposite to 'invisible,' as *φανερὸς* is to indistinct" (p. 272).

"As distinguished from *τέλος*, the end as a definite fact, *συντέλεια* expresses a consummation, an end involving many parts" (p. 275).

"The idea of *ἀνίημι* is that of losing hold so as to withdraw the support rendered by the sustaining grasp; that of *ἐγκαταλείπω* of deserting or leaving alone in the field of contest, or in a position of suffering" (p. 432).

"*θυσιαστήριον* is characteristically the altar of God, and *βωμός* the altar of idolatrous or false worship" (p. 453, where the exceptions are duly noted). The account of *ἅγιος* and *δοσιος*, though containing much that is good, seems to me more mixed:

"To speak broadly, *δοσιος* refers to character and *ἅγιος* to destination . . . the general opposite of *ἅγιος* is 'profane' (*βέβηλος*); the general opposite to *δοσιος* is 'impious,' the standard being the divine nature manifested through men" (p. 194).

The last clause is not only rather baffling, but I fail to find a sufficient ground for it. Primasius comes out well in his distinction of *δοσιος*, *ἀκακος*, *ἀμλαντος*: "*Sanctus* in interiore homine; *innocens* manibus; *impolluto* corpore."

In connexion with this question of synonyms attention may be drawn to some weighty words in the Preface (p. vi.):

"Some perhaps will think that in the interpretation of the text undue stress is laid upon details of expression; that it is unreasonable to insist upon points of order, upon variations of tenses and words, upon subtleties of composition, upon indications of meaning conveyed by minute variations of language in a book

written for popular use in a dialect largely affected by foreign elements. The work of forty years has brought to me the fullest conviction that such criticism is wholly at fault. Every day's study of the apostolic writings confirms me in the belief that we do not commonly attend with sufficient care to their exact meaning. The Greek of the New Testament is not indeed the Greek of the classical writers, but it is not less precise or less powerful. I should not, of course, maintain that the fulness of meaning which can be recognised in the phrases of a book like the Epistle to the Hebrews was consciously apprehended by the author, though he seems to have used the resources of literary art with more distinct design than any other of the apostles; but clearness of spiritual vision brings with it a corresponding precision and force of expression through which the patient interpreter can attain little by little to that which the prophet saw. No one would limit the teaching of a poet's words to that which was definitely present to his mind. Still less can we suppose that he who is inspired to give a message of God to all ages sees himself the completeness of the truth which all life serves to illuminate."

This is no doubt in tacit antithesis to the view most prominently represented in Prof. Jowett's commentary on St. Paul's Epistles and also to some extent in Dr. Hatch's *Essays in Biblical Greek*. Speaking for myself, I should be inclined on the whole to side with Dr. Westcott. The workings of the brain are subject to a multitude of influences—many of them rather of feeling or association than of conscious thought—which are too rapid and too subtle to be fixed in propositions as they arise, but which may possibly be traced by means of study and reflection. Dr. Westcott is, I think, right in claiming that a poet may mean more than he is himself conscious of meaning, though I should have thought it a rather sanguine estimate to expect everybody to admit this. Usage goes before the philosophy of usage; and there are floating unformulated laws which determine the choice of expression, although the reader himself may have no conscious apprehension of them. In secular matters we should call this "instinct"; and there is also a religious instinct derived from the central principles of revelation.

The truth of a position such as Dr. Westcott's must be tested by its application to the facts; and the appeal must be to the common sense of the lay mind as well as to professed theologians. If, without any forcing, the results commend themselves as consistent and satisfactory, they may be taken to have received sufficient verification. And, speaking generally, I believe that this verification will not be denied to them.

I hope in a subsequent article to give some account of the leading features in Dr. Westcott's conception of the Epistle.

W. SANDAY.

CORRESPONDENCE.

RAWLINSON'S "HISTORY OF PHOENICIA."

Athenaeum Club: Feb. 22, 1890.

Having very little time to devote to the perusal of periodicals, I only to-day became acquainted with Prof. Sayce's criticism of my *History of Phoenicia* in the ACADEMY of January 4.

It is not my habit to notice criticisms, for which I generally feel greatly obliged; but in

this instance I feel bound to correct a misapprehension, and consequent misrepresentation, which, if accepted as true, would seriously reflect upon me as a writer. I am represented as having entirely neglected "the classical work of Movers," which is "not only not quoted in my notes, but is not even mentioned in the list of authorities at the end of the volume." Now, Movers is not quoted in the notes—first, because, if quoted at all, he must have been quoted on almost every page; and secondly, because, as his work is out of print and very difficult to procure, it seemed a doubtful advantage to the reader to refer him to it. And the omission from the list of authorities at the end of the work necessarily follows on the omission from the notes, since the list is one of "authors and editions quoted in the notes." But, in the preface to my work, which Prof. Sayce can scarcely have read, Movers is given the post of honour.

"His elaborate work," it is said, "collected into five moderate-sized volumes all the notices that classical antiquity had preserved of the Religion, History, Commerce, Art, &c., of this celebrated and interesting nation."

And among the works to which I acknowledge myself indebted, either for materials, or illustrations, or both, the very first mentioned is that of Movers.

On the other hand, I must admit my ignorance of the *Geschichte der Phönizier* of Pietschmann; but as that work is still only "appearing," and as mine was completed in May of last year, my ignorance is, I hope, excusable. "Non omnia possumus omnes." We cannot all read, as Prof. Sayce appears to do, all the books that appear each year on archaeological subjects.

In conclusion, let me thank Prof. Sayce for his criticisms, with the one exception to which I have adverted.

GEORGE BAWLINSON.

SCIENCE NOTES.

THE Zoological Society has just issued to subscribers *The Zoological Record for 1888* (Gurney & Jackson), being the twenty-fifth volume of this invaluable publication. As for the two previous years, the general editor is Mr. Frank E. Beddard, prosector and Davis lecturer to the society. As there is no continuous pagination to the volume, we may thus summarise the contents:—List of abbreviated titles of Journals, pp. xxxv.; General Subjects, recorded by J. Arthur Thomson, pp. 34; Mammalia, by R. Lydekker, pp. 64; Aves, by A. H. Evans, pp. 95; Reptilia and Batrachia, by G. A. Boulenger, pp. 28; Pisces, by G. A. Boulenger, pp. 30; Tunicata, by Prof. W. A. Herdman, pp. 5; Mollusca, by W. E. Hoyle, pp. 82; Brachiopoda, by W. E. Hoyle, pp. 6; Polyzoa, by W. E. Hoyle, pp. 11; Crustacea, by Cecil Warburton, pp. 30; Arachnida, by R. Innes Pocock, pp. 28; Myriopoda, by R. Innes Pocock, pp. 6; Insecta, by D. Sharp, pp. 327; Echinodermata, by Oswald H. Latter, pp. 16; Vermes, by P. Chalmers Mitchell, pp. 31; Coelenterata, by W. E. Hoyle, pp. 34; Spongiae, by O. H. Latter, pp. 10; Protozoa, by C. Warburton, pp. 22; and Index to New Genera, pp. 17. The whole, therefore, amounts to about 820 pages of closely-printed matter, which may be obtained for a subscription of £1.

PHILOLOGY NOTES.

THE Committee appointed to take measures for establishing a new Oriental Translation Fund have passed the following resolutions:—

"(1.) That the old name of Oriental Translation Fund should be continued as the name of the proposed new society.

"(2.) That a preliminary list of two or three works in the following languages should be prepared, showing what works should be recommended for immediate and early translation:—Chinese, Sanskrit, Hebrew, Arabic, Persian, Pali, Japanese, Turkish, Armenian, Russian, Tibetan, Cingalese.

"(3.) That the works to be translated should in the first instance be strictly confined to those of historical value.

"(4.) That, in addition to annual subscriptions, it is desirable to start a reserve fund of £5000 to form a basis for the new society to work upon."

Promises of donations to this fund can be forwarded to F. F. Arbuthnot, Hon. Secretary, 18, Park Lane, Piccadilly.

At a recent meeting of the Académie des Inscriptions, Prof. Sickel, of Vienna, was elected a foreign associate in the place of Cobet; and M. de Lasteyrie, an ordinary member in the place of the late Pavet de Courtaillé.

Correction.—In Dr. Owen C. Whitehouse's letter in the ACADEMY of last week, entitled, "A Babylonian Word *ammatu*," on p. 137, last line, for "Menius" read "Thenius"; and on p. 138, line 21, for *ḏḏn* read *ḏḏn*.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, February 10.)

PROF. BABINGTON, vice-president, in the chair.—A paper was read by Mr. W. Bateson on "The Perceptions and Modes of Feeding of Fishes." In the course of observations made at Plymouth and elsewhere it appeared that the majority of fishes are diurnal in their habits, and seek their food by sight; but that a minority are almost entirely nocturnal, and hunt by scent. To the latter class belong *Protopterus*, akates and rays, the rough dog-fish, sterlet, eel, conger, rocklings, loaches, soles, &c. These creatures remain buried or hidden by day, but career about at night in search of food, returning to their own places at dawn. If, while they are thus lying hid, food or even the juice of food-substances is put into the water, they come out after an interval and search vaguely, without regard to the direction whence the scent proceeds. Some of the animals (rocklings, sterlet) have special tactile organs, in the shape of barbels or filamentous fins with which they investigate their neighbourhood, while others (conger and eels) feel about with their noses. None of the fishes which hunt by scent seem able to recognise food by the sense of sight, even though it be hanging freely before their eyes. The mode of feeding of the sole is peculiar. When searching for food its skin is more or less covered with sand, which renders it inconspicuous when moving on the bottom. This sand adheres to mucus, which is probably exuded when the smell of food is perceived. The sole seeks its food exclusively on the bottom, creeping about and feeling for it with the lower side of its face. If a worm is lowered by a thread until it actually touches the upper side of the head of a sole, the animal is still unable to find it, but continues to feel for it on the sand. There is, however, no reason to suppose that the sight of these fishes is deficient. A rockling at Plymouth had already learnt to come out to be fed if anyone came near the tank, though it still did not recognise a worm swimming in the water. Particulars were given of the various iridial mechanisms which occur among fishes. This investigation was undertaken at the instance of the Marine Biological Association, as a preliminary step towards improving the supply of bait. The experience gained suggests that a bait for the south coast, where conger and akate are chiefly caught, could be made by extracting the flavour of squid or pilchard and compounding it with a suitable ground-substance. Though few practical experiments were made, it was found that an ethereal extract of *Nereis* or herring, for example, greatly attracted some of these fishes.

ARISTOTELIAN SOCIETY.—(Monday, February 17.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. J. S. Mann read a paper on "The Distinction between Society and the State." Some difficulties were noticed attending the application to history of the antithesis first formulated by Hegel, but partially anticipated by Fichte. Society, it was argued, was not composed of clearly distinguishable classes, and tended to the effacement rather than the perpetuation of class distinctions. Nor were State and Society ever coincident in area. The antithesis was derived from the political situation in Germany early in the present century. Its value consisted in applying working conceptions to the sociologist, similar to those of abstract political economy. The Hegelian conception of the State was regarded as obviating certain difficulties respecting the rule of the majority, which arose from treating a State as a mere aggregate of atoms. Though the line between State and Society could only be settled by experience, there were occasions when, either for convenience or for the protection of its members, it was desirable for the State to undertake economic functions usually assigned to the sphere of Society.—A discussion followed.

HELLENIC SOCIETY.—(Monday, February 24.)

SIDNEY COLVIN, Esq., vice-president, in the chair.—A paper was read from Mr. Ernest Gardner on "Children in Greek Sculpture of the Fourth Century." Mr. Gardner described and published a very interesting fragment of a stele found at Lerna, and now in the museum at Argos, which presents us with a portrait of a boy whose name is given in an accompanying inscription as Cephisodotus. This portrait so closely resembles the head of a boy recently found at Paphos, and now in the British Museum, that the two heads must belong to the same age and school. Some archaeologists had attributed the Paphos boy to the Ptolemaic age; but as the date of the Cephisodotus stele is certainly the fourth century, we must now allow it to be of the time of the Praxitelean school. Mr. Gardner showed that at that time children were not always conventionally rendered, but sometimes with an approach to naturalism.—Mr. Arthur Evans cited a gem signed by Phrygillus, with a child driving a hoop, of about the age of Cephisodotus, and giving boyish proportions.—Mr. Farnell read parts of a paper on "Works of the Pergamene Style," in which he first gave an account of his researches among the miscellaneous sculptures from Pergamon now in Berlin, whence, no less than from the great altar, we should form our idea of Pergamene school; and secondly discussed a number of works in various museums which show traces of the influence of that school.

FINE ART.

THE ROYAL SCOTTISH ACADEMY.

DURING the past year the Royal Scottish Academy has been subjected to severe and persistent criticism in the public press and elsewhere—criticism that has arisen out of the application made by the body for a new and revised Royal Charter, to take the place of that by which it was constituted in 1838. For the most part this criticism has been anonymous; and many of the strictures passed upon the constitution and management of the Academy were unjust and misleading, the result in some cases of the personal animosity of those beyond its pale, or—at best—of an ill-informed desire for the welfare of art in Scotland. At the same time, it can hardly be doubted that there was some reason for complaint, that there was some ground in fact for the impression which was abroad that the Academy—after the way of men and things that have outlived the struggles of their youth and the vigour which these struggles bred—was hardly straining every nerve to do the very best that could be done for the things of art. Especially it was objected—and not without reason—that the yearly exhibitions had somewhat decreased in attractiveness, that, at any rate, the interest manifested

in them by the Edinburgh public was less than it had once been.

In the Royal Scottish Academy exhibition which is now open, there is not wanting the clearest evidence that the criticism to which we have referred has borne fruit; in particular the younger members of the Academy are, without doubt, bestirring themselves, and insisting that the body to which they belong shall progress with the advancing movement of the times. Several wholesome changes have, this year, been introduced—changes which have already benefited the general appearance of the exhibition, and which, if persisted in, will benefit it yet more in the future. Of these the most important is the judicious introduction of a higher standard of excellence in works admitted for exhibition; and this—which has led to a very considerable diminution in the total number of the pictures on the walls—is, we understand, to be followed up next year by a reduction in the number of exhibits which each of the Academicians and Associates has hitherto had a right to send. In the exhibitions of recent years the average of works annually shown has averaged fully a thousand. This year only 738 are hung; and, in consequence, the visitor is relieved of the distraction of such numerous works as in former years were placed in positions so elevated as to be practically invisible for purposes of examination, and which, if they could have been seen, would have been quite unworthy of study.

Among the figure-pictures by Edinburgh painters, the "Voltaire (*incognito*) at the Café de Procope, listening to the criticism of his play of 'Sémiramis,'" by Mr. G. Ogilvie Reid, one of the more recently elected Associates of the Academy, has attracted—and deserved—much attention. It is a work of large size and great complexity; and the various groups that it contains have been rendered and combined with a vigorous force of handling, and, especially, with a dramatic feeling—a perception and seizure of vividly appropriate gesture and expression—which one too rarely finds in the work of figure-painters practising in Scotland. Mr. R. McGregor and Mr. J. Lochhead both show village subjects of some importance; but a more striking work of the kind (like these, upon rather foreign lines) is the "Schoolmates" of Mr. James Guthrie—a picture thoroughly delightful in its quiet truth of lighting, in the tender veracity with which the children's heads have been painted, and in quietude and thorough rightness of its colouring, which slides softly from tint to tint, like music "that's sweetly played in tune."

Mr. J. H. Lorimer is well represented by his two London pictures of last year—the "Lullaby" and "Pot-Pourri"; and from Mr. J. T. Ross we have a bold and striking effort to realise an effect of vivid sunset light streaming through the intricacies of trembling leaves upon a pathetic parting of lovers—a soldier with his lass, upon whose lap a cluster of fuchsia lies crimson like blood, and seems to prefigure some tragedy impending in the future. Various excellent rustic subjects of figures in harmonious landscape surroundings come from Mr. T. Austen Brown; and Mr. Hugh Cameron, in addition to portraits—one of which, at least, is notable for its delicacy—has a most refined and exquisite picture of "Little Bait-Gatherers" on the shore. As usual, Mr. Robert Alexander heads the animal painters, showing a freely-touched, harmoniously-toned rendering of "Setters," and a group of "Favourite Mares and Foals," the property of the Duke of Portland, excellent in the spirit of its handling and its fine sense of atmosphere.

In landscape the exhibition is, as usual, strong; and we doubt whether among the work of any of the London painters we could

find more exquisite and truly artistic rendering of the last delicacies, the most subtle refinements, of landscape-tone and colour that are presented by the best works by Mr. Lawton Wingate, Mr. W. D. McKay, and Mr. W. McTaggart, upon the walls of the exhibition we are now considering. Admirable qualities of sky-painting are attained by Mr. J. C. Noble in various of his works now shown; and, in the sky and middle-distance of "The Mill on the Tyne," Mr. R. Noble exhibits the finest work of his we have yet seen, though here the foreground is less successful than the rest of the picture. Mr. James Paterson sends a brilliant landscape which he titles "The Happy Valley"; and Mr. E. A. Watton shows to advantage in this department, as also in the Water-Colour Room, where he is represented by a striking picture of a girl in an orchard.

Among the portraits, Mr. W. McTaggart has potent colouring, and strong, interpretative bust-work in his "Moss Roses," a group of mother and child; Mr. George Reid appears at his very best in three of the most important works that he sends, of which "Sir Robert Menzies," in Highland costume, is perhaps the finest—a full-length, wonderfully spirited and dignified in pose, in which the painter has found an admirably picturesque subject, and has treated that subject worthily.

As usual, the examples of local talent are supplemented by a few works from London. The chief of these are the "Marriage de Convenience—After," and the smaller "Her First Dance," of Mr. Orchardson; the "Last Rose of Summer," of Sir John Millais; various rather yellow and "forced" portraits by Mr. Pettie; and that striking and well-known Chantrey Fund picture of Mr. J. M. Swan, "The Prodigal Son."

LETTER FROM EGYPT.

Assouan: Feb. 9, 1890.

THIS letter ought to be headed "The Destruction of the Ancient Monuments of Egypt." The English public has recently been induced to take a mild interest in the preservation of the remains of one of the oldest civilisations of the world, and it has been felt that our present position in Egypt ought to bring with it a certain amount of responsibility for their safe keeping. A year and a half ago a society was formed for the protection of Egyptian antiquities, the only practical result of which has been the imposition of a tax of 100 piastres upon every person who wishes to visit the great monuments of Upper Egypt. The tax was nominally imposed with the laudable object of protecting the monuments; but although more than £1000 was raised by means of it last year, not a farthing of the money seems to have been applied to the purpose for which the traveller fondly hoped it was intended. The temples of Denderah, Abydos, Esneh, and Edfu are neither better nor worse protected than they were before—unless it be that the temple of Abydos is no longer so well defended from the inroads of boys and beggars as in the time of Prof. Maspero. But the newly-cleared ruins of Luxor are allowed to become the refuse-heap of the villagers; no attempt has been made to enclose Karnak; and at Medinet-Habu the "guardian," instead of asking me for my official permit, asked me for *baksheesh*—the first time a "guardian of the antiquities," appointed by the museum, has ever ventured to make such a request of me.

If this were all, however, I should not have thought it worth while to draw attention to the characteristically Egyptian mode in which the traveller is made to pay for the protection of monuments which are not protected. Unfortunately the recent efforts of the government

seem likely to end in there being no monuments at all to preserve. The traveller has paid his piastres, and the monuments for the preservation of which he has paid them are being rapidly destroyed. More havoc has been wrought among them during the last three months than during the whole of the last half-century. The famous tombs of Beni-Hassan have been hopelessly mutilated, the curious bas-reliefs of Tel el-Amarna have been hewn from the walls, and the cartouches have been cut out of the tombs of the Sixth Dynasty at El-Bersheh. It is, however, in the well-known "Tomb of the Colossus," and its immediate neighbourhood, that the hand of the destroyer has been most ruthless. The floor of the tomb is strewn with the fragments of the paintings and hieroglyphs with which its walls were once adorned. The hunting scene, carved in delicate relief on a stone at its entrance, and interesting on account of certain figures in it being drawn according to the modern rules of perspective, has been wantonly smashed to atoms. Just below the Tomb of the Colossus was another and smaller tomb of the XIIth Dynasty, the walls of which were covered with inscriptions in a perfect state of preservation. It is pitiable to enter it now. Of a large part of the text nothing remains but a hasty copy made by myself four years ago. Even the tablet of Thothmes III., at the entrance of the quarries near the tombs, has not been spared; it has been defaced beyond recognition. The work of destruction has been carried out in order to provide the dealers of Ekhmim and Luxor with fragments of inscribed stone which they may sell to tourists.

But it is not only the dealers who are thus allowed to destroy tombs like those of Beni-Hassan which are supposed to be under the charge of salaried "guardians"; the work of blasting the historical rocks of Assiout still goes on merrily, and a tomb which was discovered there when I last visited the place is already partially quarried away. The VIth Dynasty tomb at Qasr-el-Syâd, with its important paintings and texts, described by me in the ACADEMY some years ago, has fallen a victim to the quarry-men; and the old quarries of the Gebel el-Tûk, with their curious Greek and demotic inscriptions, are now in their hands. The Ptolemaic temple of Toud, eight miles only south of Luxor, with its uncopied texts, is fast disappearing, Mr. Insinger tells me. When I saw it eight years ago it was in a comparatively perfect condition. It is evident that whatever inscriptions there are above ground in Egypt must be copied at once if they are to be copied at all.

So far I have not myself done much in the way of hunting out or coping new texts. Throughout the month of January the winds were so persistently strong that it was pleasanter to let the dahabiah drive before them than to face a cloud of dust or sand on shore. At the northern end of the Gebel Abu-Feda, however, I found some Greek tombs, besides another with the name Pha-i-ya above it in Cypriote letters, and a short Karian text. At Tel el-Amarna we came across some potsherds with hieratic inscriptions upon them, as well as fragments of pottery of the same colour and make as the fragments discovered by Mr. Petrie at Tel el-Gorob and inscribed with the same characters or marks. The discovery confirms Mr. Petrie's belief that the characters would be found at Tel el-Amarna if the mounds there were properly searched. It also confirms my belief that the origin of the characters is to be sought in the hieratic forms of the Egyptian hieroglyphs. I hope to enter more fully into the subject on a later occasion.

A little to the north of Negâdeh, we stopped at the village of Neylet Tûkh, as I had been told that antiquities were to be met with in the

neighbourhood. About two miles inland, and beyond the cultivated land, we found a site of an old city, with four early rock-cut tombs above it, and the ruins of a Coptic monastery to the north. The tombs, which had once been painted, had lost all traces of ornamentation; but my companion, Mr. Robertson, picked up a terra-cotta stamp on the site of a fortress which overlooked the old town. The stamp bears the cartouche of Ast-m-kheb the consort of Ra-men-kheper, who was high priest of Amen in the age of the XXist Dynasty. Two and a half miles to the south is the site of another town shown with Roman and Coptic pottery. I was shown there a large stone sarcophagus of the Roman period which has lately been disinterred by the *fellahin*.

Since leaving Luxor, in company with Mr. Wilbour, we have visited some quarries near Debbabieh and opposite Gebelén, which were discovered by M. Daressy last year. He found in them an inscription of a king who calls himself Nesi-Ba-(n)-tatni, the Smendes of Manetho, who headed the XXist Dynasty. The inscription sheds a welcome light on an obscure period of Egyptian history. It was re-copied by Mr. Wilbour, while I re-copied another hieroglyphic text on a tablet in a neighbouring quarry. I also copied some Greek inscriptions which had been noticed but not copied by M. Daressy. They are dated in the reigns of Alexander and Antoninus Severus, and give us the names of some local deities as well as of the place in which the quarries are situated. To the south of Debbabieh are a number of tombs which M. Grébaut has excavated; south of these again is a tomb of the XIIth Dynasty, where I copied what remains of the paintings and text. Our only new discovery, however, has been an isolated sandstone rock, south of El-Qab, which was quarried in old times and is adorned with some curious sculptures, among them that of the god Bes, in a new form.

I must not forget to mention that, both at Abydos and Qurnah, vases have lately been found like those discovered by Mr. Petrie at Tel el-Gorob, which in form, ornamentation, and colour, are identical with the so-called Mykenæan vases of the first style. At Abydos they are found along with vases which resemble those found in the prehistoric tombs of Cyprus. It would be important to know with what Egyptian objects these vases are associated. But, unfortunately, the excavators in each case were natives, whose labours are profitable rather to the tourist than to the archaeologist.

A. H. SAYCE.

[On Tuesday last, February 25, a question was asked in the House of Commons by Mr. Howarth concerning the mutilation of monuments in Egypt, as described by Col. Ross in the ACADEMY of February 8. To this Sir J. Fergusson, under Secretary of State for Foreign Affairs made the reply, "No such information has been received by her Majesty's Government; but inquiry will be made of Sir Evelyn Baring."

We may also mention that the *Times* of February 21 contains a letter from Dr. Jex Blake, complaining of the mutilation of the tomb of Knum Hotep at Beni Hassan, and adding that he was informed by his dragoman that "the outrage was committed, within the last three months, by a German."—ED. ACADEMY.]

NOTES ON ART AND ARCHAEOLOGY.

MRS. ALLINGHAM, who has long been an associate, was on Thursday of last week elected a full member of the Royal Society of Painters in Water-Colours, being the first woman to attain that rank. At the same time, Mr. Samuel

J. Hodson was elected a member, and Mr. O. Napier Hemy (of the Institute) an associate.

The following have been elected associates of the Royal Society of Painter-Etchers, in view of the exhibition which will open next Monday in the gallery of the Royal Society of Painters in Water-Colours, Pall Mall East: Messrs. A. W. Bayes, W. Boucher, C. F. Robinson, and F. S. Walker. This exhibition will be notable as including some typical examples of Rembrandt; and the society hopes in the future to add to its annual exhibitions similar specimens of the work of the great masters of etching, in fulfilment of its original design of refusing painter-like qualities into all forms of the engraver's art.

ANOTHER interesting exhibition to open next week is that of the collection of pictures brought back from Japan by Mr. Alfred East, at the Fine Art Society's, in New Bond Street.

THE veteran, Mr. Hine, will send several important drawings to the forthcoming exhibition of the Royal Institute. The two, perhaps, which are destined to attract the most attention record the painter's vision of a storm at Brighton, and of a great stretch of that country of the Downs which Mr. Hine has spent half his life in painting.

THE great sale of the season at Christie's will unquestionably be that of the Perkins collection of pictures, removed from Chipstead. These were to have been sold at the Hotel Drouot several months ago, but it was subsequently decided that they should be offered in London. An illustrated catalogue had already been prepared, and a French art writer had discoursed, in a preface, upon the contents and excellence of the wares which were to pass under the auctioneer's hammer. We trust that the plates—though they are not particularly admirable works of art—may yet be utilised for the benefit of the English collector, in the English catalogue. The Perkins treasures consist, to no small extent, of Dutch pictures. Ostade, Teniers, Terburg, Metsu, and Jan Steen, are represented, it may be, sufficiently; and there is at least one Hobbema which enjoys a great reputation. The date of the dispersion of the Perkins cabinet has not, we believe, as yet been announced.

THE STAGE.

"CLARISSA" AT THE VAUDEVILLE.

THE new "*Clarissa*" has distinct merits. It is interesting. I am glad to have seen it. But I cannot, in holding forth on piece or performance, emulate the hysterics of a certain daily newspaper. At the same time, one or two of the charges that have been brought against it by the less continuously gushing appear to me little deserved. The production is creditable to everybody who is concerned in it. But I doubt if, six months hence, we shall be found reckoning it among the triumphs of the Vaudeville management.

As regards Mr. Buchanan's part in the affair, it has, it seems to me, been one of greater difficulty than when it was his business to dramatise *Tom Jones* and *Joseph Andrews*. The interest of *Tom Jones* is, half of it, in action; the interest of *Joseph Andrews* is, half of it, in adventure. But the interest of *Clarissa* is psychological, and Mr. Buchanan's play is not psychology. He is prevented, by the conditions of the theatre, from showing us the infinite and almost imperceptible stages by which the heroine is led to that which, in common parlance, is

described politely as her "ruin." Will she be seduced? Or will she never be seduced? Will *Clarissa* yield? Or will *Clarissa* elude the pursuer, charm he never so wisely? We ask these questions through page after page of the romance—through sheet after sheet of that voluminous correspondence which the brain of Richardson imagined. At the theatre, this matter must be settled more promptly. And the elaborate analysis of motive and feeling which the eighteenth-century novelist permitted himself has perforce to be abandoned for a drama faithful enough, as Mr. Buchanan claims, to the main incidents—even to the main spirit; but from which, inevitably perhaps, something which was the source of the novel's interest has, to a great extent, gone.

But though many thoughtful readers must feel this to be the case, the dramatist may reasonably get credit for the judgment and dexterity with which—the conditions of stage representation being what they are—he has handled the theme. And, so far from blaming him for the very prominent introduction of Philip Belford and of his sister Hetty—who, as M. Zola and other novelists of *l'hérédité* will be glad to note, go to the devil each in his own way—we ought, I think, to see at once that Mr. Buchanan was right in conjecturing that the contest between *Clarissa's* chastity and *Lovelace's* persistence could not alone occupy the stage—that there was need of some other interest. And he has introduced this new interest with a great deal of skill. Philip Belford and Hetty are, to my mind, thoroughly sympathetic ne'er-do-wells. Philip, it is true, stooped low; but he stooped with genuine regret. Even in his cups, he is inoffensive. And you cannot be very hard on Hetty, wild and kind-hearted—nay, devoted at need. Without these characters, the play would have lacked much of value that it now possesses. Mr. Buchanan, when he chooses, can invent so well, is it not almost a pity that he should continue chiefly to adapt? To finish with his part in the present production, let it be said that the language of the drama is vigorous and direct; and, as a whole, sufficiently, without being obtrusively, old-fashioned. Here and there, there are lapses. I may, of course, be wrong; but, from the lips of *Lovelace*, the phrase "*a coup de théâtre*" sounds a little modern.

In the dramatisation of what is not only intellectually a very great, but as regards mere bulk also, an immense novel, there are likely to figure a far larger number of characters than if it had been left to the dramatist to invent his own fable. And, as the drama proceeds, several of these characters are wont to be dropped upon the way. In "*Clarissa*," after the first act, we see nothing more of three people not unimportant "in their day"—*Clarissa's* father, *Clarissa's* brother, and a wealthy neighbour, Mr. Solmes, who is a pertinacious suitor for *Clarissa's* hand. Mr. Solmes, the most important and designedly the most entertaining of the three, is so well played by Mr. Cyril Maude that we are sorry to lose him. As a suitor, Mr. Solmes has nothing to recommend him but self-confident piety and a great estate; but as a person of the drama, the pungency and quaintness of Mr. Cyril Maude make him unquestionably welcome. *Lovelace* is enacted by Mr. Thal-

berg—who is good, but not quite good. I mean that while his natural gifts, and a long and successful experience—as I hear—in the provinces, have removed him entirely from the ranks of the incapable—have made him to some extent an accomplished actor—he yet is hardly the ideal Lovelace. The ideal Lovelace would be even more fascinating, even more persuasive, even more forcible, and at need more violent. Mr. Blythe is amusing as a farm-bailiff, very accessible to argument when argument takes the form of cash; and—to name a tiny character part—the part of the watchman, in his momentary appearance, is well played and looked by Mr. Wheatman. But no character in the piece is more thoroughly filled out to the utmost of its narrow possibilities than is that of young Aubrey—a friend of Lovelace's—looked and played by Mr. Frank Gillmore with admirable lightness and elegance. Next to Lovelace—whom I have already discussed—the two most important men's parts are those played by the brothers Thorne. Mr. Thomas Thorne exhibits very skilfully and sympathetically the humours and the regrets of Philip Belford—the unwillingness with which a man whose moral force, whose power of resistance, is for the time gone joins in the plot against Clarissa; and, again, the tenderness and courage with which, at need—summoning back again the best that is in him—he prepares to defend her. The part offers to Mr. Thorne a large measure of variety; and the actor avoids monotony, and is earnest and convincing. A variety necessarily more obvious is attained by Mr. Fred Thorne, in a part that is wholly of comedy. Captain Macshane, a soldier from beyond the Border, assumes the garb of a divine in order that he may do Lovelace the service of performing a mock marriage. And, at the wedding feast, he lifts up his voice in a song which strikes Clarissa as not exactly suited to the ecclesiastical character. The low or the eccentric comedy of Mr. Fred Thorne is always acceptable; but he is seen to greatest advantage in a part that makes some demand upon feeling likewise.

Mr. Buchanan's "Clarissa" is anything in the world but a one-part piece; and Miss Winifred Emery, as the heroine, may be justified, perhaps, in being judicious and tender, rather than actually great. Her very visible intelligence, her real delicacy of perception, and some physical gifts which are as apparent, will carry her far; and her performance already is admirable, though it is not perfect. In what ought to be the great scene of the third act, I wanted her to be bigger. Here the climax of emotion was surely reached, but somehow I was not aware of it. That Miss Emery looks the character need hardly be said; and, as one would expect from her, she executes her conception generally with subtle touches. Nothing, for example, could be better than her first indications of definite suspicion when Clarissa is in reality in Lovelace's house, while it pretends to be that of his imaginary kinswoman. And earlier than that—in the first act—Clarissa's hesitation is well expressed by her. Very "maidenly"—if one must give her behaviour its usual phrase—is her behaviour to Lovelace. In the fourth act, Miss Emery is to be greatly commended for sparing us the worst of what Bacon speaks of as "the dolours of

death." For Clarissa, indeed, the sweetest canticle is "nunc dimittis." And Miss Emery understands that there must be pathos rather than terror. Of the other ladies who are engaged in the piece, let it be mentioned that Miss Mary Collette is satisfactory in the small part of a young country woman; that Miss Hanbury—who is almost a *débutante*—acts a good-hearted, impulsive, Covent Garden market girl with naturalness, freshness, and happy assurance; and that in the really considerable character of Hetty Belford, Miss Banister is forcible as well as picturesque. Of scenic effect there is throughout the piece enough and not too much. The market scene is very prettily suggested, but the necessary business of the play never waits by reason of a superfluity of "supers."

FREDERICK WEDMORE.

STAGE NOTES.

THE report that Mme. Sarah Bernhardt may come to London much earlier than usual this year is at present unconfirmed, and would seem to be inconsistent with the gratification of the latest desire of the actress—which is, so it seems, to appear as the Virgin Mary, in a Passion play.

A DRAMATISED version, by Miss Charlotte Morland, of Mrs. Lovett Cameron's "Devout Lover," was brought out at a *matinée* the other day without any great result.

MISS JESSIE BOND, we are sorry to hear, has had to take a longer rest than she had at first intended. She is, at present, "out of the bill" at the Savoy.

MR. CHARLES WYNDHAM is expected to return to England during the month just beginning; but the career of "Our Boys," at the Criterion Theatre, will not be checked immediately.

THE Poel and Berlyn "Drawing Room Comedies Company"—which has twice appeared before Royalty—have added several pieces, both light and serious, to their season's programme—of which the most noticeable to the student is "The King and the Countess," an exquisite episode in the play of "Edward the Third," which some authorities suppose to be the work of Shakespeare. In the part of the Countess of Salisbury, Miss Mary Rorke will be seen. Messrs. Rawson Buckley and Herbert Basing, and Miss Rosina Filippi—one of the most inventive of our younger comedians—and Miss Muriel Wylford—a young actress of real distinction—and others besides these are advertised as available to appear in one or other of the pieces which Messrs. Poel and Berlyn are wont to present.

"HAMLET" will be produced at the Globe on Thursday next, March 6, and will be played every Thursday and Friday evenings till further notice. Mr. F. R. Benson will play Hamlet, Mrs. Benson Ophelia, Mr. Charles Cartwright (who has been absent from the stage for some time through illness) the King, Miss Ada Ferrar the Queen, Mr. G. R. Weir the Gravedigger, Mr. Ross Laertes, and Mr. Otho Stuart Horatio.

MUSIC.

RECENT CONCERTS.

MR. HENSCHEL's series of concerts came to a close last Thursday week. A programme including Mendelssohn's "Sootch" Symphony,

Wagner's "Siegfried" Idyll, and the "Good Friday" music from "Parsifal," was calculated to draw persons of different, nay opposite tastes; and the hall was, indeed, crowded. There is no need to enter into detail. The performances were remarkably good, and Mr. Henschel seemed to have saved the best till the last. He has announced another series of six concerts for next season, to commence on November 6. We have already expressed our opinion that the future has good things in store for Mr. Henschel.

Mr. E. German's Overture to "Richard III." was given last Saturday at the Crystal Palace. This work formed part of the music written specially for the production of Shakespeare's "Richard III." at the Globe Theatre just a year ago. The overture is effective. The opening "Gloster" theme has a bold character, and naturally plays an important part in the piece. The second theme, named after the unfortunate prince, contrasts well with the former. Mr. Manns gave a spirited performance of the Overture, and the public signified their approval by calling for the composer. Lady Hallé played Spohr's "Scena Cantante" with all possible charm and delicacy. She was also heard in Handel's Sonata in A. A splendid rendering of Schumann's splendid Symphony in C gave unbounded satisfaction. Miss Lucile Hill, a soprano singer, made her *début* in the aria, "Hear ye, Israel," from "Elijah." She has a good and well-trained voice, but was apparently not at her ease. She had more chance to distinguish herself in the vocal waltz from Gounod's "Romeo et Juliette," set down for her later in the programme.

The students of the Royal Academy of Music gave a concert at St. James's Hall on Monday afternoon. Mr. Edwin Houghton, a pupil of Mr. Shakspeare, made a favourable impression. He has a tenor voice of good quality, and it has been well trained. He sang, "Come, Margarita, come," from "The Martyr of Antioch." Miss Grace Henshaw displayed skill and taste in a not very edifying Liszt solo. Mr. Gerald Walenn, Mr. A. E. Dyson, and Mr. B. P. Parker may be commended for their string playing in Mendelssohn's Quartet in B minor. The female choir sang, with much effect, pieces by Reinecke and Mendelssohn. A carefully-written, if not particularly striking, Allegro for 'cello and pianoforte was played by Mr. C. H. A. Gill, and the composer, Mr. R. Steggall.

Last Monday evening Brahms' interesting Sonata in D minor (op. 108) for pianoforte and violin, was interpreted by Dr. Joachim and Miss F. Davies. The latter played with great earnestness and feeling. She was also heard to advantage in some short Mendelssohn solos. Mr. Norman Salmond sang songs by Handel and Schumann, accompanied by his wife, with marked taste and intelligence. The concert opened with Beethoven's Quartet in B flat (op. 18, no. 6), and concluded with Mozart's pianoforte Trio in E.

The Bach Choir gave a concert at St. James's Hall on Thursday evening, and the whole of the programme was devoted to the works of the great master whose name the society bears. Fashions may come and go, but time only increases the power and majesty of Bach's music. It is true that the mannerisms of a bygone age are felt here and there; it is also true that the composer had his less inspired moments. But when the spirit moved strongly within him, then he produced works which will surely endure as long as the art of music itself. The Bach Choir produced for the first time the fine old cantata, "Christ lag in Todesbanden"—another jewel from an almost inexhaustible mine. The whole of this work is based upon the extremely

ancient chorale, "Christ ist erstanden," said to date from the twelfth century. The words are by Luther, and many a detail shows how Bach strove to reveal their meaning and heighten their effect. The performance was somewhat rough and uncertain. The orchestra was at times too loud, and the male voices compared unfavourably with those of the ladies. The sopranos, indeed, form the best part of the choir: their tone is rich, and their attack firm. Miss Liza Lehmann sang "Ich will dir mein Herze schenken," from the St. Matthew Passion. A better understanding between vocalist and conductor would have been an advantage; for it seemed, indeed, as if the piece had not been rehearsed. The oboe d'amore obligato parts were played by Messrs. Lebon and Smith. The Concerto in D minor, for two violins, with Dr. Joachim and Mr. R. Compertz as interpreters, was, of course, one of the special features of the evening. The audience would willingly have heard the lovely Largo over again. The performance of the difficult unaccompanied Motet in eight parts, "Der Geist hilft unser Schwachheit auf," was excellent. In this noble work, learning and inspiration go hand in hand. Dr. Joachim played in the most masterful manner the C major Sonata. While admiring the great artist who can interpret this music with so much skill and power, one is lost in astonishment at the genius displayed by Bach merely in the technical writing for the instrument. Dr. Joachim was recalled three times. The concert concluded with the Cantata, "Wachet auf," given last year by the Bach Choir. It is founded on an old Chorale used by Mendelssohn in his "St. Paul," and it is treated by Bach with the utmost grandeur. The choral numbers are deeply impressive. The two duets for soprano and baritone, with their lovely themes and quaint style, form a striking contrast. Both are exquisite; but the second, aptly described by Spitta as a "spiritualized love duet," is the more fascinating. They were exceedingly well-rendered by Miss Liza Lehmann and Mr. Plunket Greene. In the first the violin obligato part was played by Dr. Joachim; in the second, the oboe obligato by Mr. Lebon. The two short but effective tenor recitatives were carefully rendered by Mr. Branscombe. The choir sang with great spirit. Dr. Stanford conducted the whole of the concert. The performance of the first two numbers of the opening Cantata was spoilt by late comers making their way to their seats. It is a pity that the doors are not rigorously shut during performance. Bach's music requires to be listened to in quiet reverence. The sounds of music of a light kind proceeding from a lower room in the building during this work was another painful distraction. A Chorale and a Quadrille do not mix well together. Something ought to be done to put a stop to this; for double music is often heard during the Popular and other concerts.

Miss Geisler Schubert and Miss Fillunger gave their second Chamber Concert at Prince's Hall, on Wednesday afternoon. In Beethoven's Trio in B flat (op. 97), Miss G. Schubert's crisp playing and clear phrasing were displayed to advantage. The reading was a good though not a powerful one. The lady's associates were Herr Straus and Mr. Whitehouse. Miss G. Schubert played two of Schubert's Impromptus, one in F minor (op. 142, no. 1), the other in A flat (op. 90, no. 4), with commendable charm and feeling. But her best performance was Brahms' Rhapsodie in G minor (op. 79, no. 2). There was character about her conception of the piece, and her tone and technique were alike admirable. Miss Fillunger sang songs by Beethoven and Schubert. There was a large and appreciative audience.

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The chapter on "The Protection of Native Industries" is second to none in interest, and the author discusses the subject with his usual ability and remarkable candour. He does not treat the Protectionists as idiots, nor talk of Free Trade as if it was a dogma in religion or an axiom in mathematics. He is willing to admit that there is much to be said on either side; that under a certain set of circumstances one cause may be expedient, and under a different set the other.

"The fact is," he writes, "that it is not easy for a Free Trader to give a perfectly fair statement of the facts bearing upon colonial Protection without being himself thought to be an apostate; for it is necessary in the first place, and

above all, to point out that many of the statements made by British and by New South Wales Free Traders with regard to the consequences of colonial Protection will not stand the test of examination. In *Greater Britain* I pointed out that colonial Protection was not only strong but growing, and that it had in Victoria and Canada the support of many extremely able and intelligent men who were perfectly convinced Protectionists, while throughout the colonies there was a rapidly increasing minority in its favour. Since that time the whole of the great self-governing colonies, except New South Wales and the Cape, have become Protectionist, while the Cape has heavy duties upon most goods, put on, however, mainly for revenue purposes, but now beginning to give rise to a growth of protectionist opinion; and in New South Wales the Free Traders hold their own only by a bare majority. The comparisons which have been drawn between Victoria and New South Wales by the Free Traders and the Protectionists during the last sixteen years, when impartially considered, prove that neither Protection nor Free Trade has much affected the neck-and-neck race which the colonies have hitherto been running."

It is important in this discussion to keep distinct the three separate purposes for which high duties have been charged: (1) For revenue purposes as at the Cape, and in New Zealand, if, as we understand, the enormous duties lately imposed are levied on all goods of every description imported into the colony, whether of a kind manufactured in the colony or not; (2) for *bona fide* protection; (3) for political reasons, as some of the direct taxes on real estate and on successions in Australia, and the progressive income-tax in the Pays de Vaud, alluded to by Sir Charles Dilke. We cannot agree with him that Vaud is one of the most enlightened cantons. We believe it to be much the reverse, and that this may be attributed to the small proportion the town population bears to the purely rural. One effect of the imposition of the graduated income-tax in Vaud has been to drive many comparatively wealthy men out of the canton, and even some manufacturers have moved their staff and plant. It appears that in Australia one of the principal objects of the Protectionists is to keep up wages—an explanation of Protection being in favour with democracies. Our author finishes this chapter by refuting, from the example of Victoria, the statement of Sir Lyon Playfair that "Protection leads slowly, but surely, to Socialism, and tends even to Communism."

"Now colonial example," says Sir Charles, "so far from giving support to this contention, goes to show that Protection in Canada and in Victoria, where it has long been tried, has a decidedly conservative effect; and no country in the whole world has less leaning towards revolutionary Socialism or towards Communism than has our Protectionist colony of Victoria."

He blames Sir Lyon Playfair for ignoring, like too many writers, the evidence afforded by the history of our colonies; and in another place he says—

"So complete is our ignorance with regard to colonial experiments that it is equalled only by the want of knowledge in the colonies about one another. As regards the federated colonies of Australasia, the institution of the Federal Council has done something to familiarise a few statesmen with the legislation of other colonies; but generally speaking,

Australian politicians know little of what has been done outside of their own state, and nothing about Canada or South Africa, while Canadian statesmen are in a condition of blank ignorance about Australia."

Sir Charles has a chapter, headed "Future Relations between the Mother-Country and the Remainder of the Empire," which is not entirely satisfactory. All the various schemes for federation or for closer union are discussed, and none of them is pronounced thoroughly practicable. In his opinion, the crux of imperial federation lies in the tariff question.

"It seems," he writes, "of little use to discuss the details of schemes for the future government of the empire involving a closer connexion between the mother-country and the colonies than that which exists at present, unless colonial feeling generally would tolerate an attempt to draw more taut the ties that bind the component parts of the empire to one another."

And he adds that in the last two years there has been a marked change in the direction of opposition to the idea of imperial federation, and the majority of Australian colonists are disinclined to trouble their heads upon the question. Australia, too, we are told, is gliding by insensible degrees into a national life; and, while an alliance between herself and the mother country on present conditions may long continue, it would be highly dangerous to attempt to replace it by a tighter bond. Nor can it be said that the idea of imperial unity, which, so far as regards Canada, dates from the time of Adam Smith, has made rapid progress of a practical kind; nevertheless there is a certain drawing together of the ties that now connect the mother country with the colonies from the increased facilities of communication.

The defence of the vast empire of Great Britain is a subject which Sir Charles Dilke has made his own, and on which he can speak with more authority than probably any other civilian. For some time he has been doing his utmost to awaken the public to a sense of our want of preparation in the event of war breaking out, and now he writes:

"The danger in our path is that the enormous forces of European militarism may crush the old country and destroy the integrity of our empire before the growth of the newer communities that it contains has made it too strong for the attack. It is conceivable that within the next few years Great Britain might be drawn into war, and receive in that war, at the hands of a coalition, a blow from which she would not recover, and one of the consequences of which would be the loss of Canada and of India, and the proclamation of Australian independence. Enormous as are our military resources for a prolonged conflict, they are inadequate to meet the unprecedented necessities of a sudden war."

He devotes a considerable space of the portion of this book which treats of India to its defence against a possible invasion by Russia, and our relations in that connexion with Afghanistan. All this will probably be beyond the ordinary reader; but it is of vast importance to keep the subject before the public. It is melancholy to read that

'it is hardly possible for those who have given careful attention to this subject to realise how little it is understood by many of those in England who are supposed to be authorities

upon the question, and who, to the great danger of the empire, are allowed to throw difficulties in the Indian Viceroy's way."

He insists on the absolute necessity of our being sufficiently prepared to win the first big battle; for if we should lose it, the native states will turn against us.

In his able chapter on "Imperial Defence" Sir Charles pronounces against our relying entirely on our navy in case of war. He points out the impossibility of an effective blockade of the enemy's ports, or of stationing men-of-war at every vulnerable point, and the absolute necessity of sufficient picked troops being ready to cope with an invasion. The possession of innumerable safe posts in all parts of the world forms one of the chief elements of our maritime power, and the necessity for sufficient and properly defended coaling stations is pre-eminent. One of the first objects of our navy in war must be the destruction of the enemy's coaling stations.

On the subject of the danger of our being starved by losing the command of the sea, Sir Charles is both original and convincing. He writes:

"It is not at all certain that if we lost for a time the command of the sea it would be so easy to starve us here at home that no nation would be at the trouble to organise an invasion. The word *investment* has been freely used to describe the condition of partial blockade in which we should have to live if our command of the seas was gone. *Investment* is a military term applied to the early stage of a siege, and means the process of occupying all the approaches to a fortified place so thoroughly as to exclude the possibility of the reception of supplies; but for investment to be fatal it must be complete. The proportion between the mouths to be fed inside and the land defended must be such that sufficient food cannot possibly be produced for the supply of the garrison and the civil population after accumulations have been exhausted; and in order to produce complete investment the besiegers must have a force proportioned to the extent of the circumference which is to be invested; while the military strength of the country within which the investment takes place must have been so broken down that there is no power to raise the siege. The whole of these conditions are not likely to be fulfilled in the case supposed—a struggle of the British Empire single-handed against two naval powers. No doubt we should suffer some reverses at sea in the future as always in the past; but it is difficult to believe that the United Kingdom could possibly be invested in the early stages of a war. The first effect of a naval struggle would be to raise the price of all commodities dependent on sea transport. Our sailing vessels would be laid up, and the least fast among our merchant steamers transferred to other flags. One result would be a considerably increased production of food at home. There would also be an immense sudden importation in view of rising prices. In the eleven days between September 4 and September 15, 1870, Paris was supplied with five months' food; and although the conditions are not the same, still, even in the case of England, the country would to a large extent victual itself in advance by the ordinary operations of trade. Much waste of food would cease through enforced economy, and every inch of soil would be occupied in the production of grain or meat. While great accumulations of food would have taken place at the very commencement of the war, the quantity of food bought and consumed would somewhat diminish, and the United

Kingdom would come much nearer to providing for its own necessary supplies than it has done for many a year. If ever complete investment took place, there would, of course, be hardship; but it is not certain that that hardship would be unbearable, or that we should be starved out of existence. . . . Moreover, even after investment had been attempted, I doubt whether the United Kingdom could be debarred from receiving any supplies by sea."

If we were asked which was the ablest part of this very able book, we should say the chapter on "Indian Defence."

WM. WICKHAM.

Life of Harriet Beecher Stowe. Compiled from her Letters and Journals, by her Son, Charles Edward Stowe. (Sampson Low.)

SEEMING that the public life of Mrs. Harriet Beecher Stowe covers a period of something like forty years, during which time she has been a prominent figure both in literature and in social movement, the biography now published is sure of numerous interested readers in the old world as well as in the new. It is a simple story enough—the record, not perhaps of a great, but at least of a useful and honourable career.

Mr. James Russell Lowell considered Mrs. Stowe a woman of genius; at any rate she was the possessor of high talent, even if a certain lack of clearness of mental perception, which caused her judgment to be sometimes faulty, makes us hesitate to apply to her the word genius. She was an emotional rather than an inspired woman. If we compare her with country-women of her own, we find she had neither the large mental grasp of Margaret Fuller nor the spiritual height and breadth of Louisa Alcott. Yet, within her narrower sphere, she was admirable—an earnest, brave, and pious woman. If she erred in judgment, assuredly she was never false to the highest truth she knew. We read that, when she was ten years of age, she wrote a school composition on the subject, "Can the Immortality of the Soul be proved by the Light of Nature?"; and at thirteen she was "powerfully affected" by reading Baxter's *Saint's Rest*, and "much interested" in Butler's *Analogy*. These, it must be confessed, were not favourable symptoms; but, happily, the seemingly morbid tendency did not survive in her, unless, indeed, some leanings toward the cruder forms of spiritualism, and other occasional exhibitions of over-credulity, are to be regarded as its later development. She was naturally unobtrusive, what is termed a "domesticated" woman—one who loved her family and her home so well that, had she been destined to remain always in the background, she would have been well content. No doubt, fame did please her, while public censure touched her deeply. But she seems to have had no constitutional craving for notoriety of any kind; and, from beginning to end, her own home and family held the chief place in her regard.

Circumstances brought her into prominence. She belonged to a family of clergymen. Her father was the famous Lyman Beecher; six of her brothers were ministers, and her husband was a minister. Unlike most of the American clergy of that day, they were actively interested in the emancipation of the

negroes; and so it came to pass that Mrs. Stowe, both before her marriage and after, lived largely in an atmosphere of Abolition. She came in contact with slaves; she heard much of their sorrows, and witnessed the efforts of her own family in their behalf, until at length she was moved to use her own special talent in the same cause. — *Uncle Tom's Cabin* was the result—a work which, as her biographer says, “was an outburst of deep feeling, a cry in the darkness.” Its effect was instant and great. Public feeling was aroused in a way which nothing else could have aroused it. That outbursts of this emotional kind are perilous need not be questioned. Oftener than not they do more harm than good. But occasionally they are so timely and necessary that they effect some great end. *Uncle Tom's Cabin*, says Mr. Stowe, made the Fugitive Slave Law inoperative. At any rate, it did much to arouse the dormant moral sense of America, and proved a factor, which it is not easy to over-estimate, in the Abolition movement. Other works followed from Mrs. Stowe's pen, only less powerful than *Uncle Tom's Cabin* for the special end she had in view, and superior to it as contributions to literature. In her time, she was the victim of extravagant praise and of equally extravagant censure; and it speaks well for the steadfastness of her character that neither one nor the other spoiled her in the least. From first to last there is the same cheerful outlook upon life, the same fidelity to duty, and the same simplicity.

In a letter written by Nathaniel Hawthorne to Mrs. Stowe in 1863, John Bull is described as “a hardened and villainous hypocrite,” caring “nothing for or against slavery, except as it gave him a vantage-ground on which to parade his own virtue and sneer at our iniquity.” Nevertheless, Mrs. Stowe's own experiences in this country were pleasant enough. She was welcomed enthusiastically on her first visit, which took place when *Uncle Tom's Cabin* was at the height of its popularity, and cordially on subsequent occasions. She found many warm sympathisers with the cause with which she had identified herself, and made many friends. Among these were the Duchess of Sutherland, the Duke and Duchess of Argyll—for in those pre-crofter days the Duke of Argyll was a prominent denouncer of oppression—Lady Byron, Mrs. Browning, George Eliot, and Mrs. Gaskell. It was, of course, the intimacy with Lady Byron which led to the one great blunder of Mrs. Stowe's literary career. That Mrs. Stowe not only believed the story which she told, but also exercised great courage in undertaking to make it known, need not be doubted. Her error was not of intention, but of judgment. Deficient in critical powers, she was not constituted to balance evidence properly. Her action in the Byron matter, like her action with respect to slavery, was an outburst of the emotional kind; but, unlike the other, it was untimely and mischievous. Mr. Stowe treats of this subject in his biography with tact and delicacy.

An eminently characteristic letter from Mr. James Russell Lowell to Mrs. Stowe is printed in this volume. The occasion which called it forth was the publication of *The Minister's Wooing* in the pages of the *Atlantic Monthly*, of which famous magazine Mr. Lowell was

then the editor. In his opinion, *The Minister's Wooing* was one of the best of Mrs. Stowe's works. What he valued in *Uncle Tom*, he says, was “the genius and not the moral”; and he proceeds to discuss at some length the much-debated question of moral purpose in fiction:

“A moral aim is a fine thing; but, in making a story, an artist is a traitor who does not sacrifice everything to art. Remember the lesson that Christ gave us twice over. First, he preferred the useless Mary to the dish-washing Martha; and next, when that exemplary moralist and friend of humanity, Judas, objected to the sinful waste of the Magdalen's ointment, the great Teacher would rather it should be wasted in an act of simple beauty than utilised for the benefit of the poor. Cleopatra was an artist when she dissolved her biggest pearl to captivate her Antony-public. May I, a critic by profession, say the whole truth to a woman of genius? Yes? And never be forgiven? I shall try, and try to be forgiven, too. In the first place, pay no regard to the advice of anybody. In the second place, pay a great deal to mine! A Kilkenney-cattish sort of advice? Not at all. My advice is to follow your own instincts, to stick to nature, and to avoid what people commonly call the ‘Ideal’; for that, and beauty and pathos and success, all lie in the simply natural. . . . There are ten thousand people who can write ‘ideal’ things for one who can see and feel and reproduce nature and character. Ten thousand, did I say? Nay, ten million. What made Shakespeare so great? Nothing but eyes and—faith in them. The same is true of Thackeray. I see nowhere more often than in authors the truth that men love their opposites. Dickens insists on being tragic, and makes shipwreck” (pp. 333-34).

Wise and suggestive words truly, even if marred, as much of Mr. Lowell's criticism is marred, by over-statement. He sacrifices too much to fine telling phrases. That concluding sentence about Dickens, for example, contains an element of truth as part of a comparison between Dickens, on the one hand, and Shakespeare and Thackeray on the other; but to say he “makes shipwreck” is a vivid statement in excess of the truth. This same letter abounds in “potted wisdom,” such as—

“Let your moral take care of itself, and remember that an author's writing-desk is something infinitely higher than a pulpit” (p. 335). . . . “As for ‘orthodoxy,’ be at ease. Whatever is well done, the world finds orthodox at last” (p. 335).

Other letters, hardly less interesting than the foregoing, may also be found here—from Mr. Ruskin, from George Eliot, and from Dr. Holmes.

Several admirable portraits adorn the volume, not the least interesting of which is that of Prof. Stowe. What we see in this portrait, and what we are told in the accompanying pages of this scholarly man, make us wish to know more. If there is a fault to be charged against the biographer, it is that he has been too reticent about everyone excepting the subject of his book. His father, at least, might with advantage have been more fully displayed.

To read the private history of a simple-hearted and faithful woman such as Mrs. Stowe is naturally agreeable and profitable; and the lucid, temperate, and unobtrusive manner in which the Rev. Charles Edward Stowe has set it before us enhances the

benefit greatly. He has avoided the pitfalls which beset biographers, with signal success. Over-minuteness, over-statement, cowardly or dishonest suppression of unpleasant truths—none of these is to be found. Instead, we have a plain narrative of facts, well arranged, and well set forth, with a good critical perception of fitness and proportion, all which merits are the more noteworthy in the case of a son writing the biography of his mother—an undertaking, one would think, peculiarly difficult.

WALTER LEWIN.

Lux Mundi. Edited by Charles Gore. (John Murray.)

THE origin of this “series of studies in the religion of the Incarnation” is the first thing to be noted about them. The eleven contributors, most of them by this time leaders of High Church opinion in the Anglican Church,

“found themselves at Oxford together between the years 1875-85, engaged in the common work of university education, and compelled for their own sake, no less than that of others, to attempt to put the Catholic faith into its right relation to modern intellectual and moral problems.”

Lux Mundi, therefore, the result of their attempt, is an “effort on behalf of the Christian creed in the way of explanation” by men of proved ability and learning, whose peculiar position as Oxford tutors has compelled them to study the problems of modern philosophy and modern science more candidly and thoroughly than is possible to the clergyman engaged in parochial work; and this will gain for them a respectful hearing from many who are accustomed to ignore Christian apologetics altogether. The essayists, moreover, taken as a body, can claim to speak for the most active, if not the most powerful, section of the English Church. Their volume may almost be called a manifesto of the High Church party.

These facts prepare us for a remarkable volume, and we are not disappointed. No sort of literature is more eagerly shunned by the casual reader than the second-rate religious essay; but in compensation, when work of real originality and conviction is produced, he is even more interested and moved than the professional theologian. *Lux Mundi* will be widely read. The learning, the literary gifts, the philosophical grasp of the authors, are undeniable; and their earnest sincerity, their missionary spirit, gives their writing a strength and directness unattainable by the mere scholar. Their method, also, is popular; it is not too rigorous and scientific; the new views put forward are not insisted upon so fiercely as to disconcert and turn back timid readers.

To attempt a detailed criticism of the twelve essays in this volume is impossible; we must be content to point out their meaning as a manifesto of High Church views. It is the position taken up by the writers on inspiration that is new and important. They re-state and re-model the current orthodoxy, in deference to two movements of modern thought which hitherto their party in the English Church has not, as a party, admitted to be reconcilable with orthodoxy. Canon Moore, Mr. Talbot, Mr. Illing-

worth, and Mr. Gore, accept the theory of evolution in more or less general terms. They do not deal with the theory in its relation to physical science, except indirectly; but they accept and welcome it as spiritually and historically applicable to religion. The philosopher has often smiled at the implicit evolution latent in many of the writings of even orthodox divines, and noted with satisfaction the insensible advance of the spirit of the age; but in *Lux Mundi* he will find the theory explicit. The authors entertain the angel awares, and rejoice in the angelic nature of the visitant. Secondly, the essayists, without committing themselves to any results, recognise the importance and necessity of the scientific criticism of the Old Testament; they cordially, and opportunely, bless the work of Canon Cheyne and Canon Driver, and even quote with approval from Prof. Robertson Smith; they contend that:

"The Church cannot insist upon the historical character of the earliest records of the ancient Church in detail, as she can on the historical character of the Gospels or the Acts of the Apostles."

The question has to be asked as to the earlier part of Jewish history:

"Does it pass back out of history into myth? In particular, are not its earlier narratives, before the call of Abraham, of the nature of myth, in which we cannot distinguish the historical germ, though we do not at all deny that it exists?"

The theory of evolution is applied by the essayists historically and philosophically. Mr. Illingworth's essay on "the Incarnation and Development" is a bold and striking enforcement of the view that "no sooner was the incarnation accomplished than it flooded the whole part of Greece no less than Judaea with a new light." Both Mr. Talbot and Mr. Gore shrink somewhat from this position, and even clash with it occasionally. The essayists have not striven after strict and logical agreement with each other, nor apparently made any effort to detect inconsistencies, and suppress contrary and wayward currents of thought, which increase the charm and suggestiveness of the individual essays, but undoubtedly obscure the meaning of the book as a whole. The hostile critic, when Mr. Illingworth speaks of the Greeks as inspired and talks of the discoveries of science as revelations, will easily confute him out of Mr. Talbot's "Preparation in History for Christ"; and Mr. Gore and Canon Moore cannot always be reconciled; but on the whole the common desire and tendency of these four writers is to insist that "the pre-Christian religions were the age-long prayer. The incarnation was the answer."

Canon Moore applies evolution to the philosophy of religion in a paper on "The Christian Doctrine of God." His essay makes us painfully conscious of the loss sustained by his recent death. It contends that evolution

"restores the truth of the Divine immanence which deism denied. . . . Science had pushed the deist's God farther and farther away; and at the moment when it seemed as if He would be thrust out altogether Darwinism appeared, and, under the disguise of a foe, did the work of a friend. It has conferred upon philosophy and religion an inestimable benefit, by showing us that we must choose between two alternatives."

We have only one remark to make upon Canon Moore's argument. In making the claim that the Christian doctrine of the Trinity answers the two demands of reason for a unity of the reasonable and for the immanence of the reasonable in nature, he occasionally forgets that the Christian doctrine is a mystery; "the unsolved contradiction of non-Christian thought" is recognised and accepted in the Christian doctrine, but not solved. It remains a mystery.

But we must pass on to Mr. Gore's recognition of the importance of modern criticism of the Old Testament. As regards the mythical character of the opening chapters of Genesis, the possibility of "erroneous anticipations" in the prophetic writings, and of editing and idealising in the historical books, he speaks quite clearly. But he does more than this. He is aware of the folly of those apologists whose ignorance of the nature of scientific proof permits them to assert that the Old and New Testament books are equally verifiable, and he perceives that their one reasonable argument for insisting on the equal historical reality of both canons is the plea that Christ pledges Himself to the accuracy of the Old Testament. Mr. Gore answers this plea by arguing that Christ "shows no signs at all of transcending the science of His age," and "shows no signs at all of transcending the history of His age."

It is clear that the authors of *Lux Mundi* have been moved by a very earnest desire to recommend the truth of their religion to minds at present alienated. Their position at Oxford has made them alive to the fact that, speaking generally, their Church does not draw into the ranks of her ministry the ablest and strongest minds of the nation. The orthodox theory of inspiration is largely responsible for this. The classical education England has preferred in the past to insist upon has continually kept before the minds of the educated the falseness of a theory which denies any inspiration to the literatures and histories of Greece and Rome. The young man who has been led back from scepticism by "a chorus-ending from Euripides" to what Canon Holland so eloquently defines as faith—to some measure of communion with a living god, if only the god of Socrates—may well shrink from declaring even implicitly that this literature which has saved him was after all unnecessary to his salvation.

We have no space to criticise Mr. Otley's exhaustive and learned treatise—it is much more than an essay—on "Christian Ethics," and we have omitted all reference to the distinctively High Church essays—those on the Church and the Sacraments. Mr. Lock's paper we do not admire. A controversial argument is useful only in so far as it recognises its opponent's point of view. Mr. Lock's essay is unsatisfactory, because it continually draws from premises with which we all agree deductions which many of us entirely dissent from. Mr. Lyttleton, in his treatment of the Atonement, leaves out the question of the personality and power of the evil spirit—an omission to be noticed in all the essays. Moreover, we should like him to examine more rigorously McLeod Campbell's finely expressed explanation of Christ's sufferings as "a perfect Amen in humanity to the judgment of God on the sin of man." Is it

credible that the Deity should demand any repetition or doubling of the awfulness of sin on His own account? Does not the idea involve the immoral confusion between sin and suffering? Mr. Lyttleton feels very strongly the inadequacy of much popular teaching on the Atonement, but he scarcely succeeds himself in getting above it. His essay is rather a useful survey of the problem than a fresh contribution to its solution.

RONALD BAYNE.

The Marriages of the Bourbons. By Captain the Hon. D. Bingham. In 2 vols. (Chapman & Hall.)

THIS is an interesting book, a very interesting book; nor can it be regarded as anything but a "happy thought" which has led Capt. Bingham to string together the Bourbon marriages into an almost continuous story. And if some of the pearls thus chapleted are strange, and some grotesque; and if their strangeness and grotesqueness become all the more striking from juxtaposition—why, even so, the result has an undeniable fascination.

While describing the book as interesting, it is, however, only right, I think, to warn the "general reader," for whom, after all, such books as this are written, that the first sixty pages are scarcely a fair sample of what comes afterwards. For in those earlier pages the author is merely chronicling, and, as it were, in short-hand. He is rapidly tracing the descent of the Bourbons from St. Louis, and carrying the family record, at high speed, to the sixteenth century. But when once that point is reached—when once he begins to enter into the negotiations that led to the marriage of Anthony of Bourbon with Jeanne d'Albret, when once he is dealing with royal Bourbons who held sway, if only in the little principality of Navarre, then his pace slackens. He takes time to look about him, culls from the wayside here and there such flowers of anecdote—"foul-flesh'd agaries of the holt," one is sometimes tempted to call them—as come in view, and is altogether an erudite, lively, and amusing companion.

And what a curious medley of marriages these Bourbon marriages are, and how oddly assorted some of the royal couples! Policy, not love, brought nearly all these people together; and, alas! even in the few cases where love had a hand in the match, the results were scarcely more satisfactory. Jeanne d'Albret had suffered a good deal of persecution, including a mock marriage to the hated Duke of Cleves, before she was allowed to marry Anthony of Bourbon; but she scarcely found an ideal husband in that vacillating, weak, pleasure-loving prince. Neither did the Grande Mademoiselle's constancy obtain adequate reward when, after long years of weary waiting, Louis XIV. graciously permitted her to give her hand, and what he had not filched of her fortune, to Lauzun, for Lauzun treated her shamefully. "Vanity of vanities," one is tempted to cry with the Preacher when reading these records of the great ones of the earth. Their power, their pleasures, and their loves—how much of these were vanity! But of all vanities their policy was, perhaps, the lightest.

So little seems to come of it! And, even when something does come of it, that some-

thing is so different from what had been purposed and anticipated. The young Prince of Béarn, afterwards Henry IV., is married to Marguerite de Valois; and these ill-starred nuptials, far from depriving the Huguenots of their natural chief, send him back to their camp with store of St. Bartholomew memories, and the knowledge that he has a wife whom no man can honour. Later, being king, he marries Marie de Médicis; and the breath is scarce out of his body when she sets herself to reverse his cherished policy, courts the Spanish alliance, and ultimately arranges that her son, Louis XIII., shall marry the Infanta, known in French history as Anne of Austria. Strange nuptials these between the cold-blooded lad and his child-wife—nuptials only paralleled for strangeness by those in much later years between the Dauphin, afterwards Louis XVI., and Marie Antoinette. And here again—I am speaking of Louis XIII.'s marriage—there are political previsions falsified, and hopes unrealised. But so it is all through; and so it is especially when Spanish marriages are in question, whether in the days of Louis XIV., or in days that are almost our own. Everything in these matrimonial alliances is sacrificed to policy, and the results, so far as policy is concerned, are mainly null or adverse.

All such matters Capt. Bingham sets forth duly; for this book, it must be understood, covers wider ground than the title would strictly imply, and embraces, not only the marriages of the Bourbons, but what brought about the marriages, and what came of them—nay, goes beyond, and includes, with equal fulness of detail, the marriages “of the left hand,” which were so many and important in the reigns of Henry IV., Louis XIV., and Louis XV. Indeed, if one has to hint a fault, it is that, with a subject tending naturally to discursiveness and repetition, the author occasionally goes out of his way to treat of matters—as, for instance, the career of the epicene Chevalier d'Éon—with which he is really but very indirectly concerned. Such digressions might, perhaps, have been spared—though there is no fault to find on the score of their general interest—and a little more attention bestowed on some of the Bourbons of the second plane, and, notably, on the House of Condé.

To Marie Leczinska, again, if one must indulge in one's little carplings, I think Capt. Bingham scarcely does full justice. Poor Marie Leczinska! When her father, Stanislas Leczinski, the deposed and exiled king of Poland, received Louis XV.'s proposals for his daughter's hand, it is said that he rushed into the room where she and his wife were sitting, and cried, “Let us go down on our knees and thank God.” But, from the first, matters can hardly be said to have gone more than fairly well with the royal couple. She was pretty, rather piquant than beautiful, older than her husband, greatly attached to him; while he, even in the earlier days, if we are to believe what the Maréchal de Villars told the queen herself, did not really love her. So, after she had borne him some ten children or so, he went his way, which, as we all know, was a way not strictly edifying. Whereupon Capt. Bingham observes: “There was this much excuse for Louis XV.: the queen, who was seven years older than himself, was incapable

of either amusing or advising him, and the consequence was that in time he grew weary of her society.” “Incapable of amusing him”—I think that is a hard saying. The woman was clever, fond of reading. She knew five languages. With mother-wit she was fully dowered. A mere simpleton she emphatically was not. Let us hear what is said of her by Horace Walpole's friend and strange lover, Mme. du Deffand, whose pen, as a rule, dropped verjuice rather than honey:

“She is very clever, has a kind heart, a sweet temper, and an interesting face. From her education she derives a piety so true that it has become the ruling feeling of her heart. She loves God, and only a little less all that is lovable. She knows how to ally what is pleasant with what is grave. . . . With an extreme sensibility she combines the most admirable purity of conduct, and with the greatest modesty a desire to please so strong that it should of itself insure success. . . . Her discernment is such that she at once perceives failings and follies; but of her goodness and charity she bears them without impatience, and rarely allows herself to indulge in a smile. . . . The respect she inspires springs rather from her virtues than her dignity. It neither chills the soul nor the senses. When speaking to her the minds retains all its freedom, and this springs from the penetration and delicacy of her own mind. She apprehends so quickly, and with such fineness of intuition, that it is easy to impart to her any idea without departing in aught from the circumspection due to her rank.”

“Charming” is one of the adjectives applied to the queen by Mme. du Deffand; and no doubt she failed to charm Louis XV. But was he charmable by such means—all womanly and good—as she had at her disposal? Was he charmable by any means that would have kept his indolent, flaccid, inherently ignoble nature from falling into decay and gangrene? There are certain creatures, as we know, that will not “hear the voice of the charmer, charm he never so wisely”; and that cannot rightly be set down as the charmer's fault. We should hesitate before making Marie Leczinska responsible for the mean vices, the moral atrophy, of Louis XV.

FRANK T. MARZIALS.

THE ORIGIN OF PRINTING.

L'Origine Tedesca e l'Origine Olandese dell'Invenzione della Stampa.

La Stampa in Venezia. By C. Castellani. (Venice: Ongania).

A few years ago the question of the place of invention of printing with moveable types seemed to be regarded as settled in favour of Mainz. But, in 1882, Mr. Hessels made a fresh and very effective attack on the Mainz claims, which he followed up in 1887 with a series of letters in the *ACADEMY* (afterwards reprinted as a volume), maintaining the thesis that Haarlem, not Mainz, was the birthplace of printing. Signor Castellani's pamphlet is in the nature of a reply to Mr. Hessels.

The problem under discussion is briefly as follows. Ancient traditions, of greater or less value, variously ascribe the invention of printing with moveable types to Gutenberg at Mainz or to Coster at Haarlem. The earliest

printed books and sheets which we can accurately or approximately date, certainly come from Mainz. On the other hand, the earliest clear account of the invention, printed in the Cologne Chronicle (1499) on the authority of Ulrich Zell, who came out of Mainz, is to the effect that the art was first invented at Mainz in 1440, and was improved during the next ten years, that in 1450 they began to print, and that the first book they set to work on was the (Mazarin) Bible; that though the art, as it is nowadays (*i.e.*, in 1499) employed, was invented at Mainz, “the first prefiguration of it” was invented in Holland “from the *Donatuses*, which were printed there before that time” (1440). *Donatuses*, it may be remarked, were little school-books for teaching children grammar.

The question arises—What was this “first prefiguration” which was unlike the art as afterwards developed, and so unlike that, compared with it, the other was a new invention? According to some the “prefiguration” is to be seen in printing done from wood-blocks on which the text was carved. According to others the “prefiguration” is a well-known group of books and sheets (often called “Costeriana”), of which in all forty-seven different ones are known (a list of them is in Hessels's *Haarlem*, p. 25). All forty-seven are printed with one or another of eight kindred founts of type. Most of them are printed badly, and in what at first sight seems to be a rudimentary style. They might well enough be called a “prefiguration” of the Mainz work so far as style of craftsmanship is concerned, and twenty-one of them are *Donatuses*. They seem therefore to fit Zell's account very accurately.

There is, however, one serious objection to so regarding them, and this is that we have no internal indication of their being as old as this assumption requires. Five of them (Hessels, 25 and 39—42) contain the name of Pius II., and cannot have been printed till after 1458 and not improbably some years after. We know that one copy of H. 40 was purchased between 1471 and 1474, and another copy is rubricated 1472.

At present no argument has been brought forward which compels and constrains our judgment. We may believe that printing (in the modern sense of the word) was invented at Mainz and thence introduced in a rather crude form into the Low Countries; or we may agree with Mr. Hessels and believe that the Costeriana are of all dates stretching back from 1472 to before 1440. If only Mr. Hessels had not been so anxious to “score off” Dr. Van der Linde, and had written his *Haarlem no! Mentis*, &c., with a view to the clear statement of his theory and that only, he would have advanced his own cause much more than he has done. Castellani's very clear and unpolemic statement of the opposite case is far more convincing than Mr. Hessels, simply because of its lucidity. He has no difficulty in showing that the consensus of antiquity is in favour of Mainz. Castellani and Hessels should be read as mutually complementary and corrective.

In re-reading Mr. Hessels's articles I have again noticed a serious misrepresentation of one of the late Henry Bradshaw's positions with regard to the question under discussion. Chapter viii. is headed “Were the ‘Cos-

teriana' printed at Utrecht?" and in it is the statement that

"Mr. Bradshaw suggested Utrecht as the place where the Costeriana had been printed, and the period 1471—1474 as the approximate date of their origin."

In Campbell's *Annales de la Typographie Néerlandaise* (p. 517) there occurs this heading, "La Prototypographie Néerlandaise (à Utrecht?)" That "à Utrecht?" Mr. Bradshaw again and again described to me as a hopeless misconception of his meaning. He said that he did not desire to ascribe the printing of these things to Utrecht or to the date 1471—1474, but that until further evidence arose he was obliged to leave them where he first found them. His words are (*Founts of Type*, p. 6)—

"I am compelled to leave the *Speculum* [and its fellows] at Utrecht until I know anything positive to the contrary; because it is at Utrecht that the cuts first appear, cut up into pieces, in a book printed by Veldener at that place in 1481. . . . As the *Speculum* compels us to place them (the so-called 'Costeriana') at Utrecht, and before 1481, so the *Yliada* enable us to throw back the date of execution at least to 1471-74."

Thus both Mr. Hessels and Dr. Campbell fail to see Mr. Bradshaw's point. If anyone will take the trouble to read Mr. Bradshaw's *Founts of Type* (now reprinted in his collected papers), and then Mr. Hessels's *Haarlem*, he will see the difference between bibliography as an exact science and bibliography of the unreformed, pugnacious school. Mr. Hessels gives reasons for thinking it possible that the "Costeriana," or some of them, were printed at Haarlem. Mr. Bradshaw would say that, however probable this may be, the earliest place in which we actually *know*, "from printed or written documentary evidence found in the volumes themselves," any of the Costeriana printing materials to have been used is Utrecht. Mr. Hessels has brought forward no evidence admissible in Mr. Bradshaw's eyes to change this state of things. When Mr. Bradshaw left the Costeriana at Utrecht, he did not mean that they were not printed at Haarlem. They may have been. Nobody knows for certain whether they were or not; but some of their apparatus certainly was used at Utrecht, and that is the last certainty we possess.

I have left myself no space to speak of Signor Castellani's pamphlet on the history of Venetian printing. It is in the nature of a sketch of the subject down to the year 1515, when Aldus Manutius died. In the first part the author destroys the Pamfilo Castaldi myth. In the remainder he sketches the outline of the true history. A number of valuable documents from the Venetian archives are printed at the end. Every student of the history of printing should make himself acquainted with the contents of both Signor Castellani's pamphlets.

W. M. CONWAY.

NEW NOVELS.

Suspense. By Henry Seton Merriman. In 3 vols. (Bentley.)

On the Children. By Annie Thomas (Mrs. Pender Cudlip). In 3 vols. (White.)

A Lady Horsebreaker. By Mrs. Conney. In 3 vols. (Hurst & Blackett.)

William Orleigh. By Eamé Hope. In 2 vols. (Remington.)

Dick Chichester. By E. M. Roach. (Bristol: Arrowsmith.)

Lal. By L. Lathrop and Annie Wake-man. (Bristol: Arrowsmith.)

A Fairy Godfather. Edited by J. A. Good-child. (Remington.)

MR. MERRIMAN'S *Suspense* might be described as the apotheosis of the special correspondent. It is all about a very valiant man, Mr. Theodore Trist, whose courage in the field was equal to that of Skobelev, and who at the same time distanced all other newspaper correspondents by the brilliancy of his descriptions and the vigour of his literary style. The author is so enamoured of war correspondents in general that he describes them as soldiers, statesmen, critics, writers, and explorers in one. This novel, of course, is not all about war. There are, in fact, three lady characters in it who are all in love with Trist the incomparable. Mrs. Wylie, the eldest, is the widow of an admiral, and she takes an almost motherly interest in him. Mrs. Houston, his second admirer, is also a widow, but young and beautiful. She compromises herself in order to force a declaration from him. Thirdly, there is Miss Brenda Gilholme, the most charming of the three, who "lets concealment, like a worm in the bud, prey on her damask cheek." Altogether, Theodore's love affairs promise to become very entangling, when the Gordian knot is cut by his death at the siege of Plevna, after an exhibition of conspicuous bravery. Although Mr. Merriman has somewhat overcharged the portrait of his hero, *Suspense* is a novel of considerable merit. It is excellently written, and contains many passages of genuine interest. On one occasion, when the author is called upon to deal with a scene degrading to human nature, he declines to make his work "realistic."

"There is assuredly nothing to be gained," he remarks, "by dredging human nature, . . . by flaunting the seamy side before the world. This volume may fall into the hands of some young woman, or some youth, to whom man is still something of an ideal. God forbid that any word of mine should dispel illusions which, though they be but hollow, are at least joyous."

Very attenuated in substance is Mrs. Pender Cudlip's *On the Children*. All three volumes are extremely short; and, even so, the material has been eked out terribly. Add to this that the story has evidently been written in great haste; for on p. 78, vol. iii., Mrs. Roche says to her son, when he tells her of the girl he is going to marry, "This is the first I have heard about her," whereas only some twenty pages before, in the same volume (p. 55), he had fully described her. As its title implies, the novel is concerned with the sins of the fathers and the mothers (perhaps more especially the mothers), and the manner in which they are visited upon the children. A

very shady collection the older people are, while among the younger there is an impossible change of character in the pseudo-Lord Rollamore. The Kilburns and the Maunders are good; but they are not sufficient to redeem the story, which is so poor that the sooner it is forgotten the better. Mrs. Pender Cudlip can give us work far superior to this.

A new writer, so far as we remember, greets us in the author of *A Lady Horsebreaker*, whose book, it may be said at once, deserves a word of cordial welcome. It may seem a little far-fetched to make a heroine of a horsebreaker, but the beauty and attractiveness of Hester Duke would condone a great deal. Two men are in love with her—Archibald Douglas and Geoffrey Travers, the latter a soldier of merit, who has gone through much service. Travers is the lover favoured by the lady, and Douglas "plays it very low down" indeed upon him in order to thwart his plans. Geoffrey goes out to India in despair, and when he returns endeavours to gain the affections of Hester; but she rejects him with scorn, believing him to be actuated by mercenary motives, and little knowing how he has been grossly deceived all through by Douglas. During Travers's absence, the pretty horsebreaker's mother has succeeded to the title of Lady Cairnfall, and to a large income; but of this change in Hester's fortunes Travers is wholly ignorant. In the end everything turns out as it should, but not until there has been a good deal of sifting of character. Mrs. Conney's story is pleasantly and agreeably written.

In our judgment, *William Orleigh* is a profound mistake. It is a controversial novel pure and simple, and even in the hands of a Scott or a Thackeray such a work must become wearisome. As Miss Hope is neither, her task in dealing with social and theological problems becomes doubly difficult. No doubt it is easy to pick flaws in the character of Robert Elsmere, and sometimes this is skilfully done; but beside him William Orleigh is a poor, if orthodox, creature. Miss Hope is unjust to classes through individuals, and one would be as loth to believe that all Socialists were like old Orleigh as that all believers in the dogmas of the English Church were as priggish as his son. There is a good deal about the disestablishment of the Scotch Church which might well have been relegated to a polemical pamphlet, though it would not have proved very effective even in that form. William Orleigh's fairness and judgment in political matters will be apparent from his remark that a Radical is one "whose political creed blights and destroys all proper feeling." A number of people who figure in this story will be recognised through their thin disguises, and it seems superfluous to speak of the eloquent Canon L—— and the great preacher Mr. S——. Why Aberdeen should appear as "Aderben" is also a mystery.

Another political story confronts us in *Dick Chichester*, which relates the wooing of a county by the hero in the Conservative interest. What a pity it is that writers will not either leave these debateable questions alone, or treat them merely as portions of the narrative, without bias! Here we have Mr., Mrs., or Miss Roach denouncing the disestablishment of the Irish Church as a sacrilegious act;

eulogising Mr. Disraeli's leadership of the Conservative Opposition, and his "grasp of the forces at work in modern life"; and gloating over the resignation of Mr. Gladstone's wicked Ministry in 1874. This is a foolish way of writing novels, when readers naturally include all shades of political opinion. Moreover, all books of such a character, however ably written, can only enjoy an ephemeral reputation. But *Diok Chichester* is in the unfortunate position of being political without being clever.

The rough, wild life led at San Francisco about half a century ago is strikingly depicted in *Lal*. The heroine is a little girl made fatherless by one of those tragedies which, in the early days of the settlement of Western America, were of frequent occurrence. The murder is taken up by one Berkeley Howell, who leaves no stone unturned to bring the assassin to judgment. The story is powerfully written, and has many points of interest in addition to the strange incident with which it opens.

A charming volume is *A Fairy Godfather*, half fairy-tale and half in the vein of the ordinary novel. Mr. Goodchild has a delicate touch, and he occasionally gives utterance to phrases which are very effective.

G. BARNETT SMITH.

SOME TRANSLATIONS.

The Poets and Peoples of Foreign Lands. By J. W. Crombie. (Elliot Stock.) In this pleasant little volume Mr. Crombie has collected five essays on popular poetry. Two of them deal with Andalusia, one with its Arabic the other with its Spanish verse; the third tells of Provence and of Mistral. The two last introduce us to more northern poetry—to the Low German of Klaus Groth of Ditmarsh, and to the Dutch of Van den Wildenborch. In all, excepting that on the Folk-Poetry of Spain—the authors of which are unknown, which seems to grow unconsciously rather than to be spontaneously produced—Mr. Crombie adds to the interest of the poetry biographical details of the author, and thus greatly increases the charm of his essays. As a translator of verse we cannot place him in the very highest rank. There is too much sameness of manner in his versions; he is not literal enough; he constantly puts a more abstract term for a concrete one, and thus misses the force and directness of the original. But we have little fault to find with his critical remarks. He does not exaggerate the merits of his originals. As he justly says, with the exception of the improvised funeral dirges, nearly all popular improvisations are "remarkable for their wit rather than their pathos"; but in well-turned compliment they are often happy. We think that he hardly does justice to Provençal, though we fully assent to the vast superiority of Mistral's "Miréio" over his "Nerto." But the Provençal revival has given birth to the Catalan, and this to the Gallegan; and we cannot see that true poetry is much less likely to arise in these dialects than in French or Spanish. It is indeed most difficult to account for "the subtle sort of beauty" that lurks in dialect. What is it that makes Barnes delightful in his Dorset dialect, while he is below the average in his English poetry? So we are deeply moved by many a song and poem in the patois and dialects of France, while the same rendered into French by their authors leaves us cold and uninterested. Still, masters like Tennyson can please us almost equally in dialect and in the most refined and

polished strains of the language. We suggest to the readers of this volume to amuse themselves in trying to explain this little paradox.

Rubaiyat of Omar Khayyam. Translated by Justin Huntly McCarthy. (David Nutt.) It was, perhaps, inevitable that the discovery of such a windfall as the late E. Fitzgerald's *Omar Khayyam* should lead to a quantity of false enthusiasm. A sort of mystic cult is set up in these cases, and the inner circle claims to have a key to all sorts of secret beauties and truths. Some shock, however, will have been given to the *engouement* of ardent Umarites by Mr. Huntly McCarthy's prose version of about 1800 stanzas attributed to their oracle. These are as unlike anything to be found in Fitzgerald as Hobbes's *Iliad* is to Pope's or to the original Homer. If Omar Khayyam was the rollicking ruffianly sot represented in the greater part of these tetrastichs, he need give his heretofore admirers no further concern. It may, however, be permitted to doubt whether he is any more responsible for Mr. McCarthy's work than he was for Fitzgerald's. The book, moreover, is somewhat disfigured by affectation; and the trick of printing, from beginning to end, in nothing but capital letters makes it as fatiguing to read as a type-written MS.

The Dramatic Works of Jean Racine: a Metrical English Version. By R. B. Boswell. Vol. i. (Bell.) It is next to impossible, we imagine, to make Racine really interesting in an English dress. The extreme triteness of the thought conceals itself somewhat, as Mr. Boswell says, under the grace of the original diction. But transposed into English blank verse—even when the thing is done, as here, with a good deal of skill and force—the dramas are wearisome. The "play of contending emotions" seems tame, and the "analytical and argumentative vein" is certainly Euripidean, without the grace and pathos with which Euripides relieved it. Whether Corneille, Molière, and Racine's names can justly be called "not unworthy of comparison with those of Sophocles, Aristophanes, and Euripides," seems to us doubtful. We incline to think that Molière alone can take that rank. The biographical notice prefixed to this volume has the merit of brevity, and is all to the point. Perhaps a little more attempt at sketching Racine's character as well as the incidents of his life would have been welcome. The blank verse is far too monotonous in its cadence: a fault which lies not so much with Mr. Boswell as with the nature of his task—the conversion of rhyming Alexandrines into a metre which is nothing if not varied. Here is a specimen, from the speech of Antigone in "Les Frères Ennemis," act iii., scene 3 ("Je courais pour fléchir Hémon et Polynice").

"I ran to call back Hæmon and your son,
But ere I started they were far ahead;
They heard me not, and vainly did I call
With cries of anguish on the name of each.
They both flew swiftly to the battle-field;
And, as for me, mounting the ramparts' height,
I, with the people there, watch'd in alarm,
That seemed to freeze our blood, the thickening
fray."

One can feel the couplets through the blank verse. Sometimes the verse itself halts, as in a later line in the same speech:

"Thus speaks he, and therewith deals the death
blow."

But, as a rule, it has vigour without variety. When the dialogue is broken, the bright consciousness of the French is certainly not reproduced—e.g. (act iv., scene 3).

"Joc. Mon fils, son règne plait.
Pol. Mais il m'est odieux.
Joc. Il a pour lui le peuple.
Pol. Et j'ai pour moi les dieux."

"Joc. My son, the people love his rule.
Pol. 'Tis hateful. To me
Joc. They support him.
Pol. And the gods
Back me."

This is altogether ugly. The best passage is, perhaps, the soliloquy of Hermione in "Andromaque," act v., scene 1; indeed, all through this play Mr. Boswell does better than elsewhere. Does he not a little misconceive the French, in rendering (act i., scene 2)

"Hécube près d'Ulysse acheva sa misère."
"Ulysse made the cup of misery
O'erflow for Hecuba?"

Ruy Blas. Translated from the French by W. D. S. Alexander. (Digby & Long.) Mr. Alexander dedicates his translation to the memory of Victor Hugo, whom he holds "the greatest French poet of modern days"—a cautiously vague estimate, for "modern" may mean anything, from a decade to two or three centuries. He is right, we think, in rating *Ruy Blas* highly (see Pref., p. ix); but wholly wrong in seeing in Don Quixote nothing but "the vain-glorious martinet and fop, who brings upon his own head the punishment of his egregious vanity and folly." This is the kind of insight that is sometimes shown by people who see in Don Quixote only an old fool, and in Falstaff only a fat old sensualist. Victor Hugo knew his business too well for this. The translation endeavours to follow the original metre—i.e., it is in rhymed Alexandrines, except of course the song overheard in Act ii. (*à quel bon entendre?*)—a gem sorely flawed in being "set" in English, and followed by a laughable misprint in the stage direction. The Alexandrines are better; but, somehow, they have not the tragic ring, in English, which they give out in French, e.g. (p. 98):

"Revenge against the Queen! O cruel fate! and
must
I in her eyes become an object of disgust—
A vagabond—a villain with a double face—
A perjured hound, dishonouring both name and
race!
I shall go mad! With thickening horrors thus
surrounded,
Reason seems tottering—is clouded and con-
founded."

The best scenes in the translation are, we think, those where Don Caesar bears a considerable part. But, owing in the main to its unfamiliar form, the translation could hardly be read by any Englishman with so much pleasure as Mrs. Newton Croeland's version in Bohn's series. There is a bad misprint in l. 15 of p. 148.

NOTES AND NEWS.

MESSRS. SAMPSON LOW announce that they hope to publish Mr. Stanley's account of his recent expedition in the course of May. The book will be in two volumes, entitled *The Darkest Africa*: and the Quest, Rescue, and Retreat of Emin, Governor of Equatoria. It will also be issued simultaneously in America, France, Germany, Italy, Spain, and Scandinavia.

WE hear that Mr. George Meredith intends to issue a new novel very shortly.

MR. EDMUND GOSSE's selection from his early volumes of poems, collected under the title of *On Viol and Flute*, will be published at Easter by Messrs. Kegan Paul, Trench, Trübner & Co. It will be adorned with two original designs—a frontispiece by Mr. L. Alma Tadema and a tail-piece by Mr. Hamo Thornycroft, the execution of which has been the cause of delay in the publication, originally announced for last Christmas.

Messrs. LONGMANS will publish immediately *The Seat of Authority in Religion*, by Dr. James Martineau. In this work the author attempts to make clear the ultimate ground of pure religion in the human mind, and the permanent element of the religion of Christ in history. It is addressed to the requirements, not of specialists, philosophers, and scholars, but of educated persons interested in the results of modern knowledge.

THE item of chief literary interest in the forthcoming number of the *Universal Review* is, we understand, an epitome of Count Tolstoy's latest story—as yet unpublished—"The Creutzer Sonata." We are informed that this epitome has been made with Count Tolstoy's sanction and from his original manuscript, and embodies the author's latest corrections. The paper will be illustrated with a reproduction in colours of Kepin's celebrated picture of Count Tolstoy ploughing, and by two photographs of the novelist taken in 1876 and 1886.

THOSE who have been attracted by Mr. Rudyard Kipling's recent contributions to periodical literature, but who have not come across his writings published in India, will be glad to hear that perhaps the best of these—a collection of military stories entitled *Soldiers Three*—will shortly be issued here by Messrs. Sampson Low.

MR. A. PATCHETT MARTIN has edited a collection of Australian "Bush" stories, which will contain original contributions from Mrs. Campbell-Praed, "Tasma," Mr. Lance, and Messrs. Hume Nisbet, Marriott Watson, Edmund Rawson, and Dr. Mannington Caffyn. The volume, which will be entitled *Under the Gum Tree*, is in the press, and will shortly be published by Messrs. Trischler & Co.

A POLITICAL and social novel by Lady Florence Dixie, entitled *Glortana*; or, the Revolution of 1900, will be published shortly by Messrs. Henry & Co.

MESSRS. SAMPSON LOW have in the press *Nelson's Words and Deeds*: a Selection from his Despatches and Correspondence, edited by Mr. W. Clark Russell.

MR. T. FISHER UNWIN announces, as the first volume of an "Adventure" series, *The Adventures of a Younger Son*, by E. J. Trelawny, illustrated with several portraits and an autograph letter. Mr. Edward Garnett has written an introduction.

MESSRS. SONNENSCHEIN will publish immediately, under the auspices of the National Radical Union, a second series of Home Rule Speeches, by Mr. Joseph Chamberlain.

THE Clarendon Press will issue shortly a new edition, in royal octavo, of the new series of Lord Chesterfield's Letters, edited by the Earl of Carnarvon, which won a *succès d'estime* at Christmas. The new edition will contain some additional correspondence in an appendix.

WE are to look for the early appearance of a new edition of the Hon. Roden Noel's *Livingstone in Africa*, with illustrations by Mr. Hume Nesbit. The volume will include a new poem named "Stanley."

PROF. PIAZZI SMYTH, late astronomer royal for Scotland, has, since his retirement, been engaged at Ripon in revising his remarkable work, *Our Inheritance in the Great Pyramid*. The new edition—the fifth—which is to appear next week, has been largely re-written, and one-third of it is new, containing some important facts bearing on this interesting controversy. The publishers are Messrs. C. Burnet & Co.

Glimpses into Nature's Secrets: or, Strolls on Beach and Down, by Mr. Edward A. Martin, will be published immediately by Mr. Elliot Stock in his "Nature" Series.

THE author of "Women Must Weep" has a new book of poems in the press called *Twist Kiss and Lip*; or, Under the Sword. It is the record of a poet's thoughts and feelings for a quarter of a century.

THE proprietor of Neal's Library and Messrs. Brentano conjointly announce the immediate issue of the first yearly edition of the *Anglo-American Annual*, a volume dealing exclusively with the English and American colony in Paris and its neighbourhood. The contents embrace a directory of Anglo-American residents, and professional and commercial houses; information for intending residents, students, and visitors; and the latest reports on all the Anglo-American institutions of Paris—charities, mission work, commerce, and sport.

MISS KATHARINE has written an article for the *Providence Sunday Journal* on the poetry of Miss Emily Hickey.

MR. C. G. LUZAC and Mr. Th. Wohlleben, who have for some time past occupied positions in the oriental and foreign departments of Messrs. Trübner & Co., have established themselves as foreign and oriental booksellers and publishers in 46 Great Russell Street, opposite the British Museum.

THE Early English Text Society has sent out its first issue for this year, and the extra series are complete: Oaxton's *Eneydos* (1490), edited by the late Mr. Gully and Dr. Furnivall; and Oaxton's *Blanchardyn and Eglantine* (circa 1489), edited by Dr. Leon Kellner. Both books have been collated with their French prose originals, and Dr. Kellner has prefixed to his text a very important treatise on Oaxton's syntax and style, over a hundred pages long, with a series of illustrative quotations. In the original series the issue has been the first text for 1890; part iii. of *Ælfrio's Metrical Lives of Saints*, edited from the Cotton MS. Julius E 7, by Prof. Skeat; and two reprints of the society's earlier publications, to make up for a third text in 1889, *Religious Pieces in Prose and Verse*, from R. Thornton's MS., edited by the Rev. G. Perry; and the *Book of Quinte Essence* (alcohol), edited by Dr. Furnivall. The Society's other texts for 1890 and those for 1891 to be issued this year are all in type.

MR. ANDREW LANG will deliver a course of three lectures at the Royal Institution after Easter on "The Natural History of Society."

AT the next meeting of the Ethical Society—to be held at Essex Hall, Strand, on Sunday, March 9, at 7.30 p.m.—the Rev. P. H. Wicksteed, will deliver a lecture on "Social Solidarity and Vicarious Sin."

THE new volume of the Collected Writings of De Quincey (Edinburgh: A. & O. Black) has for frontispiece a not very effective reproduction of the portrait by Sir J. Watson Gordon, in the National Portrait Gallery; and on the title-page a cut of Charles Lamb. The contents are described as "Biographies and Biographic Sketches," so as to include reviews of Dr. Parr's Works and Lives of Charlemagne and Joan of Arc. The only paper which has not already appeared in De Quincey's Collected Works is an early sketch of Prof. Wilson, which is now reprinted from the *Edinburgh Literary Gazette* of 1829.

FOLLOWING a laudable example, the proprietors of the *Bristol Mercury* have commemorated their centenary by issuing a facsimile reprint of their first number, which appeared on March 1, 1790; and also a facsimile of a news-sheet with the same name published in 1716. Not the least notable thing about these facsimiles is that they have been prepared by Messrs. Caalon, who supplied the founts from which the newspaper was first printed in 1790, and who further, on the founda-

tion of their firm in 1716, copied the Dutch types from which the newspaper of that year was printed.

WE have received, in the form of a pamphlet, a review of Mr. H. T. Mackenzie Bell's memoir of Charles Whitehead, reprinted from the *Australasian* of May 18, 1889. The author of the review knew Whitehead during the closing years of his life at Melbourne; and he here quotes two letters which painfully illustrate the straits to which this "forgotten genius" was reduced. One of them, it may be added, shows R. H. Horne in a not very pleasant light.

THE last *Bulletin* of the Boston (U.S.) Public Library contains an appendix by the librarian, Mr. Mellen Chamberlain, which describes (with facsimiles) a curious documentary fragment containing the name of Shakspeare. It was found in a paper fold in the binding of a copy of North's *Plutarch* (1603), purchased in 1880 from Mr. Samuel Gasking, who described himself as a proof-reader from London. The inscription runs, "Wilm. Shakspeare hundred and twenty pounds"; and there are also written, in similar handwriting, the Latin words, "quod natura dedit tollere nemo potest" and "cur honor quaeris." Mr. Chamberlain does not attempt to argue that it is an autograph of Shakspeare; but he does maintain that the paper, ink, and handwriting are all of the early part of the seventeenth century, and contemporary with the first binding of the volume.

UNIVERSITY JOTTINGS.

IN view of the sale of "an extremely comprehensive and valuable collection of MSS.," the Council of the Senate at Cambridge propose that £5000 from the funds in the hands of the Syndics of the Press be placed at the disposal of the Library Syndicate during the years 1890 and 1891 for the purchase of valuable MSS.

ARCHDEACON WATKINS, of Durham, began last Sunday his course of Bampton lectures at Oxford. His subject is "The Attacks made by Modern Critics on the Fourth Gospel."

BOTH Oxford and Cambridge have during the past week voted grants of books to the library of Toronto University, which was recently destroyed by fire.

MR. ARTHUR J. EVANS, the keeper of the Ashmolean, announces two public lectures on "Some old Venetian (Illyrio-Italic) Influences on Belgic Gaul and Pre-Roman Britain."

THE Hon. G. C. Brodrick, warden of Merton College, will deliver a course of three lectures at the Royal Institution during April on "The Place of Oxford University in English History."

MR. JAMES WILLIAMS—who is known in literature by one or two volumes of graceful verse, and also by his articles on legal subjects in the *Encyclopædia Britannica*—has been elected to an official fellowship at Lincoln, thus returning to his old college after an absence of some sixteen years. Mr. Williams, we may add, rowed in the Oxford eight of 1874.

As a result of the conversion of Consols, the question of re-investment in securities bearing a higher rate of interest has been discussed at both Oxford and Cambridge. The first practical step seems to have been taken at the latter university, where the Syndics of the Press have been empowered to sell so much of the Consols standing to their account as will purchase £4000 four per cent. debenture stock of the London and North Western Railway.

It has been decided that the "Ion" of Euripides shall be the next Greek play to be acted at Cambridge; and as the pecuniary

results of the recent performance of "Stratford" were not altogether satisfactory, the *Oxford Magazine* suggests that a play of Aristophanes, such as "The Wasps," should be tried at Oxford.

THE Clarendon Press will shortly publish a second edition, revised and enlarged, of the Rev. W. D. Macray's *Annals of the Bodleian Library*.

At the meeting of the Cambridge Philological Society held this week, Prof. Postgate was to read a paper on "The Declension of *u* Stems in Latin, with Special Reference to the Theories set forth by Stolz, Henry, and King and Cookson."

THE Curators of the Taylor Institution, Oxford, intend shortly to nominate a teacher of the Spanish language on that foundation. The emoluments will amount to at least £200 a year. The teacher appointed will be required to enter on the discharge of his duties at the beginning of Michaelmas term. Candidates are requested to send their names, with testimonials, on or before May 1.

THE first edition of *Echoes from the "Oxford Magazine"* has been exhausted within six weeks of publication; but a reprint will be ready in a few days.

In accordance with a power given by the Scottish Universities Act of last session, Dundee College has been affiliated to St. Andrews—the youngest to the oldest academic body in Scotland. Each retains its own endowments; but the professors at Dundee are admitted to the senate of St. Andrews.

THE second Prince of Travancore—who comes of a family distinguished for their intellectual attainments—has passed the B.A. examination at Madras. This is said to be the first example of an Indian prince graduating at an Indian University.

SIGNOR BONGHI's sketch of "Ignazio v. Döllinger" in the *Nuova Antologia* for February 16 will be read with interest. Noteworthy is his reference to the old scholar's magnificent library, the produce of the savings of a self-denying life, and of many years' hunts in bookstalls, which its owner himself regarded as the choicest in all Europe in the fields of history and theology. Another valuable paper of reminiscences of Döllinger is contributed by Dr. Plummer, of Durham University, to the March number of the *Expositor*.

Correction.—In the obituary notice of Prof. Lorimer in the ACADEMY of March 1, p. 161, l. 5, for "January" read "February"; p. 161, l. 16 from bottom, for "Transactions" read "translations"; p. 152, l. 16, for "physiological" read "psychological."

TRANSLATION.

PLATO TO ASTER (II.).

Ἀστὴρ πρὶν μὲν λαμπρὸς ἐν ζωαῖσιν Ἔφωσ.
 Νῦν δὲ θανὼν λάμπεις Ἑσπερος ἐν φθιμένοις.

Once, Aster, once in life thy radiance shone,
 Our morning star;
 Star of the eve thou shinest now, being gone
 Where the blest are.

S. H. H.

OBITUARY.

FRANZ DELITZSCH.

ONE of the strongest links between England and Germany has been broken: the man whom England, even more than Germany, honoured as a foremost Protestant theologian has passed away. The varied stores of learning and culture which Frank Delitzsch possessed may

some day be equalled in that all but ideal critic whom all parties alike hope for but who has not yet emerged from his *Lehrjahre*. But shall we again see that peculiar combination of seemingly disparate elements which fascinated one in the simply devout, but ever, within certain limits, restlessly critical author or editor of *Philemon* and *Iris*, the Hebrew New Testament, and so many great commentaries on the Scriptures? Many English and American readers will certainly feel as if they had lost a personal friend, and one who could not only direct their studies but elevate their spiritual life.

Delitzsch, at any rate, has not been cut off prematurely, like Ritschl in Germany, and too large a band of still progressive scholars in England. He died at Leipzig on March 3, 1890. He was born in the same town on February 23, 1813. It has often been said that he was of Jewish extraction. Some of his own students have professed to have heard this from himself. Yet the report is not to be credited. Delitzsch was pleased at being thought to have derived from the Jewish literature, of which he was almost a lifelong student, some of the finest of the old Jewish characteristics. But this was all. It was from two missionaries of the London Jewish Missionary Society that he received an impulse towards a thorough study of Hebrew and of Judaism. The nature of this impulse gave a tone to his whole life. In his last years he felt that his chief work was first to complete, and then to revise, with the help of both English and German scholars (notably Dr. Driver of Oxford), his Hebrew version of the New Testament; and he devoted a part of his leisure to directing a modest seminary for the preparation of missionaries to the Jews. The spirit in which he guided this enterprise needs, perhaps, only to be better known to commend itself to English friends of Jewish missions, which have, as some think, not sufficiently participated in the general elevation of tone characteristic of present-day missions to non-Christian races. But his great Hebrew teacher was not a missionary, but an eminent Jewish scholar, Julius Fürst, the lexicographer whose collaborator he was in the preparation of his Hebrew Concordance, and from whom he derived some questionable opinions from which in later years he shook himself free (see his *Jesurun sive Isagoge in grammaticam et lexicographiam linguæ hebraicæ*, Grimmae, 1838).

In 1850 Delitzsch received a call to the university of Erlangen, where he lectured with much success for sixteen years, one of his contemporaries being the well-known Hofmann, author of the *Schriftbeweis*. It was at Erlangen that the first edition of his *Genesis* appeared, which came to a fourth edition in 1872, and a fifth, in which the title was changed to *Neuer Commentar über die Genesis*, in 1887. This book, which had long been regarded by its author as the least satisfactory of his works, may now be considered in some respects his "last will and testament" to Churchmen and to scholars. For Churchmen, be it said in passing, he was in a very full sense. In 1859-60 his great work on the Psalms first appeared. This, too, has been immensely revised and corrected (the words are not too strong) in the later editions, of which the fourth and last came out in 1883. *Job* appeared in 1864, and reached a second edition in 1876; *Proverbs* in 1873; *Song of Songs* and *Kohelah* in 1875; *Isaiah* in 1886, of which the fourth edition, *durchaus neugearbeitet*, reached Dr. Driver's hands and mine from "der alte Delitzsch" with a dedication which we may well regard as the greatest honour we have received. I spare the reader a list of all this good and great man's publications, and a criticism of his peculiar critical and theological position. The ACADEMY has from time to time given due

notice of his works from its commencement in 1869.

It must have been in 1870 that I first made his acquaintance, having no other introduction than my first work on *Isaiah*. Since then our intercourse has never been long interrupted, and frequent divergences of opinion have made no difference in our mutual regard and religious sympathy. England, too, was very dear to him; and he hoped that, in the necessary breach with the past which critical and scientific progress demands, the inheritance of Christian truth and sentiments would sustain no essential diminution. His life was full of work and of honour; it was not, however, without keen sorrows. One of his sons died in consequence of the fatigues of the great war. Another son, Prof. Friedrich Delitzsch, still lives, and is a distinguished teacher of Assyriology. It is in no small degree owing to him that Franz Delitzsch's commentaries are so full of accurate Assyriological illustrations of Biblical passages.

T. K. CHEYNE.

Leipzig: March 4, 1890.

This morning at six o'clock, Prof. Franz Delitzsch passed peacefully away. He was born at Leipzig in 1813. His education at Leipzig culminated in the degree of doctor of philosophy, and he became a Privatdocent here. After serving as an ordinary professor of theology at Rostock from 1848 to 1850, and at Erlangen from 1850 to 1867, he returned to Leipzig, where he has since been one of the mainstays of the theological faculty. During the holidays last summer, a painful illness threw him upon the couch which he was only to leave for the bier.

No other German theologian since Tholuck has enjoyed to such a degree as Delitzsch the respect of Christians in Great Britain and America, and no other has exerted so great an influence upon theology in those lands. In Erlangen he gathered a circle of English-speaking students about him, and in the last few years at Leipzig such a society formed a regular part of his work. Many a pastor and professor in distant lands will mourn his death. He delighted to bring together around his hospitable board the foreign students, and to emphasise the union of the world in these studies.

Delitzsch worked almost unceasingly. The writer has known him well for more than sixteen years, and can testify from personal observation to his extreme economy of time from early morning until bedtime. Even during this last illness, only unconsciousness could pall his desire to work. On February 23, his seventy-seventh birthday, he was very weak; but when the writer called in the afternoon, he had rallied a little, and was busy at work propped up in bed. His last book, *Messianic Prophecies*, has just appeared.

His funeral is to take place on Friday at two o'clock, in the University Church, St. Paul's.

C. R. G.

MAGAZINES AND REVIEWS.

THE *Expositor* for March contains, besides Dr. Plummer's sketch of Döllinger, referred to elsewhere, the conclusion of Bishop Lightfoot's lecture-essay on the "Internal Evidence for the Authenticity and Genuineness of St. John's Gospel." Dr. Milligan gives the first part of a series of papers on St. Paul's argument for the Resurrection of the Dead. Dr. Bruce concludes his study of the "more excellent ministry" of the Christian's High Priest (Hebrew viii. 6). Prof. Cheyne gives a survey of Psalms cxiii.-cxviii., taking them as Maccabean, and urging the importance of the Maccabean period. Prof. Beet continues his sketch of St. Paul's

doctrine on "the fate of those who die unsaved." Notes on 1 Corinthians, xv. 29, and Psalms xlv. 7, by Mr. Millard and the late Prof. Elmalie, close the number.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOUVY, Eugène. Le Comte Pietro Verri (1718-1797): ses idées et son temps. Paris: Hachette. 7 fr. 50 c.
- CHERBULIEZ, Victor. Une gageure. Paris: Hachette. 3 fr. 50 c.
- DAYOT, Armand. Un siècle d'art. Paris: Mon. 20 fr.
- FABRE, A. Chaplain et nos deux premières académies. Paris: Didier. 7 fr. 50 c.
- GRAND-CARTERET, J. J. J. Rousseau jugé par les Français d'aujourd'hui. Paris: Didier. 6 fr.
- GUIZOT, M. H. Le Militarisme en Europe. Paris: Berger-Levrault. 3 fr.
- KATSERLING, M. Biblioteca española-portuguesa-judaica. Strassburg: Trübner. 6 M.
- LEONARDO DA VINCI, Trattato della pittura, condotto sul Cod. Vaticano Urbinate 1370, con prefazione di Marco Tabarrini, preceduto dalla vita di Leonardo scritta da G. Vasari, con nuove note et commentario di G. Milanesi. Rome: Loescher. 13 fr.
- OPPENHEIM, P. Die Insel der Sirenen (Capri) von ihrer Entstehung bis zur Gegenwart. Berlin: Lazarus. 2 M.

THEOLOGY.

- EWALD, P. Das Hauptproblem der Evangelienfrage u. der Weg zu seiner Lösung. Leipzig: Hinrichs. 6 M. 80 Pf.

HISTORY, LAW, ETC.

- BROKER, J. Kurfürst Johann von Sachsen u. seine Beziehungen zu Luther. I. TL. 1520-1528. Leipzig: Gröfe. 1 M. 60 Pf.
- CODEx qui Liber cruce nuncupatur e tabulario Alexandrino descriptus et editus a Fr. Gasparolo. Rome: Loescher. 15 fr.
- DEULAFOY, Marcel. L'acropole de Suse, d'après les fouilles exécutées en 1894-5. 1^{re} partie. Histoire et géographie. Paris: Hachette. 25 fr.
- GAULOT, P. L'Empire de Maximilien. Paris: Ollendorff. 3 fr. 50 c.
- HÖLDER, O. Die römischen Thongefässe der Altertumsammlung in Rottweil. Stuttgart: Kohlhammer. 3 M.
- LEHNEN, H. Ueb. die athenischen Schatzverzeichnisse d. 4. Jahrh. Strassburg: Trübner. 3 M.
- MORGENSTERN, F. Die Fürtür Metallschlösser. Eine mittelalt. Hausindustrie u. ihre Arbeiter. Tübingen: Laupp. 4 M.
- NOLINS, W. N. De leer van den H. Thomas van Aquino over het recht. Utrecht: Beijers. 2 M. 50 Pf.
- NOLHAC, Pierre de. La Reine Marie-Antoinette. Paris: Boussod. 60 fr.
- QUALLER zur Geschichte der Stadt Worms. II. TL. Urkundenbuch. II. Bd. 1301-1400. Berlin: Weidmann. 80 M.
- ROTHAN, G. L'Europe et l'avènement du second empire. Paris: Osmann Lévy. 7 fr. 50 c.
- SYBEL, H. v. Die Begründung d. Deutschen Reiches durch Wilhelm I. Vornehmlich nach den preuss. Staatsacten. 3. Bd. 3. Aufl. München: Oldenbourg. 7 M. 50 Pf.
- TARDIF, Ad. Histoire des sources du droit français: origines romaines. Paris: Picard. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BAUR, O. W. v. Mathematische u. Geodätische Abhandlungen. Stuttgart: Wittwer. 6 M.
- FRITSCHE, A. Fauna der Gaskohle u. der Kalksteine der Permformation Böhmens. II. Bd. 4. Hft. Seelisch (Orthacanthus). Prag: Rávná. 32 M.
- HINZ, O. Handbuch der Mineralogie. 2. Lfg. Leipzig: Veit. 5 M.
- KARSTEN, H. Gesammelte Beiträge zur Anatomie u. Physiologie der Farnen. 2. Bd. Berlin: Friedländer. 12 M.
- KATZNER, F. Geologie v. Böhmen. II. Abth. Prag: Taussig. 4 M. 80 Pf.
- ZIEGLER, Th. Sittliches Sein u. sittliches Werden. Strassburg: Trübner. 2 M. 50 Pf.

PHILOLOGY, ETC.

- ABEGGIMM, F. Untersuchungen ab. die Gothaer Handschrift d. "Herzog Ernst." Kiel: Lipsius. 2 M.
- PARIS, Gaston. Les chants populaires du Piémont. Paris: Bouillon. 2 fr. 50 c.

CORRESPONDENCE.

AN UNKNOWN MS. OF DANTE IN THE BODLEIAN.
Oxford: March, 1, 1890.

An interesting discovery has just been made by Mr. Madan of a MS. of the *Divina Commedia* in the Bodleian Library, which does not appear in any of the Catalogues or Indices. It may interest some readers of the ACADEMY to have a brief account of it.

It is unfortunately in a most fragmentary condition, as will appear from the following summary of its contents. It begins at *Inf.* xviii. 115 ("E mentre ch'io") and goes on continuously (allowing for sheets misplaced in binding) as far as *Inf.* xxvii. 120. The next fragment is *Purg.* Canto i. (misplaced however); then *Purg.* iii. 10 to vii. 3; next *Purg.* xiii. 19, to xxvi. 69; and finally *Purg.* xxvii. 79 to *Par.* xxvii. 105. Thus fully one-third of the poem is missing.

The MS. is in folio, two columns on a page (with one or two exceptions), and generally about thirteen *terzine* in a column. It is on paper, the quality of which, as well as the handwriting of the MS. itself, certainly indicate a fourteenth-century date, and I should say circa 1380.*

The writing is very clear and regular, with scarcely any erasures (except several by a *disperis*, chiefly in the *Paradiso*), and the letters are quite upright. The number of leaves occupied by these fragments is sixty.

The text does not appear to stand in any marked relationship to any special type, so far as could be judged from such test-passages as I have examined in the surviving fragments, which unhappily do not include some of the most striking and important Cantos. The following peculiarities may be worth recording in respect of some passages of which I have the collation in from 150 to 200 MSS. Where no note is added the reading is, so far as my knowledge goes, unique.

Inf. xxi. 112.—Ier cinque ore *prima* che, &c. This, which I have seen only once before, is clearly wrong, since the hour of our Lord's death was five hours *later* not *earlier*, as another reading (also met with once only) sets forth with at least correctness of fact "Ier cinque ore *più tardi* che," &c.

Inf. xxiii. 83.—Coll' animo nel viso. This seems to be a unique (and quite unmeaning) variation of this much-tortured line, of which I have noted no less than fourteen other forms:

Purg. i. 108.—E più leve salita.

Purg. xvi. 145.—Oci *spati* (in two others).

Purg. xix. 34.—Io mossi gli occhi al buon Maestro e mentre. Also unique, where over twenty forms of the line occur.

Purg. xxi. 19.—E mentre andava (in two others).

Purg. xxi. 25.—Ma per colcol.

Par. xvi. 47.—Tra portar arme.

Par. xviii. 75.—Or tonda o larga schiera (one other only).

Par. xxii. 95.—Più *fo* il mar fuggir (three others only).

Par. xxvi. 134.—Ia. (*sic*) s'appellava.

In the following passages the readings found are also unique, but I have not the record of more than twenty-five to thirty MSS.

Purg. iii. 50.—La più alta ruina (24 MSS. examined gave ten forms of this line).

Purg. iv. 93.—Giù *si va* per nave.

Purg. xxvi. 27.—Ch'appariva ancora (instead of *ch'appare* or *ch'appare*).

Purg. xxvii. 108.—E me lo *verace* appaga! (a peculiarly audacious change).

Par. iii. 54.—Ool sol infiammati! (ditto).

Par. xiii. 18.—Andasse prima e l'altropoi (usually *al prima* [*or primo*] e l'altro *al poi*).

Par. xiv. 21.—Levan la luce (one other only).

When one or two other MSS. (as above) exhibit the same peculiar reading as these fragments, they are generally different ones, and so no

* Since writing the above I have sent a drawing of the watermark of the paper to Mr. Maunde Thompson, and he reports it as belonging to the year 1377.

definite relationship can, without further study, be established; nor does this text appear to exhibit any special features, either of value or peculiarity, so far as this hurried examination goes.

The volume contains also four vellum leaves of smaller size, on which are written, in a fifteenth-century hand, and with very beautifully illuminated initial letters, some sonnets and a canzone of Petrarch; also the last page (fifteenth-century paper and writing) of the "Celestial Revelations" of Sta. Brigida, containing only a few lines and the colophon.

E. MOORE.

THE DATE OF THE RUTHWELL CROSS.

Cambridge: March 4, 1890.

As it seems not improbable that the letter of Prof. Cook in the ACADEMY of last week may lead to some discussion about the date of the Ruthwell Cross, I venture to mention briefly now what I had intended to state at greater length some time hence.

I spent a considerable time last autumn in examining parts of the upper stone, which is about five feet six inches long, let into the top of the great shaft twelve feet long with a tongue of stone. I have always been a little sceptical about the *Kadmon mac fauetho* on the topmost key, but the *mac fauetho* is certainly there. The *Kadmon* I could not make out. For reasons which I could scarcely explain without going into technicalities, I could not be clear about the *d* or the *m*. Rejecting the *Kadmon*, I endeavoured to decipher the runes otherwise, with this very curious result, which those who know runes will follow with ease. The *a* I took to be a part of *e*, the left member of the *d* completing the letter; *d* followed; and then *mo* as a blind rune, like the *mac* on the other border. Thus I got, without at all intending to do so, *KEDMON*. I am told that "Kedmon" with a long *e* is a better form than "Kadmon" or "Kaedmon." On the neck of the Cross I found runes which I read *-essus*, the Bewcastle *Gesusus*, Jesus.

The runes which Prof. George Stephens and others print as . . . *dægisgeaf*, and give up as hopeless, have a small blank space after them. My rubbings and squeezes detect in this blank space the remains of the rune for *t*. Taking *g* for *c*, as elsewhere on the Cross, this gives us *gisceaf*, and I am told that this will do for "creation." On another border, heretofore treated as without runes, I read . . . *egalga*. Now, in the opening part of the "Dream of the Holy Rood" these two words are brought into close connexion, in two consecutive lines: "That was no outcast's gallows [*fræodes gealga*], angel creation [*gesceaf*] gazed upon it." I suggest that this was the original cross, and the original inscription was an assertion that the Christian cross was no malefactor's gallows. There is just room on the edges of this upper part of the Cross for runes as many as there are in this stanza of the "Dream," cutting out such letters as the *s* in *gealga* and other letters which indicate a later date and a different province in the Vercelli MS. Whatever the *Kedmon mac fauetho* may have meant, I should apply it to this part of the Cross. I suggest, further, that at some later period the people determined to set their Cross on high; and so they took it from its stone socket, and cut a great shaft twelve feet high, into the top of which they fitted it, and on this lower shaft they cut the runes which give the elaboration of the idea that the cross of Christ was not a malefactor's gallows. The style of the sculpture on the two shafts is well known to differ considerably. The bearing of this on the date of some of the forms of words on the lower shaft is obvious.

There are runes on another face of this upper

cross, as a writer in the ACADEMY stated two or three years ago, apparently Latin words in runic letters. I may add that the Latin word on a border across this upper shaft—which has not, so far as I know, been deciphered—seems to me to read *induntum*, as though for *in dominium*, with reference to the figure in the panel above, which has orbs, or something else, “under his feet.” A previous visitor had actually scratched some of the incisions with his penknife.

I cannot write this without expressing the deep regret with which I heard of the death of Mr. McFarlan, the minister of Ruthwell, a few days after my visit. It was by his energy and true love for the priceless relic he had in his charge that the Ruthwell Cross, which was perishing, is now safely housed in an aisle of the church built to receive it. A memorial of some kind in his honour is to be agreed upon next week at Dumfries. Subscriptions may be sent to Mr. A. Johnstone Douglas, Comlongon Castle, Ruthwell, N.B.

G. F. BROWNE.

MRS. MARY FITTON AND SHAKSPERE'S SONNETS
London: March 8, 1890.

Mary Fitton was, it seems, according to Mrs. Stopes's letter in last week's ACADEMY, a confiding damsel who loved William Herbert not wisely but too well. He, however, in a manner worthy of that sex who “were deceivers ever,” betrayed her confidence under a promise of marriage, and then basely deserted her. Even so far, it is not easy to bend the known facts into conformity with Mrs. Stopes's theory; but when we are asked to believe that, after the public scandal occasioned by the birth of Mrs. Fitton's bastard son, and the queen's threat to send her to the Tower, she was in the very next year re-instated openly in the royal favour, Mrs. Stopes makes a demand with which, I should imagine, few readers will be able to comply. Whatever the real gravity of Mary Fitton's fault, she had committed the very serious social offence, especially in the case of a woman, of being “found out.” This offence was not likely to be at once condoned at the court of Elizabeth, whatever might be done elsewhere. Who was the “Mistress Mary” who danced before the queen with such signal success in December, 1602, it may not be possible now to determine certainly. There was another “Mistress Mary” at court about this time; and there may have been several. That this one was not Mary Fitton is shown pretty clearly by the Record Office document (circ. October, 1602) which gives Mrs. Martin's testimony, and speaks of Mrs. Fitton's favour at court as a thing of the past.

Mrs. Stopes's desire to extenuate Mary Fitton's fault has undoubtedly induced her to travel beyond the record. Sir Edward Fitton's letter of May, 1601, does not contain the least hint of a promise of marriage; but, if there had been any such promise, we may feel reasonably sure that Sir Edward would not have failed to mention it, alluding, as he evidently does, to a project of marriage which had been previously entertained.

His daughter he “fears” has been “beguiled,” but beguiled either by Herbert's noble rank, or the superior virtue of his “honesty.” It is this ironical allusion to Herbert's “honesty,” together with what precedes, which discloses the reason Herbert alleged for refusing to marry Mrs. Fitton. She was not an “honest” woman. And this allegation is entirely in accordance with the emphatic way in which he had, according to Cecil, some three months before, and previous to the birth of the child, “utterly renounced all marriage.” Mrs. Stopes may possibly reply that the allegation of “dishonesty” was only another proof

of Herbert's baseness, and that many other “gay deceivers” have made, in like circumstances, similar allegations. But, whatever Mrs. Stopes may protest to the contrary, unbiassed inquirers will scarcely judge of this matter without taking into account Mrs. Fitton's subsequent aberrations.

In identifying Mary Fitton with the dark lady of the Sonnets, the indications of her unchastity are no doubt important; but to judge of the probability of the identification it is necessary to look at the chain of evidence as a whole, with its numerous coincidences. There is, first, the suitability of the identification chronologically. Then, the lady of the Sonnets was of such social standing as to justify the expression, “proud of this pride” (151), and she not only could play dexterously on the virginal, but her soft and tender hands gave evidence of immunity from manual toil (128). This, however, may very well have been true of many other women. Till lately it was said that there was no evidence that Mary Fitton had that dark complexion and those black eyes and hair which come out with such prominence in the Sonnets. But this objection is now altogether set aside by the Gawsworth monument. Mrs. Stopes's supposition that the Gawsworth representation may be “allegorical” is one on which it is not necessary for me to comment. The dark lady again wooed Shakspeare's friend (41, 143, 144), and was guilty, as the cause of Shakspeare's fault (151). So Mrs. Fitton, according to Tobie Matthews's letter of March 25, 1601, was the “cause” of Herbert's getting into trouble—a statement, by the way, not very consistent with Mrs. Stopes's contention about the promise of marriage and seduction, but entirely in accordance with Mrs. Martin's testimony as to Mrs. Fitton's taking off her head-tire, tucking up her clothes, putting on a great white cloak, and marching off to meet Herbert, “as though she had been a man.” This testimony is that of a woman, and cannot well be ascribed by Mrs. Stopes to the invention of base, perfidious man.

It would be, of course, desirable to obtain (if this could be procured) some explicit testimony as to relations between Mrs. Fitton and Shakspeare. I should doubt, however, whether such testimony will ever be obtained, though it is, of course, impossible to say what Elizabethan documents may still lurk in out-of-the-way corners unnoticed and unknown. But, failing this, the evidence of Kemp's Dedication is very important; and it is scarcely possible in any way to resist the inference of the Rev. W. A. Harrison (ACADEMY, July 5, 1884) that Mary Fitton must have been acquainted with Shakspeare. True, by the mistake of some one, Anne was substituted for Mary. But, in addition to the evidence we had previously, that there was no Anne Fitton, maid of honour to the queen, as the Dedication states, we now know, from the evidence of the Stepney register, that Anne Fitton had been married to John Newdigate at the early age of twelve; and, in consequence, she could not possibly have been maid of honour in 1600.

But, together with the inference to be drawn from Kemp's Dedication, there is another very interesting piece of evidence to which sufficient attention has not been given. I allude to the quarto of *Love's Labour's Lost*, published in 1598, “corrected and augmented,” “as it was presented before her Highness [i.e. the queen] this last Christmas.” The play has a curious affinity with the Sonnets, and this in the part of the play (act iv., scene 3) which was pretty evidently modified greatly in order to the representation at court. This is more particularly the case with regard to Rosaline and her dark complexion and black hair and eyes. Rosaline, there is reason to believe, had been originally described as “whitely” (act iii.,

scene 2) like the Rosaline of “Romeo and Juliet,” who was “white” and “pale,” though with “black eyes” (act ii., scene 4). If the play was altered so that the Princess might correspond better with the queen, and the Princess's attendant (Rosaline) with the brunette Mary Fitton, we need have no difficulty in understanding the resemblance between the Sonnets and the play. It was Hermann Isaac who suggested (*Shakspeare Jahrbuch*, 1884) that Shakspeare celebrated his brunette lady-love both in the Sonnets and the play, “and had her praise expressed by Biron, his own dramatic representative.” Very likely at the court representation Shakspeare appeared in the character of Biron.

Then there is the mention, in the Hatfield letters, of Mary Fitton's marriage-portion and of the difficulty as to paying it over to her, on the alleged ground that there was no sufficient discharge, as though there were someone in the background who might afterwards come forward and claim the money. This pretext would be accounted for by a previous marriage, which had been set aside or treated as null and void. In the Sonnets there is apparently no husband to interfere between the lady and her numerous admirers. Yet the lady is reminded that “in act” (that is, in accordance with Elizabethan usage, “in fact”) she had broken her marriage vow (152). This statement would agree with a marriage having been legally set aside, though the plighted troth remained. As to the early age at which the marriage must have taken place, it should be remembered that, as already mentioned, Anne Fitton was married at twelve.

There is, besides, the mention of the “name” in Sonnet 151. Some critics of my recent work on the Sonnets have thought my suggestion that the name was “Fitton” extravagant. It is clear, however, that in Elizabethan times “fit” and “fitness” were used in a special sense entirely suitable to this place, as may be seen also from the saying which Cloten quotes in “Cymbeline” (iv. 1).

As to the conclusion towards which the evidence collectively points, there is, I think, little room for doubt. The main difficulty arises from prejudices and prepossessions with regard to Shakspeare's moral character and other matters.

THOMAS TYLER.

WINTER DARKNESS IN ICELAND.

Kewwick: March 1, 1890.

A courteous correspondent, Mr. A. C. Waters, calls my attention to an astronomical slip in my novel about Iceland. He says that I must be wrong in supposing that there could be fifty days of actual darkness on Grimsey Island.

“Grimsey being,” he says, “on the Arctic circle the sun would just show above the horizon even on mid-winter day. On November 1 [the day on which I cause the darkness to begin], the sun is 14½° south of the equator. At 66½° north latitude the equator rises 23½° above the horizon at the southern point. So at noon on November 1 the sun would be 9° above the horizon—about two-fifths as high as he is to us in London at noon on mid-winter day.”

My correspondent is no doubt right as to the astronomical position (many readers must have noticed my mistake), and I must so alter what I have written as to show that the darkness is not due to the total absence of the sun. But it is a fact that darkness like that of night, darkness that may be called perpetual, is sometimes experienced at Grimsey. Icelanders told me at Reykjavik that even at that southerly point a mid-winter day lasted only two or three hours; and I gathered that at Akureyri, almost the most northerly point of the Icelandic mainland, the light of day for about a fortnight

before and after the sun begins its northward journey (December 21) is often about equal to that of London in a November fog. Fifty days of darkness might easily come to Grimsey, because of the thick mists and heavy clouds that nearly always encircle it.

Pardon me if this letter is of less than sufficient literary interest.

HALL CAINE.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, March 9, 4 p.m.** South Place Institute: "The Jews in their Relation to other Races," by the Rev. S. Singer.
 7.30 p.m. Ethical: "Social Solidarity and Vicarious Sin," by the Rev. P. H. Wicksteed.
 7.30 p.m. Townbee Hall: "Rousseau," by Mr. G. O. Moore Smith.
- MONDAY, March 10, 8 p.m.** London Institution: "Beginnings of Modern Europe," I., by Canon Benham.
 8 p.m. Victoria Institute: "The Monism, Pantheism, and Dualism of Brahmanical and Zoroastrian Philosophers," by Sir M. Monier-Williams.
 8.30 p.m. Geographical: "Lieut. H. B. Vaughan's Recent Journey in Eastern Persia," by Sir F. J. Goldsmid.
- TUESDAY, March 11, 8 p.m.** Royal Institution: "The Post-Darwinian Period," VIII., by Prof. G. J. Romanes.
 8 p.m. British Museum: "Outlines of Greek Art, V., Bronzes, Terracottas, &c.," by Mr. Talfourd Ely.
 8 p.m. Society of Arts: "The Claims of the British School of Painting to a Thorough Representation in the National Gallery," by Mr. James Orrock.
 8 p.m. Colonial: "Forestry in the Colonies and India," by Dr. W. Schlich.
 8 p.m. Civil Engineers: Discussion, "The Hawkesbury Bridge, New South Wales"; "The Construction of the Dufferin Bridge over the Ganges at Benares"; and "The New Blackfriars Bridge on the London, Chatham and Dover Railway."
 8.30 p.m. Anthropological: "The Skull of a Carib, from a Cave in Jamaica," by Prof. Flower; "Manners, Customs, Superstitions, and Religions of South African Tribes," by the Rev. James Macdonald.
- WEDNESDAY, March 12, 8 p.m.** Gymnasion: "The Preservation of Ancient Monuments in Wales," by Mr. J. Romilly Allen.
 8 p.m. Society of Arts: "The Chemin de Fer Glissant, or Sliding Railway," by Sir Douglas Galton.
 8 p.m. Geological: "A Deep Channel of Drift in the Valley of the Cam, Essex," by W. Whitaker; "The Monian and Basal Cambrian Rocks of Shropshire," by Prof. J. F. Blake; "A Crocodilian Jaw from the Oxford Clay of Peterborough," and "Two New Species of Labyrinthodonts," by Mr. R. Lydekker.
- THURSDAY, March 13, 8 p.m.** Royal Institution: "The Early Development of the Forms of Instrumental Music," II., with Musical Illustrations, by Mr. F. Niecks.
 5 p.m. Society of Arts: "Agriculture and the State in India," by Mr. W. R. Robertson.
 7 p.m. London Institution: "Fashion in Music," by Prof. Ernst Pauer.
 8 p.m. Mathematical: "Some Groups of Circles connected with Three given Circles," by Mr. R. Lachlan; and "Perfect Numbers," by Major P. A. Macmahon.
 8 p.m. Electrical Engineers: Discussion, "The Theory of Armature Reactions in Dynamos and Motors," by Mr. J. Swinburne; and "Some Points in Dynamo and Motor Design," by Mr. W. B. Eason.
- FRIDAY, March 14, 8 p.m.** New Shakspeare: "Those Characters in Shakspeare which depart from their Originals contrasted with those developed from their Originals," by Mrs. Stopes.
 9 p.m. Royal Institution: "The Glow of Phosphorus," by Prof. T. E. Thorpe.
- SATURDAY, March 15, 8 p.m.** Royal Institution: "Electricity and Magnetism," V., by Lord Rayleigh.
 8 p.m. Society of Arts: "The Atmosphere," III., by Prof. Vivian Lewes.

SCIENCE.

The Origin of Human Reason. By St. George Mivart. (Kegan Paul, Trench & Co.)

BEFORE discussing the contents of this volume I wish to make a personal explanation. Complaining of certain criticisms on his recent work *On Truth*, Prof. Mivart asserts that

"the carelessness or dishonesty of one reviewer has actually gone so far as to represent our definition of true or intellectual perception (given at p. 223) as being that which we have given (at p. 201) as our definition of mere *sense* perception" (p. 195 of the present work).

No names are given, which, I think, is rather a mistake when one is bringing such a charge as that quoted. However, I have, unfortunately, some reason for believing that the reference is to myself. In reviewing Prof. Mivart's work *On Truth*, in the ACADEMY for May 11, 1889, I certainly made a mistake closely resembling that complained of. My words were:

"He holds the . . . view that we apprehend things in themselves with the help of our senses, but by a process which is neither sensation nor an inference from our sensations; and he asserts that this process, which he calls perception, is as trustworthy as it is 'inexplicable' (p. 218). Elsewhere we find perception defined as 'a power of grouping clusters of present sensations and associating imaginations therewith' (p. 201), which is exactly what the idealists say, and which makes the whole process clear enough."

On again going over the passages referred to and comparing them with others of the same drift, I find that Prof. Mivart does, as he says, distinguish these two "perceptions" by occasionally calling the one "intellectual" and the other, where he defines it, "sensuous." I wish he had drawn attention to the mistake when my article first appeared, and thus given me a better opportunity for making him amends. It would have been time enough to talk about possible "dishonesty" had I refused to admit my mistake. Careless it certainly was to omit the important qualification "sensuous" from the definition of perception quoted as given on p. 201; and I now express my regret for having supposed that my author was so inconsistent with his own philosophy as to deviate for a moment into what I consider the only sound psychological theory. At the same time I must express my opinion that to call by the same generic name two things so unlike as a faculty which reveals to us by some inexplicable process the existence of external objects, and a mere power of associating sensations and imaginations, is illogical and misleading, especially when there are philosophers who regard the second process as alone constituting perception.

Perhaps, after all, the reviewer may consider himself fortunate in being let off with an alternative between carelessness and dishonesty when he finds his author charging certain unnamed philosophical writers with dishonesty of the most flagrant and unqualified description. There are, he tells us, persons who

"disingenuously seek to hide their really crass materialism behind a carefully painted idealistic mask. A solemn profession of idealism, made with the tongue in the cheek, enables its professors to throw dust in the eyes of anyone who may approach to inspect their proceedings too closely. Such men are enabled, by assuming the snowy fleece of an ovine philosophy to ravage the student flock very much at their own sweet will" (pp. 194-5).

Were I to imitate the style of Prof. Mivart, I should say that here, through the mask of modern science, we can discern the sinister visage of the persecuting theologian, who, not being able to torture and burn those who differ from him in opinion, tries to discredit them by baseless charges of hypocrisy and fraud. Possibly I should be talking nonsense, but it would be no worse nonsense than he talks

himself. What he expects us to believe is that there are persons with sufficient intelligence to distinguish one philosophical system from another, with sufficient credit to obtain some share in the training of students and sufficient authority to influence their opinions, yet at the same time so perversely stupid and so gratuitously mendacious as to disguise a materialism, which nobody need now be either afraid or ashamed to profess, under cover of an idealism which nearly everybody still regards as either affected, or ridiculous, or insane. The very first step of the deceiver would be to show that our conceptions of matter, when probed to the bottom, presuppose the existence of consciousness, and thus to bar the way against the admittance of his own secret belief that matter is the absolute *primum*. And even were some of the student flock "ovine" enough to succumb to this naïf method, whatever praise or profit resulted from its success would accrue not to him but to his more candid neighbour who had been teaching undisguised materialism from the beginning.

The present volume is, as its second title implies, not a dogmatic treatise on the origin of human reason—the author's work *On Truth* has told us at sufficient length what he has to say about that; but a critical "examination of recent hypotheses concerning it," or rather of the Darwinian hypothesis only, and of that only as set forth by Mr. Romanes in his recent work on *Mental Evolution in Man*. That Prof. Mivart should reply to Mr. Romanes was to be expected, as that gentleman had expressly referred to him as "the most competent as well as the most representative of my opponents." He need not, however, assume, as he seems to do, that every reference to opponents on the part of Mr. Romanes must be aimed at himself; nor does his own disclaimer of nominalism (p. 276) prove that another eminent opponent of Darwinism, Prof. Max Müller, is not responsible for all legitimate deductions from nominalism. It may be added that Prof. Max Müller's *Science of Thought* well deserved a more extended criticism at Prof. Mivart's hands than what it receives in his share of a correspondence with its author, reprinted from *Nature* in the present volume. There is, indeed, a sort of triangular duel going on among the three controversialists named, each receiving and returning a double fire. The two professors agree in their hostility to Darwinism; the two naturalists agree in maintaining, as against their philological adversary, that reason may exist independently of language; while the two more modern-minded thinkers would join forces against the Catholic champion when he derives human reason not from language, but from a separable spiritual principle. But it is on Mr. Romanes that the heaviest brunt of battle has fallen so far; and it is to him that the philosophical world must primarily look for a rejoinder to the formidable discharge of Prof. Mivart. And, momentous as is the question on which the two antagonists have joined issue, their controversy seems to me to be, in its present stage, of private and personal rather than of general interest. It may suit Prof. Mivart to talk as if Darwinism stood or fell with the particular line of advocacy adopted by Mr. Romanes, and to lavish compliments on an opponent whom he is confident

of having overthrown; but, unless I am very much deceived, Darwinians as a school would refuse to stake their convictions on the dialectical success of that lucid and accomplished writer. A great deal of the present volume seems to be taken up with arguments not indeed *ad hominem*, but, if one may so speak, *ab homine*, that is, with proving at most that Mr. Romanes has quite misunderstood the author's theories of conception and judgment, and, therefore, cannot extract from them admissions favourable to his own psychology. A great deal also merely goes to prove that the facts cited by Mr. Romanes in support of his views admit of an opposite interpretation. Some stories about animal intelligence are discredited; and one about a cockatoo is not undeservedly rejected as a ridiculous fable. It might, perhaps, be retorted that the author reads much more philosophy into the expressions of deaf mutes, savages, and rustics than they can really be made to yield. The various arguments are not only stated at considerable length, but are supplemented by copious references to the author's work *On Truth*. I may perhaps be allowed to hint that the treatise so called, however great may be its value, is not precisely an inspired document, and that its *obiter dicta* cannot be taken as at once and for ever deciding disputed points in philosophy. Thus, when a reader finds it stated on p. 54 of the present volume that the idea of extension "can exist apart from sensations of touch or of muscular effort, for it may be revealed by sight alone," and remembers how emphatically the contrary proposition has been urged by Messrs. Spencer and Bain, it will hardly satisfy him to ascertain, by the help of a footnote, that the same statement has already been made in the same words on p. 106 of its predecessor without the slightest shadow of an argument to support it.

Prof. Mivart, who is so very impatient of being misunderstood, is quite capable, when he turns reviewer, of grossly misunderstanding—I will not say misstating—his opponent's case. Here is an instance. Mr. Romanes, in *Mental Evolution in Man*, referring to self-consciousness, observes that "the greatest of all distinctions in biology" when it first arises is thus seen to lie in its *potentiality* rather than in its origin" (*op. cit.*, p. 233). The sentence is a slovenly one; but when read, as it ought to be read, in connexion with what follows it is perfectly clear. Self-consciousness is the condition to a vast mental superiority in men over other animals, but only in its more developed forms. On its first emergence it betokens but a slight mental superiority on the part of its possessor. Prof. Mivart, however, cites his opponent as saying that the greatest of all distinctions in biology is "potentiality" (p. 222), which is his own view, and a widely different one from that just explained. It is true that he quotes his author's exact words (with one omission) three pages further on; but not until the reader's mind has been thoroughly confused by the garbled version first given, and accompanied by some criticism showing an absolute misapprehension of their meaning—a misapprehension which a very slight study of the context would have obviated. In another quotation (p. 154), by the omission of some words, good grammar is turned into bad.

In reviewing Prof. Mivart *On Truth* I had to lament the very violent language used in speaking of the Darwinian theory. I regret to notice that he still accuses the chief supporters of that theory of teaching "the doctrine of the essential bestiality of man." I do not suppose that Prof. Mivart agrees with those who hold that civilisation has been developed out of barbarism; but I trust that even he would shrink from describing them as maintaining the essential barbarity of man. Yet the latter phrase is at least as justifiable as the former, and to refrain from using it would be showing good manners at the expense of good logic.

ALFRED W. BENN.

CORRESPONDENCE.

MĀDHAVA AND ŚĀYANA.

Elphinstone College, Bombay: Jan. 30, 1890.

The relation between Śāyana, author of the great commentary on the R̥gveda, and Mādhava, to whom the work is dedicated, and who is even apparently credited with the authorship in the introductory verses, has been matter of controversy. The late Dr. Burnell was the author of an ingenious theory, according to which Śāyana and Mādhava were only two names for one and the same person. I cannot now refer to Dr. Burnell's book (his edition of the *Vaṁśabrāhmaṇa*, 1873), but quote Prof. Weber, *Indian Literature* (p. 42, note). "Śāyana," Burnell says, "is the *bhoganātha* or mortal body of Mādhava the soul, identified with Viṣṇu." Prof. Max Müller (*R̥gveda*, vi, Preface, p. 25) refers to the theory, but does not pronounce any very decided opinion. He clings, however, to the view that Śāyana was the brother of Mādhava, the latter living retired from the world, the former being his literary representative.

I do not know if the controversy has proceeded further. But I have lately come upon a statement made by Mādhava himself which ought, I think, to settle it. Mādhava is the author of a commentary on the *Parāśaramṛiti*, which is extant. In the introduction to that work, as it stands in an old copy which I have recently bought for the Bombay Government, Mādhava gives the following account of his family—

"S'imatir janana yasya sukṛtir māyanaḥ pitā,
Śāyano bhoganāthas'cha manobuddhi saho-
daraḥ."

Prof. Max Müller has already noted (*loc. cit.*) that in the course of his commentary Śāyana describes himself as the son of Māyana and S'rimati (as Prof. Max Müller has the latter name). This confirms our verse, which in its turn puts it, I think, beyond all reasonable doubt that Māyana and S'rimati, or S'rimati, had three sons—Mādhava, Śāyana, and Bhoganātha. The two latter, Mādhava says, were his very "heart and soul." Mādhava in this Introduction describes himself in the usual way as chief minister of King Bukkana. I may, perhaps, add that Prof. Max Müller's statement that the author of the commentary refers to the author of the *Nyāya-māla-vistara* as "Bhāshyakāra," and the inference sought to be drawn, namely, that these two can hardly be the same, should be corrected. The Bhāshyakāra of the passage referred to is obviously not the author of the *Nyāya-māla-vistara*, but S'ankarāchārya.

P. PETERSON.

SCIENCE NOTES.

SHORTLY before the recent discovery of coal in the boring of the South Eastern Railway at Shakespeare's Cliff, Mr. J. T. Day had been active in forming a committee to undertake similar explorations in the south-east of England. At a recent meeting of this committee, held at the London Chamber of Commerce, under Prof. Mc. K. Hughes, it was resolved that a thorough investigation of the deep-seated rocks in the south-eastern counties should be undertaken, with the view of tracing, if possible, the occurrence and distribution of the coal measures. As this investigation may have a significant bearing on the trade of the metropolis, it is hoped that the London Chamber of Commerce may be induced to co-operate in the work.

THE first number of the French journal *L'Anthropologie*, edited by MM. Cartailhac, Hamy, and Topinard, has been published. The principal papers are by Dr. Topinard—who describes the cranium of Charlotte Corday—and by M. Montelius, the Swedish archaeologist, who writes on the Bronze Age in Egypt. Abstracts of papers in other journals form a notable feature in the new review; and numerous English memoirs—not, however, so much anthropological as geological—are abstracted by M. Marcellin Boule. M. Cartailhac contributes a report of the proceedings of the International Congress of Anthropology, held last autumn in Paris.

PHILOLOGY NOTES.

MESSRS. BELL have in the press a revised and enlarged edition of the English translation of Teuffel's *History of Roman Literature*, which was published by them in 1873. The German work has now reached its fifth edition, with very large and valuable additions by the well-known scholar, Dr. L. Schwabe, to whom it was intrusted after Prof. Teuffel's death. Prof. Warr, of King's College, London, is the editor of the new English version, in which the old translation will be thoroughly revised, and all the additional matter from the latest German edition incorporated. The first volume will be published in September.

MR. E. R. WHARTON, of Jesus College, Oxford, has reprinted from the *Proceedings* of the Philological Society a paper on "Latin Consonant Laws," which was read before the society last December. Together with two former papers—on "Latin Vocalism" and "Loan-words in Latin"—it may be regarded as an anticipation of the elaborate work, entitled *Etyma Latina*, which the author has now in the press as a companion volume to *Etyma Graeca*. (Rivingtons.) In the present paper Mr. Wharton confines himself to points in the Latin consonant-system in which Brugmann's *Grundriss* may be supplemented by fresh ideas, or in which Brugmann has too hastily adopted the views of other philologists, or in which—and this is the one defect of Brugmann's system—he has paid too little attention to the influence of dialect. In this latter connexion, Mr. Wharton points out that no one of the classical Roman writers except Caesar was by birth a Roman. He proceeds to take the consonants in order, showing the changes to which they were liable. We must be content to quote the following as specimens of his results:

"igitur 'therefore' means properly 'it is added,' and stands for *jigitur from *jugitur, an 'aoristic' form of jungitur."

"mella for *melva from *medea seems to go with μέθυ 'wine' and Lithuanian medus 'honey.'"

"*dis (corresponding to dis) becomes in Festus duis, in ordinary Latin bis. The older form was

dis, which remains in compounds to denote 'division'; and with it go *de* 'from' (denoting 'separation') and *durus* 'evil' ('different' from what it should be)."

"*lanius* 'butcher,' one who breaks up meat, from a root *lam*—'to break,' which appears in Old Slavonic *lomiti* 'to break,' English *lame* 'broken,' and the slang word *lamm* 'to beat' (Beaumont and Fletcher)."

"*ed*, an epigraphic form of *et*, appears in *edepol* as a condensed expression for 'e Oastor ed e Pol'; and in *ideo* 'therefore' for *ed eo* 'and by that.'"

"*lucous* 'one-eyed' = *lucus* 'dialocated,' beside *λοῦκος* 'slanting.'"

"*flamen* 'priest' is not for **flagmen* (Sanskrit *brahman*-), but for **flad-men* cf. Gothic *blotan* 'to worship.'"

DR. HUBERT WEIR SMYTH, of Bryn Mawr College, has sent us, as an extract from the *Transactions of the American Philological Association* (vol. xx.) a most elaborate paper on "The Vowel System of the Ionic Dialects." This paper, itself filling 136 pages, may be regarded as a prelude to the author's work on the Greek dialects generally, which the Clarendon Press has undertaken to publish. He here deals exhaustively with the several vowels and combinations of vowels, arranged under no less than 186 heads. On the evidence of inscriptions, he asserts the existence of three sub-dialects, which mark the course of Ionic emigration from the mainland of Greece: (1) Ionic of Euboea and colonies; (2) Ionic of the Kyklades; (3) Ionic of Asia Minor and of the adjacent islands and their colonies. Regarding this last, he is disposed to reject the well-known sub-division of Herodotos, as being probably based upon differences of vocabulary rather than upon the real test of phonology and schemes of inflection. The literary sources he classifies thus: (1) The elegiac and iambic poets; (2) Herodotos, Hippokrates, their contemporaries, immediate predecessors, and immediate successors; (3) the pseudo-Ionists of the Ionic renaissance. His general conclusions may be gathered from the following passages in his introduction:

"The language of the inscriptions alone is not an absolute criterion of the genuineness of an Ionic form unless the inscription is older than 400 B.C. and contains no trace of what is specifically Attic. When the language of the inscriptions, with this limitation, agrees with that of the poets, we have the surest criterion of the Ionic character of the form in question that is possible under the circumstances; and against this evidence the fluctuating orthography of Herodotean and Hippokratean MSS. can make no stand."

"My primary purpose has been to let the facts themselves show how great is the difference existing between what is certainly Ionic of the fifth century and what is ordinarily proclaimed as Ionic of the fifth century on the authority of Herodotean MSS. * * * My survey of the evidence has led me to the conclusion that the original text of Herodotos was written in the dialect of his time, while the bulk of the variations from that dialect is due to a μεταγραφησιμός, which I would place about the first century of our era."

"The cardinal error of the μεταγραφημένοι was the foisting of uncontracted forms upon Herodotos."

MEETINGS OF SOCIETIES.

ROYAL HISTORICAL SOCIETY.—(Anniversary Meeting, Thursday, February 20.)

HYDE CLARKE, Esq., in the chair.—Lord Acton, Mr. Oscar Browning, Prof. Montagu Burrows, Prof. Mandell Creighton, Prof. Max Müller, and the Earl of Rosebery, were elected vice-presidents, and Messrs. H. Haines, H. Hall, J. S. Stuart Glennie, and Dr. Zeffi, members of the Council. Seventy Fellows were also elected.

FINE ART.

AN EARLY NETHERLANDISH PAINTER.

La Vie et l'Œuvre de Jean Bellegambe. Par Mgr. C. Dehaisnes. With Seven Heliotypes and One Lithograph. (Lille.)

THE sacristy of the church of Notre Dame at Douai contains an altar-piece of the early Netherlandish school of painting, remarkable not only for its size and the beauty of its composition, but also—so seldom the case—as being complete in all its parts. Its history is somewhat remarkable. Originally executed for the high altar of the Benedictine monastery of the Holy Saviour at Anchin, it remained there until 1790, when the abbey was suppressed, and this, with 157 other paintings, was removed to Douai, where the works of art from the religious houses in the neighbourhood were gathered together and stored. In the few years between that and 1801, whenever oak-boards were wanted by the municipal administration, recourse was had to this store. I remember on my first visit to Douai, nearly forty years ago, having seen shelves in the museum of natural history the under side of which still retained the remains of early paintings. On the restoration of divine worship in 1803, permission was granted to many of the newly appointed clergy to take a picture from the store to adorn their churches. The parish priest of Quincy, a native of the village in which the abbey of Anchin had stood, selected the three central panels of its old altar-piece. Later on, one of his successors gave these in part payment to a tradesman at Douai who had painted the walls and woodwork in the chancel of his church. By him they were employed as shutters to the window of his atelier, and there they were discovered by Dr. Escallier, who bought them of the widow for 40 francs. In 1805 the town authorities, wishing to make use of the building in which the remainder of the pictures were stored, sold them off by auction. The sale lasted three days; the six side panels of the altar-piece were sold with others for 7.50 francs to a M. Estabel. For the shutters of another picture no bidder could be found; and thus it happens that the wings of the altar-piece of the Immaculate Conception are now one of the chief objects of interest in the local museum. The six panels of the Anchin altar-piece were later on sold by Mr. Estabel for £80 to Dr. Escallier, who, in 1857, bequeathed the entire polyptych to his parish church, expressing in his will the wish that a chapel should be erected for its reception. The picture, however, has been kept, and is still in the sacristy where, when I first saw it in 1858, it bore a label certifying it to be the work of Hans Memlinc, Lancelot Blondeel, or Jean de Maubeuge. I then wrote a notice of it, and pointed out that this was the work of an unknown master, probably the author of two other pictures of which I also gave some account (*Guide to Belgium*, pp. 19-21). In April, 1862, M. Wauters discovered in a MS. in the Royal Library at Brussels the name of the author, John Bellegambe, mentioned by Guicciardini and Vasari as an excellent painter known to his contemporaries as *le maître aux couleurs*. His name is also found in local publications down to as late as 1653, when the Dominican Philip Petit, speaking of an altar-piece in the church of his convent,

praises him as having been one of the best painters of his time.

Mgr. Dehaisnes, who in 1862 was keeper of the municipal archives of Douai, and had already published a volume on Art in Flanders, set seriously to transcribing all the documents he could find relating to artists and their works. Later on he was named archivist of the Département du Nord, when a much wider field of research was opened. In 1886 he published three volumes on Art in Flanders, Artois, and Hainault, down to the year 1400 (noticed in the ACADEMY, No. 797), in which he reprinted, together with a large number of inedited documents, all that had been already published, but carefully collated with the originals whenever these were accessible. This will remain a standard work which ought to be in every public library. The present volume is in every way worthy to stand beside it, and makes us look forward with impatience for his promised Documents on Art in the same districts in the fifteenth and sixteenth centuries, the publication of which will, we trust, not be too long deferred. To return, however, to the subject of the present volume. John Bellegambe, born at Douai about 1476, was the son of a turner and chairmaker. Nothing has as yet been discovered as to his earlier years. In 1504, the date of the earliest document in which his name occurs, he was already married to the daughter of a corn-merchant. He seems to have been a well-to-do citizen, and to have constantly resided in Douai until his death in, or very shortly before, 1534. Two portraits of him are extant—one a sixteenth-century drawing in the Library at Arras; the other, painted by himself on the shutter of one of his triptychs, and here reproduced full size; though by no means handsome, his face is certainly very intelligent.

Mgr. Dehaisnes enumerates a number of works on which Bellegambe was engaged at Douai. Unfortunately, the accounts of the municipality and those of the collegiate church of Saint Amé are the only two series that have escaped destruction, and breaks occur even in these during the period of Bellegambe's activity. By the town council he was employed to paint on a sheet of lead, 6 feet high by 3½ feet wide, a figure of the Madonna, and on another, the arms of Charles V. These were fixed in the middle of the gable of one of the town gates. He also decorated the town clock, designed costumes, and painted a bird's-eye view of the country round Douai. He designed the orfres of vestments for the canons of Saint Amé, adorned their rood-screen with paintings and gilding—this included not only the decoration of the carved portions, but also figures of the evangelists and doctors of the Church, and of the saints whose relics were preserved in the sanctuary. He also painted an altar-piece for the chapel of St. Maurand. These and other works, executed for monastic houses, and for the cathedral of Cambrai, have, it is believed, all perished. Enough, however, has come down to our time to show that Bellegambe certainly deserves to rank as one of the best masters of the Netherlandish school of the first half of the sixteenth century. I have often, when admiring Gossaert's (Mabuse) lovely Epiphany picture at Castle Howard regretted that he ever visited Italy; one would have liked to study

the natural development of his art. This one can do with Bellegambe, who, like his contemporary, John Prevost of Mons, remained true to the traditions of his school—the only foreigner of whose influence I have been able to find evidence in his work being Dürer.

The authentic works of Bellegambe comprise: (1) the polyptych of Anchin, consisting of nine panels; the interior representing the Most Holy Trinity in glory, with the Blessed Virgin, St. John Baptist, the Apostles, Martyrs, and whole court of heaven; the exterior, Christ the Redeemer adored by His Mother, and the abbot and monks of Saint Vedast. (2) A triptych in the Museum of Lille, a mystical picture representing the purification of the redeemed who are bathing in a font into which the Blood of the Lamb (Revelations vii. 14) is flowing from the five wounds of the Saviour hanging on the cross; towards this fount other souls are hastening, aided by Faith, Hope, and Charity. In the landscape background is seen a dungeon with armed men near it, evidently preparing to seize a despairing sinner who is wandering towards them, his back turned to the source of salvation. (3) The shutters of the triptych of the Immaculate Conception. (4) A triptych in the museum at Berlin, representing the Last Judgment with the special recompense and punishment awarded to the seven works of mercy and the capital sins. (5) A Madonna in the Brussels Museum. (6) and (7) Two triptychs painted for the Abbey of St. Vedast, now in the cathedral at Arras, the one completed in 1529, representing the Adoration of the Magi and Shepherds and other scenes connected with the infancy of Christ; the other, a Calvary picture—the preparations for the Crucifixion, the principal group of three figures representing Christ being stripped of his garments; on the shutters are figures of St. Anthony and St. Roch. The composition of the first of these is shown by an outline lithograph; all the others, with the exception of the inner side of the second, are admirably reproduced in heliotype by M. Dujardin, enabling the reader to form a very good idea of Bellegambe's talent as a composer. Other works of this master, in private hands, are noticed, two or three of which are said to be authentic; others, again, attributed to him with very little (if any) ground by Michiels and Scheibler, are mentioned.

Bellegambe's pictures are distinguished by a certain grace and elegance in the figures decidedly preferable to the affected mannerism apparent in Matsys' later pictures. His drawing is, as a rule, good, and the figures well modelled, but in some cases too tall. The pictures at Douai have suffered from neglect, unskilful cleaning, and restoration; the others, especially those in the museum at Lille and the cathedral of Arras, prove Bellegambe to have been a fine colourist. His landscape backgrounds are charming and his rendering of architectural details admirable. The effect of his earlier pictures is somewhat marred by the frequent introduction of tablets with inscriptions relative to the subjects represented—a plan apparently (judging by contemporary work, such as the votive pictures in the episcopal palace at Amiens and other paintings and miniatures) pretty generally followed by the artists of Picardy, Artois,

and Hainault. These inscriptions generally consist of texts from Holy Scripture, but those on no. 3 include passages from the fathers and schoolmen. Mgr. Dehaisnes is, we think, mistaken in adducing these as proof of the theological knowledge of Bellegambe. That mediæval artists had a much more intimate acquaintance with Holy Scripture than their successors of the present day is undoubtedly true; but it is equally certain that, when a commission was given to an artist, it was the regular practice to stipulate that he should carry out in his work the details of the scheme drawn up by a theologian. Mgr. Dehaisnes has occasionally missed the meaning of minor groups in the landscape backgrounds, e.g., the Blessed Virgin and St. Joseph being told that there was no room for them in the inn at Bethlehem (p. 152). I feel also that I cannot close this notice without uttering a protest against the misspelling of Memlinc's name.

W. H. JAMES WEALE.

MR. ALFRED EAST'S PICTURES OF JAPAN.

SEVERAL artists have of late years paid a visit to Japan and brought back their portfolios full of sketches of that charming country and its fascinating people. Mr. F. Dillon was, we think, the first, and many will still remember his bright and delicate drawings; and, later, we have had Mr. Menpes and Mr. Wores—the former dainty and brilliant, but more occupied with the picturesque side of Japanese street-life than intent to show us what Japan is really like; the latter wholly a recorder and not wholly an artist. In Mr. East's drawings we get something between the two. We learn more of the general aspect of Japan as it would appear to an European traveller than we learnt from Mr. Menpes, and his records are always those of a well-trained artist with a *cachet* of his own. On the whole, we are inclined to think that his is at once the most faithful and the most beautiful illustration of Japan that has yet been painted by an Englishman, and also the fullest; for Mr. East does not only show us what the streets of the principal cities are like, but he takes us to the open country, gives us harbours and lakes as well as tea-houses, and cryptomerias as well as cherry blossoms. He enables us to realise many things we have never seen before except through Japanese spectacles. None that we can name has painted for us the marvellous mountain of Fiji with whose imposing outline, much idealised, we are all so familiar in the drawings of Hokusai and almost every other Japanese artist. Now we see it as it is, not only rising in naked grandeur, but mysterious in gloom, or half-shrouded in mists, subject to all kinds of atmospheric change—changing in shape also, as seen from different sides and different altitudes. No one, either, has before dared to paint in their full force of colour the red-lacquered temples, shining like sealing-wax in the rays of the dying sun. In a word, we can take long country walks in Japan now under the guidance of Mr. Alfred East.

It is to the studies, often slight, but never without charm of colour and design, that we turn with the most pleasure. The larger pictures which have been painted in England bear, it seems to us, signs of haste in execution, and appear less complete than the sketches. There is also, as a matter of course, some inequality throughout. Some, like the "Lotus Pond at Kamakura" (42), which, in spite of evident care to render faithfully the gigantic flowers, misses complete success; a few in which the

colour strikes rather crudely; but with the majority little fault can be found, and not a few are of singular beauty. Among the last class may be safely reckoned "Kobe Harbour" (4), "Return from Viewing the Cherry-blossoms at Shiba" (8), "Lake Biwa" (9), "Moist Heat—another View of the Lake" (14), "Tea-house near Kiyôto" (29), "Fuji-San from the Plains of Suzu-gawa" (32), "View of Miga-no-shita" (35), "Fishermen on Lake Biwa" (37), "Tea-house in the Village of Hakone" (43), "Miss Plum Blossom" (47), "The Red Temple of Gion" (50), "Steps leading up to Maku-yama" (66), "Fuji-san in Rising Mist" (68), "Evening Gloom in a Cryptomeria Forest" (73), "A Roseate Flush on Fuji" (81), "The Sammon of Shiba" (89), "Gay and Grave" (93). This list is not meant to be in any way exhaustive, as any visitor will soon find out, nor is it made at random; for, if these pictures were shown alone, they would reveal a very skilful and delicate artist, and give some idea at least of Mr. East's rank as a landscape artist, and, we may add, as a poet too.

COSMO MONKHOUSE.

CORRESPONDENCE.

A FORGED ROMAN TILE.

Lancing College: Feb. 19, 1890.

In the *Ephemeris Epigraphica* (iv., n. 698, p. 207), Dr. Hübnér, following Mr. W. T. Watkin (*Archæological Journal*, xxxiii, 1876, 356), publishes a tile supposed to have been found in Cannon Street, and inscribed D-N-VOC. Watkin explained this as *decurio numeri Vocontiorum*; and his explanation has been discussed by Mommsen, who rejects it (*Hermes*, xix., 45 n), and by Hirschfeld, who accepts it (*Sitzungsberichte der Wiener Akademie*, ciii. i., 294; *C.I.L.* xii., p. 150).

After all, the tile turns out to be a forgery, as Mr. A. W. Franks has assured me in answer to an inquiry. Possibly the thing may belong to the same class as two forged tiles in the Guildhall Museum, inscribed VNDINIO and FVIONV, the former of which, I suppose, is a bad shot at *Londinium*.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

A GENERAL meeting of the Society for the Preservation of Ancient Monuments in Egypt (of which Mr. Edward J. Poynter is hon. secretary) will be held on Friday next, March 14, to protest against the recent wanton destruction of monuments on the Nile, of which details were given by Col. Ross and Prof. Sayce in the ACADEMY of February 8 and March 1.

THE exhibitions to open next week include that of the Royal Institute of Painters in Water-colours, in Piccadilly; and a collection of water-colour drawings by Mr. F. G. Colman, done at Winchester, Christ Church, Romney, Bosham, etc., at Mr. Dunthorne's in Vigo Street.

WE hear that Mr. William Strang will have, at Mr. Dunthorne's, sometime during next month, an exhibition of the whole of his etched or engraved work.

ON Tuesday Mr. James Orrock will read a paper before the Society of Arts, on a subject which he has made his own—the inclusion within the National Gallery of a much greater number of works by the British masters. Sir James Linton will be in the chair; and some pictures by illustrious English masters, who are not represented in the National Gallery, will be exhibited by Mr. Orrock.

A MINIATURE portrait of the late Dr. Warren de la Rue has been presented by his son to the Royal Institution, with which Dr. de la Rue was so long associated.

A PORTRAIT of Sir Anthony Musgrave (late Governor of Queensland, and formerly Governor of Jamaica) by the Hon. John Collier is on view at the Royal Colonial Institution. It will shortly be sent to the Jamaica Institute, for which it has been painted.

WE quote the following from the *Oxford Magazine*:

"The efforts of the excavators at Salamis [in Cyprus] have been rewarded at last by the discovery of an early temple under the sand-hills which cover the seaward side of the city. Dr. Dörpfeld, of Olympia fame, saw the works a fortnight ago, and expressed confident anticipations of a considerable find. Already some small objects of art have been discovered, besides several inscriptions; and the site of a great civic building has been found, but not yet thoroughly explored. The sand drifted rapidly and deeply over the city of Teucer, and hid it from the spoiler; but it will take much labour and money to clear away the thick sliding covering. Nothing is so difficult to dig in as fine sand. Already the explorers have found evidence of the successive restorations of the city, after its destruction by the Jews in Trajan's time, and by an earthquake in that of Constantine. And there is every reason to hope that, imbedded in later buildings or buried beneath them, they may find many relics of the times when Salamis gave a grudging tribute to Persia, or under Evagoras was filled by the artists and authors of Hellas."

THE STAGE.

"A PAIR OF SPECTACLES" AT THE GARRICK.

To the ill-advised horrors of "The Tosca" genial comedy has succeeded. Mr. Sydney Grundy has furnished a finished actor and a most artistic manager with a comedy as healthy as it is entertaining. One now goes to the Garrick with satisfaction.

"A Pair of Spectacles" is, indeed, rather a poor and trifling name for a piece which exhibits more than the average dramatist's power in observing human nature, and which—albeit with some farcical touches—does contain significant portraits of character. The piece is as devoid of love interest as are "Le Cousin Pons" and "L'Interdiction." Even as the dutiful wife the young woman of the story plays but a very small part. Of intrigue there is absolutely nothing; nothing whatever of elaborate plot. Yet during the two hours' traffic of the stage there are not ten minutes in which the spectator has the opportunity to be bored; and there are but a few moments—they are in the second act—in which comedy is felt to have given place to the purely farcical: in which the proceedings behind the footlights bear no longer any relation to life, and so the interest of them has vanished. A piece of which these circumstances may with accuracy be recorded must clearly have in it some very considerable qualities. And whatever the French original may possess—I do not profess to have read it—Mr. Grundy's present adaptation has a brisk and vivid presentment of character, and a dialogue, which, without being quotable in separate sentences for its brilliance, has the charm and the value of the *apropos*. The talk could not be more spontaneous; could not be neater; could not be more suited to the incidents with which it deals.

Mr. Benjamin Goldfinch and Mr. Gregory Goldfinch are two brothers: men of middle-class blood, both of them prosperous—to a certain extent wealthy—but of absolutely different social world. Benjamin Goldfinch, played by Mr. Hare, is a charming and benevolent gentleman, living in London in one of the three suburbs which are accounted "possible," and absolutely happy with an attractive second wife, and with a grown-up son who reminds him agreeably of the first. To him there enters, as the stage directions used to say, his brother Gregory—in whom Mr. Grundy has the amazing courage to show us a rough North-countryman who is not honest just because he is disagreeable, nor golden-hearted because he does not know how to behave. Gregory, in truth, is a curmudgeon, whose virtues require cultivation as much as his manners. Gregory believes in nobody. And the interest of the play depends, to a great extent, upon the influence which—certain ingeniously contrived circumstances always aiding him—he comes to exercise upon the charming brother Benjamin, whom, gradually, he renders suspicious, and, for the nonce, ungracious, putting two and two together to the impugning of everyone's motives and of everyone's conduct. Benjamin, though delightful, is without keenness of vision; and the "spectacles" of Gregory—which he thought would assist him—do him little service. He ends by discarding them. And by this time things are so contrived that some traces of humanity have shown themselves in the brother from the North. Gregory behaves better than formerly to a son who has hitherto owed everything to Benjamin. The curtain falls on a restored serenity. That is the bare outline of events—one can hardly indicate the smartness with which incident follows incident. The crispness of the conduct of the piece is wholly admirable.

The acting, too, is of excellent smoothness and finish. Mr. Hare is seen with a prominence which, be it said to his credit, he has made unusual at his own theatre. He is welcomed in a part which, while it is the leading one, is suited to him from beginning to end: more than that, I doubt if we have any actor on the stage who could play it with quite his naturalness and charm. His performance is incisive, of course; but it is likewise forcible, and, in the minuteness of its detail, it does not lose either breadth or warmth. Mr. Charles Groves is exceedingly effective in the simpler, but still telling, part of Uncle Gregory; and a pleasant bit of character-drawing is given us by Mr. Dodsworth as one Lorimer, a friend of Benjamin's. Two young men—the sons of the two brothers—are played by Mr. Rudge Harding and Mr. Sydney Brough. The latter has, perhaps, the better part—an engaging semi-scapegrace—and there is sunshine and charm in his performance. But Mr. Rudge Harding deserves, I think, equal praise for the directness and frankness which he indicates to us in the character of Benjamin's offspring. The quite minor men's parts are played with neatness by Mr. Knight and Mr. Cathcart; and of the women—comparatively in the background—it may at least be said that Miss Horlock, though a little wanting in naïveté and in brightness, is not at all inefficient, and that Miss Kate Rorke gives what is recognised as the charm of her personality

to a character that asks from her a good deal less than her skill could, at need, bestow.

FREDERICK WEDMORE.

THE "AJAX" OF SOPHOCLES AT ST. ANDREWS.

THE University Shakspearean and Dramatic Society celebrated the tenth year of its existence by giving three performances of the "Aias" of Sophocles on February 20, 21, and 22. Some scholars may be disappointed to learn that the play was not produced in the original Greek, as might have been expected in an academic performance. But Greek scholars in St. Andrews, though select, are few; and the townsfolk who form the playgoing audience here, for the most part, understand only the more familiar tongue. So "to do a great good" we did a "little ill," sacrificing Greek for English—we had almost said Sophocles for Shakspeare. For the society was particularly fortunate in being able to use the noble translation by Prof. Lewis Campbell, with its fine blank-verse dialogue, steeped in the mind and art of Shakspeare, and its exquisitely-rhymed choric songs. It proved a vehicle worthy to bear the thoughts of the best. The debt which the society owes to our worthy Greek professor—who has presided over its destinies from the first—was further increased by the pains which he took to make the representation of his favourite author's play as effective as possible; and to him and to his accomplished wife the success of the piece was mainly due.

Following the practice generally adopted in recent years of assigning the female parts to women, the society secured the services of Mrs. Lewis Campbell for the part of Athena, and of Miss Helen Campbell for that of Tecmessa. To these two ladies and to one or two kind friends—among whom were Mrs. Fleeming Jenkin (well known for her interest in the ancient drama) and Mrs. Spencer Baynes—chiefly belonged the credit of mounting the play and of accurately and harmoniously designing the costumes.

Mr. James Ferguson played the leading rôle with great truth and force. Though, perhaps, hardly tall enough for the Telamonian chief, Mr. Ferguson in his impersonation lost little through this defect, as every figure showed tall on the narrow stage with its simple background of dark green; and the "high-sceptred pair" of Argos, whose commanding stature might otherwise have dwarfed the hero, did not enter until Aias was dead. Especially good was his declamation of the noble lines:

"But unto thee, fresh beam of shining day
And thee, thou travelling Sun-god, I may speak
Now, and no more for ever. O, fair light!
O, sacred fields of Salamis, my home!
Thou, firm-set natal hearth: Athens renowned,
And ye her people whom I love; O rivers,
Brooks, fountains here—yea, even the Trojan plain
I now invoke! Kind fosterers, farewell!
This one last word from Aias peals to you:
Henceforth my speech will be with souls unseen."

The eloquent hush amid which these last pathetic words were spoken showed how surely the actor had touched the springs of pity and terror; and as the "self-slain slayer" fell upon the fatal sword, one could see from the applause which followed how fully the audience appreciated the dramatic intensity with which he had invested the scene.

Miss Helen Campbell, as the "hero's captive bride," won the hearts of all by her graceful and refined acting, free from all staginess; and her noble Greek-like simplicity and self-control

gave a peculiar charm to a delineation which was almost perfect. There was no overstepping of the limits to the expression of emotion—as in some of the plays given during the recent revival of the ancient drama at Oxford and Cambridge, notably in the “Alcestis” at the former, and (as most critics thought) in the “Ajax” at the latter, university. Here Tecmessa, Phrygian though she was, spoke and acted in the true Greek spirit:

ἐκβαλοῦσα καρδίαν τὸ βάρβαρον.

Mrs. Campbell, as Athena, was grave, majestic, admirable; and, standing on her pedestal, and in her white, flowing robe, she looked divinely tall. “*Patuit dea*.” Speaking her words in tones weighty and yet serene, this “daughter of the highest” left upon us an impression that will not be lightly effaced.

Of the other actors, Mr. James Scott showed most dramatic talent. His rendering of the part of Teucer was evidently the outcome of most careful study. What we found most to praise in him was his uniform gracefulness of movement and gesture, and his tenderly sympathetic manner towards the dead hero's child, Euryclides. The scene in which Euryclides is brought on the stage to help in tending the dead body of his father stirred the sympathies of all, so tender, touching, and lifelike was the picture of the widowed mother caressed by her infant child as she bent over the form of her dear dead lord. No passionate outburst of lyric song, not the most imaginative of epic lines, could have touched us like this picture. We felt that we should have lost much had we missed it; and the force of the remark was brought home to us that the great masterpieces, even of ancient tragedy, must “be acted ere they may be scanned.”

The performance of the Chorus, judged by the effect on the audience, was the least successful part of the whole play. Only their exits and entrances may be said to have been thoroughly effective. The declamation of choric songs is undeniably difficult; and, as all the lyrical passages—with the exception of the short joyous song of invocation to Pan and Apollo—were given without musical accompaniment, the method of merely rhythmical recitative which was employed was scarcely satisfactory. To the inherent difficulty of this method we may attribute the want which we felt in the Chorus of that naturalness and spontaneity which so pleasantly characterised the speeches of the other players, and saved them from being heavy. But, in spite of a certain monotony in their rendering of the songs, and a tendency now and again to unduly heighten or lower their voices when taking part in the dialogue, the Chorus deserve an emphatic word of praise for the prompt and thorough way in which their “business” was gone through.

M.

STAGE NOTES.

MRS. LANGTRY'S revival of “As You Like It,” at the St. James's, meets with a fair measure of success. It is generally, we think, considered satisfactory as a spectacle, and Mrs. Langtry's Rosalind is a performance of great intelligence, and of some distinction. As an artist, Mrs. Langtry has greatly ripened and developed since she was last seen in England, and, as a woman, time has dealt gently with her. Mr. Lawrence Cantley, an actor of merit, is asserted to have been, on the first night of the revival, far from what is called “word-perfect.” This defect—the very first of all to be remedied—has now, we suppose, received attention. No conception of a part can be accurately formed—still less can it even begin to be carried out—until an actor is absolutely master of the lines it is his business

to deliver. Mr. Charles Sugden, though he has been seldom seen in Shaksperian characters, is not unwelcome in the part he plays at the St. James's. Miss Beatrice Lamb is an interesting Phoebe. Audrey is played—and perhaps even better than it was played some years ago—by Miss Marion Lea, the quaint and finished humour of whose performance has been widely recognised.

THE Shakspeare Reading Society's public reading of “Much Ado About Nothing,” at the London Institution, was, we think, distinctly in advance of their “Twelfth Night”; and if it was not more immediately telling, that is because a gentler and less obvious comedy—and at the same time a serious interest less profound—characterises, for the most part, the piece whose interpretation has been now successfully essayed. Without criticising the reading in any great detail, it is scarcely too much to say that not one part was badly done, and that in several parts there was displayed a conspicuous and admirable merit. Of course the Dogberry of Mr. Samuel Johnson—who appeared by Mr. Irving's permission—was a highly popular performance. It was also a skilled one. Mr. Whelan, as Don John, gave evidence of the director's admirable training; and it is not everybody who can so profit by instruction. Mr. Frank Murray, who was Toby last year, read the character of Borachio, and delivered his long speeches with effective rapidity and ease. Mr. Buckley and Mr. Hermann Basing gave a good account of themselves as Claudio and Benedick, and Mr. George Blagrove as Antonio, and Colonel Everitt discharged himself of the part of Leonato with singular and admirable pathos. If Miss Alexis Leighton—a professional actress of some mark—had not quite the abounding humour of Beatrice, she was in no wise deficient when the situation became serious. Miss Gertrude Giles was an extremely pleasant Hero. To sum up, we do not know what other group of people in London could have read the piece so well as did this one which Mr. Poel directs.

MESSRS. WILLARD AND LART, being under contract to produce, during their tenancy of the Shaftesbury Theatre, a play by Mr. Arthur Law, are compelled to curtail the London run of “The Middleman,” of which, therefore, only a limited number of additional representations can be given.

MUSIC.

RECENT CONCERTS.

LAST Friday week the Wind Instrument Chamber Music Society held the first concert of their second season at the Royal Academy, Tenterden Street. This society is doing much good in producing works seldom, if ever, heard in London; in offering prizes for compositions; and in giving to unknown performers of promise opportunities of being heard. Besides the public concerts, meetings are held at which new or unfamiliar works are tried. The programme on February 28 included Beethoven's Sextet, an early work though marked op. 71, Spohr's Septet (op. 147), and an Octet by Lachner. The recent death of the last-named composer gave special interest to his music. In this Octet Lachner shows a mastery of form, and blends the various instruments together with consummate tact and taste. The performances were all good.

Mdme. Backer Grøndahl made her first appearance at the Crystal Palace last Saturday afternoon, and played Grieg's pianoforte Concerto in A minor (op. 16). This able and sympathetic interpreter of the Scandinavian composer's music came to London last season, and was heard in the same work. It will,

therefore, be sufficient to say that on Saturday she more than confirmed the favourable impression already made. Her command of the keyboard is immense; but to this she adds the higher poetical and intellectual gifts which constitute a pianist of the first rank. The programme included Dvorák's tender and plaintive Notturmo for string orchestra (op. 40). A. B. in the programme-book speaks of this composer's name having been made familiar to the patrons of the Saturday Concerts by his Slavonic Dances, “a” Symphony, an Overture (“Mein Heim”), and a pianoforte Concerto. Probably time failed him to tell of other important works—of a second Symphony, of the “Spectre's Bride,” and of “St. Ludmilla.” Beethoven's Symphony in D was splendidly performed. Mr. Braxton Smith sang in an artistic manner “Love in Her Eyes” from “Acis and Galatea.”

M. de Pachmann, previous to his departure for America, gave a farewell concert at St. James's Hall on Monday afternoon, and the entire programme was devoted to Chopin. M. de Pachmann is the most satisfactory interpreter of this music, and while listening to him one experiences no feeling of monotony. The pianist on mounting the platform tried by gesture to let the audience know that his hands were cold. The opening bars of the Sonata in B flat minor were not perfectly clear; but soon the player warmed to his work, and surpassed himself. During the performance of the Funeral March one could have heard a pin drop, so rapt were the listeners. This was followed by the Ballade in A flat and the Allegro de Concert (op. 46), two marvellously fine readings. Afterwards M. de Pachmann played a variety of short solos, by no means confining himself to the order of the programme. The D flat Valse was given with numerous *arabesques*, somewhat after the style of Tausig's treatment of Weber's “Invitation.” If M. de Pachmann has any authority for these additions, it ought to have been stated. If not, as is more probable, he should refrain from them. So great an artist should set a better example. Not only in the Valse, but in one or two of the other pieces, there were readings not according to the text. There was a large and appreciative audience.

Mme. de Pachmann appeared in the evening at the Popular Concert, and gave Mendelssohn's Variations Sérieuses (op. 54) with refinement and expression; but one would have liked more colour and breadth. Dr. Joachim played a Spohr Adagio. Mr. Hirwen Jones was successful as the vocalist. He sang Piatti's new song “My little maid and I,” with ‘cello obbligato by the composer. The concert opened with Brahms' Sextet in G, and closed with Beethoven's Trio in C minor for strings.

Mme. Backer-Grøndahl gave a Pianoforte Recital at the Steinway Hall on Wednesday afternoon. The programme commenced with Mozart's Fantasia in C minor, the one belonging to the Sonata in the same key, with an original part for second piano composed by Grieg. It is with regret that we find so eminent a musician showing such want of reverence towards one of the great masters. This useless transcription, with its inartistic mixture of styles, casts a blot on Grieg's musical scutcheon. Tausig—famous, or rather infamous, for his tamperings—never did anything worse. The duet was performed by the concert giver and Mme. Haas, and was, we are glad to say, coldly received. Mme. Grøndahl played in her best style a group of short solos, including a very characteristic piece by Ole Olsen, entitled “Fanitull,” which might be easily taken as Grieg's, and three of this composer's most delightful tone-poems. The “An den Frühling” was interpreted with great

feeling and charm. After Grieg came Chopin, who was represented by his Nocturne in G minor and his A flat Ballade. The lady's reading of both pieces displayed marked individuality. The hall was so crowded that some of the audience had seats placed for them on the platform. Mme. Gröndahl could fill a larger place.

"The Cotter's Saturday Night," set to music for chorus and orchestra, by Dr. A. C. Mackenzie, was given for the first time in London by the Albert Hall Society last Saturday evening. In undertaking to set this poem of wide-world fame to music, the composer assumed a heavy responsibility. There was on the one hand the danger of making the music too important, and on the other that of making it appear superfluous. Dr. Mackenzie has found the happy mean. To say that Burns's lines have been strengthened or improved would not be true; but the composer has graphically illustrated the work, and added to its attractiveness, just as pictures drawn by a clever artist are welcome in some well-known book. Dr. Mackenzie for the most part keeps in the background. He suggests, colours, decorates. We seem to see and hear the social gathering and friendly talk in the cottage. The scene of the family circle before, at, and after supper, the reading from the "big ha' Bible," the singing and the praying, is accompanied by tones of great freshness, picturesqueness, and transparency. The delicate touches of realism, the sparing yet effective use of representative themes, the appropriate manner in which the various elements belonging to the Scottish national music are introduced—all these things display skill and judgment. Here and there the musician assumes a prominent position. The lines, "O happy love," present a suitable moment; so also do the closing ones, "From scenes like these," &c. The form in which the music is cast is an advantageous one. It continues from beginning to end without break, and the various scenes are cleverly welded together. Dr. Mackenzie has not set the entire poem; the portions omitted, however, do not in any way interfere with the general design. We consider this "Cotter's Saturday Night" one of Dr. Mackenzie's most characteristic and genial productions. The performance, under the direction of the composer, was good and the work was well received. We may mention that this was originally produced at the Edinburgh Choral Union, on December 16, 1889. The second part of the programme was devoted to Dr. Mackenzie's "Dream of Jubal." We have already noticed this work on the occasion of its production, and have therefore only to say that it was well rendered. The beautiful duet between Miss Macintyre and Mr. Barton McGuckin was specially well received. Miss Hannah Jones and Mr. J. M. Gibson took part in the quartet. Mr. J. Bennett's poem was recited in an intelligent and expressive manner by Miss Julia Neilson, of the Haymarket Theatre. At the close Dr. Mackenzie received an ovation.

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LITERATURE.

"GREAT WRITERS"—*Life of George Eliot*. By Oscar Browning. (Walter Scott.)

THIS volume, though not the largest, is, in many ways, the most interesting and satisfactory biography of George Eliot which has yet appeared; and it would be quite unfair to Mr. Oscar Browning to attribute these excellences merely to the fact that it is the latest comer in the field. True, he is largely indebted, as it was inevitable he should be, to Mr. Cross's *Life and Letters of George Eliot*, and in his prefatory note he frankly acknowledges his indebtedness; but he has added to the material thus derived much information previously scattered or inedited, and has, moreover, been able to supplement these results of research and reading by a record of reminiscences and impressions accumulated through fifteen years of increasingly intimate personal friendship.

On the third page of his book Mr. Oscar Browning warns the reader that he must not expect to find the relation of any "new facts" in the life of George Eliot; and, so far as any large or specially important facts are concerned, the warning is justified by the pages which follow. For example, Mr. Cross displayed a quite natural and understandable reticence in telling the story of the origin of George Eliot's union with Mr. G. H. Lewes. He gave a few extracts from George Eliot's letters containing passing references to Lewes as a most ordinary acquaintance or friend; and then, with no further preparation than this, announced that she had taken the momentous step which was, in a hundred ways, to be so much to her. Many of those who open Mr. Oscar Browning's work for the first time will run lightly over its early pages to reach those devoted to this crisis in George Eliot's life with the expectation that the author will, in spite of his warning, lift—at any rate partially—the veil of mystery. This expectation is unfulfilled. Mr. Oscar Browning is as reticent as his predecessor, but, unlike his predecessor, he buttresses his reticence with a reason; for, writing of George Eliot and Lewes he says: "It is needless to gratify a morbid curiosity as to the origin or development of the relation between them." It is impossible to avoid asking the question, "Why morbid curiosity?" On the preceding page Mr. Oscar Browning has spoken of the union as "a true marriage"; and why should there be anything not thoroughly natural and wholesome in the desire to know something of the stages by which two most interesting personalities—a man of exceptional talent and a woman of supreme genius—drew near to each other, passed from indifference to regard, from regard to love, to find them-

selves at last joined for life in the closest of all unions? When the life of the great poet whom we have so lately lost comes to be written, his biographer will surely not refrain from telling, with such delicacy of sympathy as may be given him, something of that lovely story of the courtship of two poets which one of them has already half-told in the "Sonnets from the Portuguese." If, as may be the case, the fact is that of this other courtship nothing is really known that is not to be found in George Eliot's published letters, it would be better to say so frankly than to invent an excuse for an inevitable silence which is no excuse at all.

Still, though Mr. Oscar Browning has no large new facts to communicate, he has added to previous records a number of small facts which, while they may seem trivial, are not really insignificant. There is, for example, an odd illustration of one very noteworthy feature of her character—her singular susceptibility to the influence of stronger or more persistent personalities—in the story how, when she first came under the spell of the philosophical and phrenological Mr. Bray, she actually consented to have her head shaved in order that a cast might be taken of it by or for that worthy enthusiast for "bumps." Indeed, the Bray family completely subjugated her; and she was aware of the subjection—aware that the impulses forcing her along new, untried, and painful paths were impulses from without, not from within. Much has been said about the celerity and ease with which George Eliot abandoned the Evangelical Christianity of her early years, but her critics in this respect have surely judged a little too hastily. It is abundantly clear that some portions of her task of translating Strauss's *Leben Jesu*, which had been pressed upon her rather than spontaneously undertaken, were inexpressibly and almost unbearably painful to her. Mr. Oscar Browning quotes from Mr. Cross's pages the letter in which Mrs. Bray, writing to Miss Sara Hennell, reports that Miss Evans describes herself as

"Strauss-sick—it makes her ill dissecting the beautiful story of the Crucifixion, and only the sight of 'the Christ image and picture' [a biscuit ware copy of Thorwaldsen's lovely conception] makes her endure it."

She did endure it, however, sustained not merely by the silent image, but by devotion to her task-masters; for, as she significantly said in later years, "It is not true that love makes all things easy; it makes us choose what is difficult."

The ascendancy of the Brays and the Hennells was followed by the ascendancy of Lewes; and though his influence in the main ran along rather than across the true current of her nature, and was therefore submitted to without even such temporary revolt as that just recorded, there is reason to believe that it occasionally diverted her from the path which her genius would instinctively have chosen. Most careful readers and sensible people will agree with Mr. Oscar Browning that to attribute to the influence of Lewes what has been called the "scientific depravation" of her later style is altogether unfair. There was, in fact, no such "depravation" at all. As Mr. Oscar Browning points out, "her very first published essay begins with a

scientific metaphor"; and he might have added that a handful of such metaphors and allusions may be gathered from the pages of her earliest work in fiction—the *Scenes of Clerical Life*—against the style of which no critic has dared to bring a railing accusation. Still, it may be doubted whether the influence of Lewes was at all times an influence "making for [artistic] righteousness." For example, to quote from Mr. Oscar Browning,

"Mr. W. Call, a very competent critic, tells us in the *Westminster Review* that the violent conflict of Adam with Arthur is an offence to art, and that the commonplace marriage of Adam with Dinah is a disappointing close to the career of the sweet Methodist saint. He also maintains that the reprieval episode is an artificial and mechanical contrivance. It would have been better if George Eliot had followed more closely the fate of the girl Voce who was condemned to death at the Nottingham Assizes and executed. At a later period she would have done this. Yet, as we have seen, these very features were inserted at the suggestion of Lewes, and would have been absent if George Eliot had maintained more confidence in her own insight and discrimination."

This confidence, however, could not well be maintained, for the simple reason that it hardly seems to have been even occasionally felt. When her earliest long novel was on the first flood-tide of success, she wrote to Major Blackwood:

"I am assured that *Adam Bede* was worth writing—worth living through long years to write. But now it seems impossible to me that I shall ever write anything so good and true again. I have arrived at faith in the past, but not at faith in the future."

At the time these words were written from Wadsworth, the incomparable early chapters of *The Mill on the Floss* were probably in MS. A few months afterwards comes another wail:

"I have been invalided for the last week, and, of course, am a prisoner in the castle of Giant Despair, who growls in my ear that *The Mill on the Floss* is detestable, and that the last volume will be the climax of that general detestableness. Such is the elation attendant upon what a self-elected lady correspondent from Scotland calls my 'exciting career.'"

I have dwelt at what may seem disproportionate length upon George Eliot's singular dependence upon voices from without—because in Mr. Oscar Browning's *Life* this feature of her character is exhibited much more prominently than in previous biographies. We have heard repeatedly, principally from those who have set themselves to explain or defend George Eliot's second union, that hers was a nature which absolutely demanded the constant support of another nature more self-reliant and self-sufficing, "a face to look upon, a heart that beats, a hand to touch." But to be simply told this is one thing, to be made to realise it is another; and Mr. Oscar Browning not merely does the telling, but achieves the realisation. All the perplexing problems of George Eliot's life are not solved yet; but this little book brings us nearer to a solution than we have ever been brought before.

The curious thing was that there flowed out constantly from her personality, her presence, and her utterances, the very strength and stimulation for others which she needed so much for herself. No one was ever more

successful than was this weak, self-distrustful woman in the conscious or unconscious administration of the moral tonic which enabled those who came within the sphere of her influence to quit themselves like men, and to be strong. Mr. Oscar Browning quotes from a beautiful letter received from her at a crisis in his life which had just this bracing and invigorating effect; and he was only one of a hundred beneficiaries. From those Sunday afternoon receptions of which he gives so charming a description, men and women went away with thoughts which, had they been expressed at all, would have found utterance in the words, "It has been good to be here."

In isolated details of interest Mr. Oscar Browning's book is very rich, so rich that he has little to fear from those reviewers—terrible persons they must be to some writers—who sample a book by extracting from it everything which makes it specially worth reading. He certainly makes an addition to the number of apparently insoluble George Eliot problems when he tells us that, in the course of his fifteen years' friendship with the creator of Mrs. Poyser, Bartle Massey, the Dodson sisters, and Solomon Macey, he never remembers having heard her say a humorous thing; nor, he adds, "have I ever heard a humorous saying of hers repeated by those who knew her better than I did." Her letters are not less empty of this element which makes its presence so powerfully felt in her purely creative work; and the fact is one of which those who hold the traditional theory of genius as a kind of inspiration—and spurn the definition of Mr. Grant Allen, to whom it is but an exceptional development of talent—will not fail to note and remember.

Mr. Oscar Browning quotes few of George Eliot's casual remarks; but among the few is one which, coming from the lips of a singularly shrewd observer, will be interesting to many readers, and might provide a topic for a debating society of university men. She received the hospitality of both Oxford and Cambridge; and when asked by the author what struck her as the most salient difference between the social features of the two universities, she replied that "at Cambridge they all seemed to speak well of each other, whereas at Oxford they all criticised each other." Whether a society for mutual admiration or a society for mutual criticism should, on the whole, be preferred, is a question which allows of very pretty fencing on the part of the answerers thereof.

The scheme of the series to which Mr. Oscar Browning's book belongs demands that biography proper shall be supplemented by a certain amount of criticism. The author's critical remarks are, as a rule, so sound, intelligent, and discriminating that I must needs regret the rapid diminution of available space which compels me to take note only of those passages in which he seems—to one reader at least—to miss the mark. Sometimes the failure is a mere matter of language, where what is meant is right, though what is said is wrong, as in the sentences in which "imagination" is used for "invention." For example, Mr. Oscar Browning says of the early period during which George Eliot drew largely on memory for her raw material, that at this time "she moved timidly and with caution in the domain of imagination"; and in

contrasting *Adam Bede* and *The Mill on the Floss* with *Silas Marner* and *Felix Holt*, he says that the latter, as distinguished from the former, "may be classed together as pure efforts of imagination," meaning of course that in these books the plots and characters are the outcome of unaided invention.

More important is what appears to me a curious error of ethical interpretation in the sentence where Mr. Oscar Browning says—

"If the lives of Dorothea, of Maggie Tulliver, of Romola, are failures, it is not because George Eliot wishes to teach that most lives are and must be failures, but because she believes that such failures are preventible, and that it is our duty to prevent them as far as possible."

Surely these wonderful portraits leave in the mind something more germinal and fruitful than this sterile commonplace; surely her true teaching is that some kinds of failure are dearer and worthier than some kinds of success, and that—if I may quote some words which I wrote about *Middlemarch* long ago—

"we are left with the conviction that the higher life, the life of great ideals never attained and of divine hopes never fulfilled, is, in spite of all its failures and disappointments, not merely the higher but also the preferable life—that we would rather ten thousand times be Dorothea and Lydgate with their wrecked, broken careers, than we would be Celia and Sir James Chettam and Mr. Brooke with their placidly fulfilled existences and their commonplace contents."

It is all the more curious that Mr. Oscar Browning should have failed to perceive this burden of significance, because he himself, in his adjudication of supremacy to *Daniel Deronda* among George Eliot's novels, recognises her doctrine of life, and applies it in the domain of art, where it ceases to be true, or is, at any rate, not true to the same degree. He describes the work just mentioned as

"an attempt to solve deeper problems than she had before attempted, and to convert art to higher uses—perhaps a partial failure, but one more excellent and memorable than many successes."

This remark, well aimed as it is, does not hit the gold; for while it is true that a strenuous but unsuccessful endeavour after nobility or sanctity is worth more than a successful achievement of Philistine respectability, it is hardly true that an unsuccessful attempt to paint a "Sacrifice of Iphigeni" or a "Last Judgment" must be preferred to a little bit of homely *genre* work which is satisfying in conception and perfect in execution. I agree with Mr. Oscar Browning in thinking *Daniel Deronda* a noble work of art; I agree with him in regarding with contempt the majority of the popular criticisms upon it; I can follow Prof. Dowden in thinking that it is George Eliot's only work in prose—he says her only work absolutely—in which "the poetical side of her genius obtains adequate expression"; but I cannot think that, simply in virtue of the complexity of the issues with which it deals, this admittedly "partial failure" is to be placed above such unequivocal successes as *Adam Bede* and *Middlemarch*.

Nor can I echo Mr. Oscar Browning's doubt whether George Eliot "ever wrote what can strictly be called poetry," or his assertion that "she lacked the passionate fire, without which no poet can excel, and the gift of melodious

language." Here, however, he has the majority of critics on his side, and to enter upon the controversy would be like challenging to a tilting match the doughtiest knights of the Round Table. I am not a master of subtleties; and in forming a judgment as to whether this or that utterance in verse is, or is not, poetry it is my habit to apply a very simple and commonplace test. I simply ask myself whether the matter of thought or emotion there expressed in verse could have been expressed with equal effect in the form of prose, and when compelled to answer this question in the negative I conclude that I am dealing with poetry. George Eliot's verse does not *always* compel this answer; but with me it compels it so frequently and at times so resistlessly that I simply cannot help feeling that its claims to be what its writer intended it to be are, for me, substantiated. For such a discussion there are, however, more fitting places than the close of an already too long article; and perhaps, whosoever held, it might not be very fruitful in result.

JAMES ASHCROFT NOBLE.

A History of Austro-Hungary from the Earliest Time to the Year 1889. By Louis Leger. Translated from the French by Mrs. Birkbeck Hill. With a Preface by Edward A. Freeman. (Livingtons.)

We are very glad to see M. Louis Leger's useful *Histoire de l'Autriche Hongrie* in an English dress. The plan of the work is quite original, and excellently carried out. It is to allow the various peoples obscured under the hegemony of Austria to tell their own story to the world. What is Austrian nationality is a question frequently asked, and it is a very difficult one to answer. We have Hungarian aspirations, Bohemian aspirations; Poles contending with Ruthenians, Croats, Serbs, and Slovaks resisting the Magyar; subtle intricacies about an *Italia irredenta*, to which a *Roumanie irredenta* seems likely to be added—but none of the peoples connected with these disputes are willing to style themselves Austrians. We all know more or less of the rise of the Eastern duchy (Oesterreich), about which Mr. Freeman has spoken in such decided tones; and most of us can quote the epigram, one line of which ends "tu felix Austria, nube"; but few persons besides the historian of the Norman Conquest can tell us all the minute claims to the various portions of that political mosaic, Austria. She has had a terrible task to keep herself alive, and has partly done it by stimulating the antagonisms of young and, in some cases, half-civilised nationalities. It is a dreary story throughout: bloody tribunals such as those of Prague and Eperies; hired assassins to remove generals whose talents and ambition were occasionally obscuring the imperial puppet at the head; sanguinary reprisals in the case of unsuccessful rebellions; the patriots decapitated in the public square at Prague after the battle of the White Mountain, and the fourteen generals hanged at Arad in 1849. If we look at the line of sovereigns who have been Austrian dukes, German emperors, and, finally, since 1806, Austrian emperors, it is difficult to find any conspicuous for moral or intellectual gifts,

with, perhaps, the single exception of Joseph II., an honest blundering man, who himself owned that he was a conspicuous failure and nothing more.

Up to the present time we have had the history of Austria written only from a German standpoint—as a German power, in fact. Such is pre-eminently the case with the laborious and carefully compiled work of Coxe. He is full of German emperors, archdukes, and archduchesses; but the great streams of national life underneath he hardly perceives, or if he does perceive underrates their importance. M. Leger tells us out of what Austria grew; how she acquired her great possessions, especially Hungary and Bohemia, and upon the ruins of what earlier civilisations her advancing footsteps trod. How few people, to judge from the newspaper correspondents, are aware of the constitutional rights of the Magyar and the Chekh! By nineteenth-century English readers they are treated as tiresome agitators, seeking for a kind of home rule, to which they have no claim whatever. A mere glance at a few pages of Mr. Freeman's vigorous preface to this work will do much to undeceive them.

Never did a more polyglot realm exist, or one less of nature's making. If we survey it closely we shall find it a seething mass of petty animosities. The Teuton sits, as it were, supreme in his capital of Vienna—a city with no glorious national traditions, enjoying a celebrity for magnificence and luxury more than anything else, and generally deserted by its masters at the great crises of its history. Leopold flies before the Turk, leaving it to be defend by Sobieski, and afterwards affects to treat him with contempt, because he is only an elective and not an hereditary king. The Magyar oppresses the Slovaks, Serbs, and Roumanians, and does what he can to stifle their languages. He aims at an impossible solidarity in his own division of the empire, but has been assisted by the Slovak Kossuth and others in his struggles. In another part of the empire we find the Catholic Pole at variance with the Orthodox Ruthenian, whose religion and language—identical with that of Southern Russia—make him an object of suspicion. In the cis-Leithan portion, the Bohemian and Slovene are struggling against the German.

In his account of the various elements which make up this composite empire M. Leger has not forgotten to tell us something of its various authors. To the German element of these literatures the Austrians, it is true, have not contributed much, for Grillparzer, Zedlitz, and Anastasius Grün are not great writers; but there is the story of Chekh and Magyar literature which has its salient points. Of course M. Leger does not forget to tell us something of the soul-stirring strains of the young Tyrtæus of 1849, Alexander Petöfi. That bright July day was a sad one for his country when this patriot went down under the Cossack lances among the maize-fields of Fejeregyhaz, at the terrible battle of Segesvar. Close by, his body rests in the pit where the slain were thrown in a heap after the battle; but not a Szekler passes by without putting a stone upon the grave.

In connexion with Bohemia the great Hussite movement meets with careful treatment in M. Leger's hands, and forms one of the most

interesting parts of the volume. We see the Austrians gradually closing in on the unfortunate country: the executions at Prague in 1547 of the burghers who had ventured to resist the encroachments of Ferdinand I.—he had been King of Bohemia since 1526—the terrible battle of the White Mountain; the devastation and depopulation of the country, are all fully narrated. Similar is the story of Hungary since the fatal battle of Mohacs; but the culmination was the great insurrection of 1848-9 and the sanguinary reprisals, which sent a thrill of horror through Europe. The Slovenes have but little history, but the story of the suppression of Protestantism among them by Ferdinand II. is a sad one.

M. Leger writes, on the whole, in a fair and impartial spirit, and is free from the conventional Chauvinism, although he has some pages to write which must be rather humiliating to French self-love, as when he tells us of the manner in which Napoleon ordered Andreas Hofer to be shot.

The lists of sovereigns at the end will be found very useful, as enabling the reader to understand many of the obscure parts of the history, such as, for instance, the union of Croatia with Hungary, the relations of Transylvania to Hungary and Vienna, the duchy of Carinthia, and all the dynastic inter-lacements of this perplexed history. Very useful also is the table of gains and losses in territory, so that we may shape out in our minds the fluctuating fortunes of the Habsburgs.

A laudable custom with M. Leger is to give the Slavonic and Magyar names of the towns, which are obscured to us in most publications by being travestied in a German form. A little confusion, however, arises here and there, because sometimes we get the Slavonic and sometimes the German name of the same place. Perhaps M. Leger has erred on the side of excessive accuracy when he gives us the Ruthenian or Malo-Russian Lviv for Lemberg or Lwów, the capital of Galicia. But the desperate attempts to Germanise the Slavonic and Magyar peoples, which culminated in the centralising measures of Joseph II., have not succeeded. At the beginning of the present century the Bohemian or Chekh language seemed on the point of extinction. It had almost become a tongue of peasants, and bade fair to follow the fate of its sister-language, Polabish, heard in certain districts of the old kingdom of Hanover at the commencement of last century, and now, like Cornish, preserved only in a few vocabularies and other fragments. In the fifteenth century Wendish, or Sorbish as it is better called, had been heard in the markets of Leipzig, which itself bears a Slavonic name—Lipsk, “the city of lime trees.” About the same time Slavonic ceased to be spoken in the island of Rügen. Even Dobrowsky, who may be said to have founded scientific Slavonic scholarship, never dreamed of a complete resuscitation of Chekh. He wrote books about it and edited its literary monuments in the same spirit as that in which Mr. Whitley Stokes edits Irish texts. He would indeed be surprised, if he were alive at the present day, when the once despised Bohemian language has its newspapers in abundance, its learned reviews, its poets and novelists, its national theatre—nay, more, its

university. Such has been the result of the patriotic efforts of a band of scholars who about sixty years ago founded the National Museum. At Agram flourish a Croatian university and a Croatian Academy, with two learned reviews, *Rad* and *Starine*. Of Galicia and Hungary little need be said. The former is but a limb torn from the Polish trunk and still throbs with vitality, with a Polish university at Cracow in full vigour. Hungary's progressive strides have been very rapid, and its literature has developed greatly since the century began. Scanty enough as it was beforehand, for—with the exception of a few tedious lives of saints in verse and two or three songs—we have nothing worth mention in the language till the “Venus of Murany” of Stephen Gyöngösi at the end of the seventeenth century. It is a pity that while so jealously guarding his own rights, the Magyar has been so churlish and niggardly to his Slavonic brethren—

“Quam temere in nosmet legem sancimus iniquam.”

We must be grateful to Mrs. Birkbeck Hill for her accurate and scholarly translation. The book will certainly be welcome to all students of history and all readers who want to see what that very composite, piebald, and polyglot thing the Austrian empire is, which continues to survive, although in the present century it has been two or three times to all appearance on the point of dissolution.

W. R. MORFILL.

A Southern Planter. By Susan Dabney Smedes. (John Murray.)

THIS book has at least two claims to favourable notice. It records the life of a patriotic citizen, high-minded, and absolutely incere; and it presents a view of what may be termed the amenities of slavery and of the redeeming features of a system which sorely lacks an apologist. In the eyes of some the book will have an additional value from having been reintroduced to the world by Mr. Gladstone with words of warm commendation. But even with these advantages it is not likely, we fear, to attain any wide popularity. The hold taken upon the public mind by the presentation of the case in *Uncle Tom's Cabin* is too firm to be much weakened by this true, but less sensational, publication; and the present generation, at any rate, will continue to believe that the “institution” perished through its own unmitigated wickedness. In spite of what Mrs. Smedes says to the contrary, English people and Northerners will maintain that Thomas Dabney was quite as exceptional in the treatment of his slaves as he undoubtedly was in the conduct of his life; and they will see in his scrupulous honesty towards his creditors a quixotic vein which might account for anything in his other relations.

Certainly Thomas Dabney was no ordinary man. With that curious hankering after a distinguished ancestry which most Americans exhibit, his daughter and biographer claims for her father a descent from the ancient family of d'Aubigné.

“We find,” she says, “the name on the rolls of Battle Abbey among the list of knights who

fell at Hastings. Others survived the Conquest, and are mentioned in Hume's History as champions of Magna Charta."

Then we are told—the interval is long and the transition abrupt—

"After the revocation of the Edict of Nantes (1685) a branch of the d'Aubigné family left for ever the land of their ancestors, because they could no longer there worship God with freedom of conscience. They took refuge in Wales. Somewhere between 1715 to 1717 two brothers, Cornelius and John d'Aubigné, left this land of their adoption, and sailed for America. Perhaps about the same time their brother Robert came over and fixed his home in Boston."

In the absence of proofs, we confess that we hesitate to accept this Huguenot descent. The Daubenys are a widespread family in the West of England; and cadets from the main stock are likely enough to have found their way across the Atlantic and lost, upon the other side, the spelling of their name which they seem here to have rigidly preserved.

Be that as it may, the subject of this biography is quite sufficiently strong to stand by himself. In his last letters to his son, his own feelings on this head are well expressed:

"I never could forget that I was born a gentleman and incapable, consequently, of a mean action. But it is one thing to maintain one's self-respect, and another to take up a too extravagant notion of one's true standing with his fellow-men."

We may dispute Thomas Dabney's doctrine of innate and inherited nobleness; we cannot dispute his possession of it. In the early portion of his life, which began so long ago as 1798, he was a prosperous man, and many are the acts of liberality and neighbourly kindness which his biographer is able to record. His plantation in Mississippi was considered a model one. Men came from all quarters to learn his methods—the most efficient of which seems to have been a distribution of presents or prizes among his negroes. Every week during the season the cotton-pickers received a bonus in addition to their wages; and when a man or woman picked six hundred pounds of cotton in a day, a five-dollar gold piece was the reward. And in other ways his slaves were exceptionally well treated:

"The thrifty negroes made so much on their chickens, pea-nuts, popcorn, molasses-cakes, baskets, mats, brooms, taking in sewing, and in other little ways, that they were able to buy luxuries. Some of the women bought silk dresses; many had their Sunday dresses made by white mantua makers."

Meat was plentiful, blankets were lavishly distributed, the sick were nursed, and, when the weather was rainy, the women were brought into the house and taught to sew and to mend clothes.

The proprietor had his reward. He could boast that he had never had a drunkard on his plantation, and scarcely ever a thief. His thoughtful kindness—never tinged with sentimental weakness—made him a master whom servants could both love and respect. How genuine was their attachment to him was proved by their reluctance to leave him when freedom was proclaimed, and by their behaviour to him in the hour of his adversity, for that came to him also in its turn. Death entered

the family, and then there fell upon it the shadow of a war which Thomas Dabney foresaw from the first would be terrible and ruinous. But he could not shrink from taking his part in it. He it was who originated the scheme for raising money for the Confederate government on the security of the cotton then in the hands of the planters. These bonds supplied the sinews of war during the early part of the struggle. Later on he and his son engaged more actively in the war; but it was not so much in opposing the Federals that he gained his laurels as in meeting undauntedly the sea of troubles which, when the war ceased, threatened to overwhelm him. He had of course, to let his slaves go free and to commence life anew with an empty house, a denuded plantation, and nothing that could be turned into money but five bales of cotton. But this was not the severest part of his trial. The old slaves—and even those who were afterwards hired—still insisted on calling him "master" as though it were a term of endearment, and worked well for him. Economy and energy bade fair to bring things back again to a prosperous condition when, suddenly, ruin came upon him. Before the war he had been asked to be security to a friend for a large amount. The friend proved treacherous; and, at sixty-eight years of age, Dabney had to surrender everything and, with a large and helpless family on his hands, to begin a struggle for existence in a country where even young men scarcely knew how to earn a livelihood. The manner in which he accepted the situation showed of what stuff Thomas Dabney was made. He set himself, in spite of his years, to the task of paying in full every dollar claimed; and, by hard manual labour, rigid self-denial, and unremitting toil, he succeeded in his object.

One of his old servants wrote to him in 1867 in these terms: "Though freedom has been given to the coloured race, I often sigh for the good old days of slave times, when we were all so happy and contented." Without sharing in this pious wish, we may venture to doubt whether the gift of liberty, bestowed, without preparation, upon a race by nature and habit dependent, could prove an unmixed boon. Do not those most prize it who have spent most to gain or to keep it?

CHARLES J. ROBINSON.

A Song of Heroes. By John Stuart Blackie. (Blackwood.)

ANTICIPATING the censure of the "judicious critic," Prof. Blackie hopes "that the less fastidious student of human fates may not fail to find a fair amount of encouraging stimulus and healthy nutriment" in his new Legend of the Ages. He concludes his preface with these words: "For the sake of such students I shall be happy to have pleased less, that I may instruct more." In order to instruct it is necessary to please; and it is just the less fastidious student who requires to be pleased most. Nor is there, whatever may be said of his justice, a more trenchant critic than he. He divides books into two categories—readable and unreadable; and while he may include in the first Shakspeare and *The Family Herald Supplement*, the second is certain to contain Wither's *Hallelujah* and Watts's *Hymns*. On the other hand, the

judicious critic, unimpelled by a merely instinctive hunger for healthy entertainment and excitement, is apt to develop a sophisticated taste for books that are "caviare to the general." He has even been known to go the length of making a somewhat similar distinction into readable and unreadable as the less fastidious student, with this difference—that he preferred the unreadable; as in the case of one capricious appetite, which, unable by any whet to appreciate the flavour of Ben Jonson—high enough for most palates—could yet find the soul of François Rabelais in *The Life and Adventures of John Bunolo*. An appeal from the judicious critic to the less fastidious student may therefore prove the selection of the greater of two evils. It is certain to be regarded by the former as implying a self-accusation of want of thorough conscientiousness in giving to the public work which, in the author's opinion, requires an apology.

It is only upon the "poetical treatment" that Prof. Blackie deprecates judgment. Of "the historical significance of this little book" he seems confident; and, so far as the plan goes, his confidence is not ill-placed. To select

"a sequence of the most notable names in European and West Asian history during a period of more than three thousand years, and give a sketch of their lives, as the bearers and exponents of the significant ages to which they belong,

is to write a history of the world which could hardly fail to have some interest, however inadequately treated. Prof. Blackie divides universal history into three periods—the Old World, the Middle Age, and the New World: the first represented by Abraham, Moses, David, Socrates, Alexander, Caesar, St. Paul; the second by Columba, Alfred, Wallace, and Bruce; the third by Luther, Cromwell, Washington, Nelson, and Wellington. The mere names are stimulating and nutritious; but although magnificent poetry could be written about them all, it will be seen that this is a scheme for a series of essays, and, with the exception of the disproportionate second period, quite a tolerable scheme—one upon which Prof. Blackie could deliver a course of racy lectures to fit audiences. Even regarded as lectures, however, these rhymes have shortcomings, arising from the point of view. The coign of vantage from which Prof. Blackie endeavours to survey the ages is a Scotch platform—an elevation from which it is difficult to obtain a very extended prospect, and where the view is liable to be intercepted by fogs of prejudice, of kettle-drumme patriotism and religious intolerance, with this, among other effects, that Jenny Geddes's stool looms through the mist like a new constellation. In spite of the unfavourable environment of the standpoint, he succeeds in catching a glimpse of America, and in his poem, "Washington," occur the two best verses in the book.

"Meagre souls there be who fancy
God as meagre as themselves,
That his tale of things was ended
With the books upon their shelves!

"With the record of their glories,
Battles, blunders, brawls, and blood,
When high-vaulting Whigs and Tories
Clutched the stars, or kissed the mud!"

These are clarion notes; but it is a shrill

clarion, and there is a sound as of the clapping of wings.

And now we come to the capital charge against the book. It consists of about a thousand verses in the above measure. With Tenny's "Locksley Hall" to show how a hard-won victory may be attained, and Aytoun's Ballads as an example of the failure of high literary ability to dedoggerelise it thoroughly, it may seem to the less fastidious student incredible that a rapid writer like Prof. Blackie should have chosen this measure for a long work. The judicious critic is less astonished, for a merely imitative faculty is often unable to distinguish the paste brilliant from the diamond, even though the former be of its own manufacture. The ploughman's trot of the verses quoted is endurable for a little. But with spavined lines of this kind :

"And they hailed him, with rare blessing
For all people richly stored,
Father of the faithful, elect
Friend of God, Almighty Lord";

with specimens of helpless rhymes like the following :

"They have landed in the shallows
'Neath thy sheltering wing, Cape Ood;
There they knee the sand in thankful
Worship to their Saviour God";

with archaic grammar :

"Nor halted there but for to breathe
The landward air a little space";

when Nelson is treated thus :

"And they loved him—how they loved him!
For they said, 'Our gallant Nell
Holds a heart wherein a lion
Knows in kindly peace to dwell

With a lamb!"

and when Oliver Cromwell broods "o'er the passionate yeast within," it is no wonder that the less fastidious student ranks *A Song of Heroes* with Wither's *Hallelujah*, and that the judicious critic is for once in a fair way to become injudicious.

In conclusion, two reflections suggest themselves. First: It is not the case that correctness is an essential of poetry; for the subtle melody of some of Blake's verses derives the added charm of irregularity from the hasty gathering, lest the dew should escape him, of wildwood flowers. Prof. Blackie in his unfortunate hurry has shaken the dew from all his posy. Secondly: Though it will not make a man an artist to shout "Art for itself!" till he be hoarse, yet the true artist does follow art for its own sake, knowing well that unless he has perfected his work to the best of his power, whatever else it may do, it will neither make for righteousness nor for the beauty that includes righteousness.

JOHN DAVIDSON.

The Crown Prince and the German Imperial Crown. By G. Freytag. Translated by E. Duncan. (Bell.)

HERR GUSTAV FREYTAG has peculiar qualifications for adding to the literature of reminiscences which is fast gathering round the figure of the Emperor Frederick. The well-known German novelist enjoyed his prince's friendship for many years, and was by his side during most of the Franco-German War. His book would indeed have been given to the world

at an earlier date had not "circumstances robbed the author of all inclination to speak about the deceased during a period of unhappy excitement." But, in spite of this delay, its publication has aroused considerable controversy. A perusal of Herr Freytag's pages shows that this might have been anticipated. His affection for the emperor does not prevent him from passing more than one severe criticism; and, though Herr Freytag pleads that friendship must give way to devotion to the truth, yet good taste and consideration for the living might have forbidden certain remarks which called forth indignant protests from one nearest to the dead. We need not, fortunately, deal with this painful subject.

The volume, however, has a historical significance which distinguishes it from a crowd of ephemeral competitors. Its title, *The Crown Prince and the Imperial German Crown*, strikes the keynote at once. How far did the late emperor originate the conception of the German empire, and what were the political and personal characteristics revealed by him in the most memorable effort of his life, which put him out of touch with the governing forces of modern Germany? This is the question put and answered by Herr Freytag. He proves that the idea of the new German empire took place in the Crown Prince's brain months before it became even a vague presage with the German people. When Bismarck was still hesitating about admitting the vision as a practical possibility, the heir to the Hohenzollern throne was sketching out the lines upon which the edifice was to be reared. But it was just the difference between the Crown Prince's enthusiasm and the minister's reluctant caution that distinguishes the statesman from the idealist. The Crown Prince forgot the pregnant words of Schiller's astrologer—

"Das Erste aber und Hauptsächliche
Bei allen irdischem Ding is Ort und Stunde."

By neglecting "Ort und Stunde" he very nearly plunged the projects he had at heart into premature political difficulties. The conflict between his idealism and the stern spirit of Prussian "Realismus" was still more strikingly manifested in the imaginative trappings with which he endeavoured to surround the empire. His impulse was to regard the new dignity of the Hohenzollerns as derived in apostolical succession from the Holy Roman empire—an impulse of which Herr Freytag gives significant illustrations. It was this large difference of sentiment and temperament between the emperor and the German people which accounts for the fierce hostility which his accession provoked.

C. E. DAWKINS.

THE AUTOGRAPH MSS. OF BOSSUET.

Histoire Critique de la Prédication de Bossuet, d'après les Manuscrits autographes et des Documents inédits. Par l'Abbé Lebarq. (Paris: Desclée, de Brouwer et Cie.)

THIS is a work of patience and research. Its object, according to the author, is twofold: to trace in Bossuet's original manuscripts the method of composition which he followed, and to clear up doubtful points in the chronology of his sermons. It is characteristic of Bossuet's method of composition that the ex-

ordium or beginning of a sermon was the part which he wrote the last, and with the greatest care, often on a separate sheet of paper, which he added to the manuscript. The study of these autograph manuscripts is full of literary interest. In the variations of Bossuet's pen we can watch the change from the ornate diffuseness of French style in the sixteenth century to the severe and majestic grandeur of the seventeenth. Here is a passage in one of his most eloquent sermons which Bossuet rewrote twice. It is a description of the hollowness of human effort to add dignity to life by the multiplying of riches and titles. Bossuet places before us a proud nobleman who, "little in himself and ashamed of his littleness, seeks to increase and multiply himself in his titles, possessions, and vanities."

"Toutefois, qu'il se multiplie autant qu'il lui plaira, et autant, si vous voulez, que ces miroirs qui multiplient dans leurs diverses faces les objets jusqu'à l'infini, il ne faut pour l'abattre qu'une seule mort, et une seule chute pour tout casser."

In his second version Bossuet strikes out the comparison of the mirror, and the familiar phrase, "une seule chute pour tout casser." The passage reads thus:

"Toutefois, qu'il se multiplie autant qu'il lui plaira, il ne faut pour l'abattre qu'une seule mort. Mais les hommes ne s'en soucient pas, et dans cet accroissement infini que notre vanité s'imagine, ils ne s'avisent jamais de se mesurer à leur cercueil, qui seul néanmoins les mesure au juste."

The thoughts are grand, but the expression lacks majesty. This is the final cast:

"Toutefois, qu'il se multiplie tant qu'il lui plaira, il ne faudra toujours pour l'abattre qu'une seule mort. Mais, mes frères, il n'y pense pas; et dans cet accroissement infini que notre vanité s'imagine, il ne s'avise jamais de se mesurer à son cercueil, qui seul néanmoins le mesure au juste."

In determining the chronology of the sermons, the Abbé Lebarq chiefly relies on the variations of Bossuet's spelling, which admit of being reduced to two systems—the phonetic system followed in his youth, the etymological system adopted in his mature age, with a transitional stage between them.

The abbé lays down the following rules which appear to him established by a collation of the MSS.:

"1. Tout manuscrit exclusivement phonétique est antérieur à 1653, du moins au milieu de cette année.

"2. Un manuscrit où les formes phonétiques dominent se placera dans cette année, en tenant compte des indications liturgiques.

3. Pourront se placer en 1654 les œuvres qui contiennent un mélange des deux systèmes, à doses à peu près égales.

4. Attribuer à 1655 ou 1656, en optant d'après les circonstances connues et d'après la valeur des œuvres, les discours où les rares vestiges d'habitudes phonétiques ne seront plus que des rechutes involontaires."

The book contains a most valuable appendix—a table of the chief orthographical peculiarities of fifty of Bossuet's MSS. This table may be consulted with profit by historians of the French language. A fact is mentioned which lends interest to the question of phonetic *versus* etymological spelling. In later years, when Bossuet had established his reputation as a master of

French style, he was consulted on this question by his colleagues of the Academy; and he answered thus:

"Il ne faut pas souffrir une fausse règle qu'on a voulu introduire d'écrire comme on prononce, parce qu'en voulant instruire les étrangers et leur faciliter la prononciation de notre langue, on la fait méconnaître aux Français mêmes. . . . On ne lit pas lettre à lettre, mais la figure entière du mot fait son impression tout ensemble sur l'œil et sur l'esprit, de sorte que, quand cette figure est changée considérablement tout à coup, les mots ont perdu les traits qui les rendent connaissables à la vue, et les yeux ne sont pas contents."

WILLIAM MARKHEIM.

NEW NOVELS.

Blind Love. By Wilkie Collins. In 3 vols. (Chatto & Windus.)

Midst Surrey Hills. A Rural Story. By A. C. Bickley. In 3 vols. (Ward & Downey.)

An Unruly Spirit. By Mrs. Aylmer Gowing. In 3 vols. (White.)

The World and the Oloister. By Oswald John Simon. In 2 vols. (Chapman & Hall)

In Satan's Bonds. By Frederick Eastwood. In 2 vols. (Sampson Low.)

Twice Guilty. By W. W. Fenn and E. Salmon. (Drane.)

MR. ANDREW LANG began a recent article on Wilkie Collins's novels, in the *Contemporary Review*, with the remark that "next to reviewing a book without reading it, the most unfair thing one can do is to read it for the purpose of reviewing it." I would fain believe that it is because I have read *Blind Love* with the object of saying what I think of it that the impression it makes upon me is disappointing and unsatisfactory. It was otherwise, I remember, with *The Woman in White* and *No Name*, each of which ingenious romances exerted a spell over the reader against which the most critical intelligence was not proof. It may be that a peculiar method, which has a certain special interest when it is first met with, ceases to please and rather palls on the attention when it is often repeated. But in whatever way the fact may be explained, the truth must be told that the last successor of the thrilling tales on which Wilkie Collins's fame depends has none of their singular fascination. Yet the materials out of which that fascination was drawn are present in this story also. The plot is striking, the situations are dramatic, and the characters differ, as Wilkie Collins's characters always did, from the ordinary run of men and women. Incidents and coincidences, which might be supposed to possess interest from their appositeness, their unexpectedness, or the effect with which they happen at the right or the wrong moment, are brought together with the old skill, and play their part in furnishing the requisite number of chapters. But when all is said and done—when every chapter and incident has been read and followed—the reader finds that he has got nothing for his pains. Not one of the characters lives in his mind; and the plot, elaborate though it is, has taken no more hold upon him than any story of crime and detection—of wrong or

remorse—he has read in the newspapers. Indeed, the hold he is conscious of is even less strong, for in the case of a newspaper revelation the actors in the story are actual men and women, whereas in the present instance they are only moving figures. It would not be possible to follow one of them into any other conditions of life, and imagine how they would act in those new surroundings. They are constructed to do the particular things the exigencies of the story require them to do, and some of these, even as done by automata, have the appearance of being over-much forced. One cannot believe that "blind love" was ever so blind as to impel a high-minded young woman to voluntary disgrace and crime, or that the love of a high-minded man could outlast her wilful preference for badness in his rival to good in himself.

Amid the fresh natural interests which belong to country life, and which form the most attractive feature of *Midst Surrey Hills*, Mr. Bickley places in strong contrast the religious and social differences between Church and Dissent. His principal characters are a liberal-minded, good-tempered country rector; a youthful, but somewhat bigoted, Wesleyan minister; a rather lonely, interesting girl, whose bringing-up has been among Methodists; and an artist-nephew of the rector. The young "travelling preacher" and the artist are rival lovers of the heroine, who is much perplexed between them. She cannot love the minister; and though she becomes engaged to the artist, a complication arises from his susceptibility to the charms of a certain Lady Helen MacAusten. After this point the story, previously a little flat, grows lively and dramatic. Hugh Fenton, the Methodist, endures to the end the trial to his affections. His long unhappy struggle is graphically told, and he learns at last the virtue of self-sacrifice. There is not much to be said for Philip, his rival, who is good as an artist, but weak as a man. Mr. Bickley's women, except Fee, are rather aimless creatures, whose horizon is bounded by matrimony. In keeping with such an outlook is the passion for kissing that prevails. This is all very well in an invalid like Mrs. Melcroft; but it becomes objectionable when everybody adopts the habit, and it especially detracts from the dignity of the rector. The charm of the story lies in its genuine atmosphere of rural life. Before the reader has got far into it this charm will take hold of him, and he will find himself absorbed for the time being by the unsophisticated people and their fine moorland surroundings. It would be well, however, if Mr. Bickley would let his characters speak more often for themselves, instead of telling their story for them.

Though in many ways very able, *An Unruly Spirit* strikes one as being a good story spoiled. A delightful idyll might have been made of the loves of Edgar Penrice and Gladys, if the wicked fascinations of Mrs. Calverley had been kept out of the book. But it is conceivable that the ardent novel-reader would not have enjoyed the simpler tale as much as he (or she) will relish the complications which Mrs. Gowing has chosen to weave into her chapters. Those complications, however, are of a kind that would be unpleasant in real life, and one feels them to

be equally undesirable in a story. No doubt they are such as sometimes occur, and the novelist may argue that it is his business to portray human nature as it is; but the less some aspects of human nature are seen the better. Still, from the circulating-library point of view, *An Unruly Spirit* is unquestionably a thrilling story. It begins with the innocent loves of a boy and girl, which run pleasantly on till the witching and unprincipled married flirt appears on the scene. Her mission is to captivate everybody; and she succeeds in it as such women mostly do, with the result that her victims, and a good many others, are plunged in misery. She gets her deserts in the end, but not until much ruin has been wrought. Gladys, pure and blameless though she is, has her entanglements too, apart from those in which Mrs. Calverley involves Edgar. Indeed, for readers who like a strong plot, here is satisfaction enough.

Mr. Oswald Simon's story suffers from the fact that it is so evidently written with a purpose. The most tractable reader objects to be lectured—he has a still stronger objection to be sermonised—when he wants to divert himself with a novel. But a reader who does not impatiently put down *The World and the Oloister*, on discovering the drift of it, will be rewarded for his charity toward the author. For the religious and political teaching of the story is entirely wholesome. The hero is, perhaps, too much of a paragon; but he and the heroine between them arrive at some excellent rules of conduct and bases of belief. The cloister is not allowed to mar the gentle life of the girl; and the temptations which the world has for the man leave his fine nature untouched. One would like to believe that it is not impossible for a member of Parliament to keep clear of party ties, and to form perfectly independent views on public questions; but one fears that such a member would be held a nuisance in the House. Each side would, no doubt, court his support, but neither would be disposed to look up to him as a final arbiter and infallible guide, as happened in the case of Roderick Huguenot. The Duchess of Boughton is a fairly well-drawn character; but Father Guinton, though the reader sees less of him, is a more real personage. Roderick talks well, but he talks too much; and it is noticeable that all the characters speak by the book. Nobody ever drops into a colloquialism or ventures on a natural abbreviation. In this respect the story lacks ease.

A hero so fickle and so foolish as George Longford, who tells his own story in *Satan's Bonds*, could not fail to fall into entanglements, but it is too bad in such a case to charge them upon Satan. How, from being the manager of an Explosives Company in a remote district of Yorkshire, he became associated with Nihilists, the husband of two wives, the witness and object of a terrible sacrifice, and one of the chief actors in a very tragic drama, he tells for himself in a spirited narrative; and it would not be fair to anticipate his story. But one wonders, after reading the story, that such a woman as Gertrude—Louise may be left out of the question—could have conceived so noble an affection for so weak a man.

If the "shilling shocker" must needs be

read, *Twice Guilty* may be recommended as a harmless, though sufficiently exciting, specimen of the article. It concerns a crime for which first one man and then another is found guilty. Both the real criminal and the innocent man escape—the latter after a perilous and thrilling experience, with which a ghostly visitation has much to do—but the sinner is, of course, at length found out by his sin. Strong incidents in these cheap tales occasionally have the merit of conveying a good moral.

GEORGE COTTERELL.

SOME BOOKS ON THE COLONIES.

The Bermuda Islands. By Angelo Heilprin. (Philadelphia.) This contribution to the physical history and zoology of the Bermudas is the result of a visit made to the islands by Mr. Heilprin, with a class of ladies and gentlemen, in the summer of 1888. The main object was to examine the structure of the coral reefs in this group of islands—the most northern coral islands in the world, and in this respect and others a notable example of the influence of the Gulf Stream. As was to be expected, the fauna has proved from this examination to be a wind-drift and current-drift one—the aerial being North American, and the aquatic Antillean. Mr. George Murray has recently pointed out in his *Catalogue of the Marine Algae of the West Indian Region* that it is necessary to include the Bermudas in the West Indian marine-plant region; and this zoological confirmation of his opinion is overwhelming in the amount of evidence. As regards the results of Mr. Heilprin's examination of the coral reefs, it is not very easy to estimate their precise nature. There is no room for doubt that he regards them as a striking refutation of Mr. John Murray's theory of coral-reef formation and a strong support of Darwin's theory on the subject. Mr. Heilprin takes up the attitude of a partisan in the controversy, and he maintains it with affirmations of his belief more abundantly than with the enforcement of his argument in the legitimate way. The supporters of either side in the controversy are by no means united among themselves; but it is easy to classify them as on one side or the other in the matter of the great question at issue. It is here that Mr. Heilprin's evidence is of doubtful value; and, such as it is, one would be more inclined to give it consideration but for the obvious bias in his views, which is carried too far when it appears in the *résumé* of the literature of the subject in the appendix. However, there is a good deal of bitterness on both sides, and Mr. Heilprin is nowhere discourteous to his antagonists. He even speaks of the "venerable Duke of Argyll," and we are far from suggesting that the democratic institutions of his country have unfitted the author for selecting the proper designation of His Grace. The narrative account in the early chapters of the book is very American in style, and the "processed" illustrations harmonize with it. It would be ungracious to end this notice without a hearty acknowledgment of the abundance of excellent work and sound observation contained in it, apart from the controversial portion.

Obeah; Witchcraft in the West Indies. By Hesketh J. Bell. (Sampson Low.) There is hardly a subject of greater fascination than Obeahism. It interests students of comparative religions, of magic, of folklore—and of medical jurisprudence, for the matter of that. Information on the subject is only to be obtained in scraps from scattered sources; and it is hard to get any from the negro himself,

since he generally stands in too great terror of the whole business to know much about it. The title of this little book is apt to excite a lively anticipation of interest, but there is a good deal besides Obeah in it. In fact, the material for a book strictly on Obeah does not exist, but Mr. Bell gives a fairly good account of what is known, with a number of new stories, some of them excellent; for example, that of the miraculous shower of stones, and the furniture removing story, both of them on the authority of a French Roman Catholic priest. There is little virtue in miracles in these days, or his reverence, having seen these things, would have become a priest of Obeah. The book deals mostly with Grenada, and the manner of life of its coloured inhabitants, their superstitions, &c. Mr. Bell writes very pleasantly; and, being in such an excellent position for the study of Obeah, it is to be hoped that he will penetrate further into its mysteries and furnish a more exhaustive treatise on the subject. He certainly missed an excellent opportunity when he did not turn and join in the procession to propitiate the "Mamadjo" of the Grand Etang, a lake in a crater in Grenada. The present writer (who must have offended that siren by a natural history exploration of her domain) can testify to her uncanny but beautiful surroundings. Mr. Bell tells us more in a small space of the ways of the West Indian negro than any writer since Père Labat.

The Lesser Antilles. By Owen T. Bulkeley. (Sampson Low.) This is a guide book for travellers and intending settlers in the British Islands of the Antilles, written by a business man. It describes the voyage out and a cruise among the islands, noting their produce and capabilities of development. The author is behind the time in some respects, since a number of his grievances, or rather the colonial grievances that he ventilates, have been righted. It is anything but well written, and the historical statements of its author are sometimes startling. For example, speaking of Trinidad: "However, thank Heaven! in 1797, after the dispersal of the Armada, Admiral Harvey frightened the Spanish Admiral into burning his ships, and General Abercrombie," &c.

It was, indeed, after the dispersal of the Armada! Mr. Bulkeley is generally practical enough in his advice as to new products, &c.; but he surely yields too much to sentiment for a man of business when he advises the trial of barley on the strength of Robinson Crusoe's success with that crop in Tobago, not the least among the strange surprising adventures which we may all believe without this literal desire to imitate.

John G. Paton, Missionary to the New Hebrides: an Autobiography. Edited by his Brother. Second Part. (Hodder & Stoughton.) We do not remember to have met with the first part of Mr. Paton's Autobiography; but, judging by the present work, it is not surprising that within three weeks of its appearance a second edition was called for. Mr. Paton is a member of the Reformed Presbyterian Church of Scotland, and a missionary to the group of the New Hebrides. We have read his narrative with deep interest. It is that of a single-minded man of unfeigned piety, whose whole heart is in his work. He begins with a tour in Australia, undertaken for the purpose of raising £5000 to purchase a mission ship. In this he was successful. His earnestness and sincerity stood him in good stead, as at a later period in Scotland, when in eighteen months he raised £9000 for a like object. The scene of his missionary labours was Aniwa, one of the smaller islands of the New Hebrides, measuring only nine miles by three and a half; and there he, Mrs. Paton, and their child landed in 1866, the only whites among a

heathen population. He tells his story of how he gradually gained influence and converted the natives simply and graphically. Nor is the story without its comic element. Mr. Paton knows how to make the most of the grotesque incidents which not unfrequently occur even in such serious occupations as his. He is entirely free from cant. It is true that he frequently makes use of a special religious phraseology; but it is invariably with perfect sincerity. These phrases are no unmeaning forms to him. He sees the Divine influence in every occurrence of his life; and his faith recalls the religion of a simpler and more robust age. One cannot help feeling some misgiving as to the condition of these converts after their instructor is removed. Mr. Paton would feel none; and, in any case, we trust it will be long before his influence fades. The editor has done his work well; but we think he has made a mistake in omitting his brother's chapter on "The Kanaka, or Labour Traffic in the South Seas." Mr. Paton's experience on this subject must be of great value. He speaks of the good effect wrought by the punishments inflicted by men-of-war:

"The rumour of the *Curaçoa's* visit and her punishment of murder and robbery did more, by God's blessing, to protect us during those heathen days than all other influences combined. The savage cannibal was heard to whisper to his bloodthirsty mates 'not to murder or to steal, for the man-of-war that punished Tanna would blow up their little island.'"

"COLONIAL CHURCH HISTORIES."—*New Zealand.* By Henry Jacobs, Dean of Christchurch. (S.P.C.K.) Dr. Jacobs has produced a very complete history of the Anglican Church in New Zealand, from the first missionary efforts of Samuel Marsden to the present day. The book is divided into three principal parts: "The Missionary Period," "The Period of Organisation," and "The Period of Subsequent Growth and Development." Of these, the first is undoubtedly the most attractive, although it is not till the second period that we come to the great name of Selwyn. Of the grandeur of the character of George Augustus Selwyn, and of the splendour of his services to the church, there cannot be two opinions. Nevertheless, we think that he, with his brother Bishops of Wellington and Nelson, was precipitate in petitioning the Queen for permission to surrender the letters patent by which he and they were created bishops of their respective sees. The transaction which the author calls the "tangled and painful story" of Dr. Jenner and the see of Dunedin showed a signal want of judgment in those persons who were mainly responsible for it. This sad and—may we not write?—deplorable business began in 1865, and even now can hardly be said to be set at rest, inasmuch as the Society for Promoting Christian Knowledge has printed at the end of the present volume a letter from Dr. Jenner with the date of March, 1889, giving his version of the transaction. We gather that the society sympathises with him, though Dr. Jacobs is decidedly of an opposite opinion. It is remarkable in a new country to find a diocese like that of Christchurch largely endowed with land. These estates provide handsome incomes for the bishop and his chaplains, for the dean, and for elaborate services at the Cathedral.

NOTES AND NEWS.

IN view of the probable sale of the world-renowned, but almost inaccessible, Middlehill Library at Cheltenham, which was formed early in the present century by Sir Thomas Phillipps, we understand that the British Museum and the universities of Oxford and

Cambridge have agreed to unite in securing those MSS. which it is thought of importance to retain in this country. The total sum of money for purchases to be guaranteed by these three bodies will probably amount to £20,000.

MISS AMELIA B. EDWARDS is coming home to England by the *Etruria*, which leaves New York on March 29. During her tour in the United States, she will have delivered about 116 lectures in all, of which thirteen were addressed to colleges and universities, including Princeton, Columbia, and the University of Pennsylvania. The Peabody Institute at Baltimore altered its constitution in her favour, so as to permit a woman to lecture there for the first time. Her course of lectures on Egyptology will shortly be published—simultaneously in this country and America—with a great number of illustrations, reproducing the lantern slides. Another subject on which she will probably write something is that of American Museums, in which she has long taken an interest.

THE council of the British Association have addressed a memorial to the Secretary of State for India, calling attention to the importance of the ethnographic and anthropometric researches which have been conducted in Bengal during the last five years by Mr. H. H. Risley with conspicuous success, and suggesting that they should be extended to other parts of the country. They also express a hope that the approaching census may be utilised to obtain lists of the exogamous and endogamous subdivisions of castes.

THE legislative department of the government of India has recently printed at Calcutta, in a volume of 248 pages, ninety-nine of the minutes written by Sir H. S. Maine, in India, between the years 1862 and 1869, with a note by him on Indian codification, dated July 17, 1879.

AT the next meeting of the Philological Society, to be held at University College, Gower Street, on Friday next, March 21, at 8 p.m., Prince Louis-Lucien Bonaparte will read his long-promised paper on the results of his visit, last year, to Southern Italy and Sicily to study the dialects of Albanian, Illyrian, Greek, Gallo-Italic, and Provençal, still spoken in parts of those regions.

PROF. F. HIRTH, of the German Oriental Institute—who is about to return to China for another term of service in the Customs—has transferred the whole of his invaluable collection of Chinese MSS. and printed books to the Royal Library of Berlin. Among the MSS. is a copy of the *Hua-i-yi-yü*, a polyglot work of the sixteenth century, which contains the only record we possess of the lost language of the Jur-chin Tatars, the ancestors of the present Manchus. We may add that a list of Prof. Hirth's chief services to Sinology is given in the current number of *Trübner's Record*.

THE Clarendon Press has nearly ready for issue a second series of Prof. Skeat's *Principles of English Etymology*, dealing with the foreign element in the language.

THE next volume in Mr. Walter Scott's "Contemporary Science" series will be *The Village Community*, with special reference to its Survival in Britain, by Mr. C. Lawrence Gomme, with numerous maps and plans. We understand that the author uses some of the results of folklore to prove that the English village community is not simply an economical institution, but that it contained also much of the old tribal religion.

MR. TIGHE HOPKINS's story of Irish life—*The Nugents of Cariconna*—will be ready next week at the libraries in three volumes. Messrs. Ward & Downey are the publishers.

A NEW story of adventure, by Mr. James Greenwood ("The Amateur Casual") is issued this week under the title of *Prince Dick of Dahomey*; or, *Adventures in the Great Dark Land*. A new shilling book by the same author—*The Chronicles of the Crooked Club*—is also on the eve of publication.

Perseverid: the Career of Ninian Jameison is the title of a humorous story by Mr. John Davidson, for which Mr. Harry Furniss has just completed several illustrations. It will be published next month by Messrs. Ward & Downey.

Ida: an Adventure in Morocco, is the title of a new story, by Mabel Collins, which will be issued shortly in one volume.

MESSRS. REMINGTON & Co. have in the press a new work by Dr. Gordon Stables, entitled *The Mystery of a Millionaire's Grave*.

MESSRS. HENRY & Co. announce, as the first of the "Bouverie" series of cheap novels, *Twist Light and Dark*, by Messrs. J. T. Grein and C. W. Jarvis.

ARTHUR YOUNG's *Tour in Ireland* is to be reprinted in full, with introduction and notes by Mr. Arthur W. Hutton, Librarian of the National Liberal Club, forming two volumes of "Bohn's Standard Library."

MESSRS. WARD & DOWNEY's forthcoming additions to their cheap "Library of Fiction" are *Lil Lorimer*, by Theo. Gift; *The Head Station*, by Mrs. Campbell Praed; *Miracle Gold*, by Richard Dowling; *Logie Town*, by Sarah Tytler; and *Black Blood*, by George Manville Fenn.

MR. THOMAS GREENWOOD is now passing through the press a third edition, almost entirely rewritten, of his little book on *Free Public Libraries*.

MESSRS. HODDER & STOUGHTON announce the following:—*Joints in our Social Armour*, by Mr. James Runciman; *The Christian Ministry*: its Origin, Constitution, Nature and Work, by the Dean of Norwich; *The Voices of the Psalms*, by the Bishop of Ossory; *The New World of Central Africa*, by Mrs. Grattan Guinness; *Professor W. G. Elmslie, D.D.*: Memoir and Remains, by the Rev. Dr. W. Robertson Nicoll; *My Lady Nicotine*, by Mr. J. M. Barrie; *Rescuers and Rescued*: Experiences among our City Poor, by the Rev. James Wells; *Vent Creator*: Thoughts on the Holy Spirit of Promise, by the Rev. Handley C. G. Moule; *The Makers of Modern English*, by W. J. Dawson; *Until the Daybreak*, and other Hymns and Poems, by the late Dr. Horatius Bonar; *Nunnery Life in the Church of England*; or, Seventeen Years with Father Ignatius, by Sister Agnes, O.S.B., with Introduction by the Rev. W. Lancelot Holland; *Eccle Venit*, by the Rev. Dr. A. J. Gordon; and the following volumes of "The Expositor's Bible":—Dean Chadwick's *The Book of Exodus*; the Rev. Dr. Monro Gibson's *The Gospel of Matthew*; the Rev. George Adam Smith's *The Prophecies of Isaiah*, Volume II.; and Prof. G. T. Stokes's *The Acts of the Apostles*.

THE following are the lecture arrangements after Easter at the Royal Institution: Three lectures on "The Place of Oxford University in English History," by the Hon. George C. Brodrick; three lectures on "The Art of Engraving," by Mr. Louis Fagan; three lectures on "The Natural History of Society," by Mr. Andrew Lang; three lectures on "The Heat of the Moon and Stars," by Prof. C. V. Boys; six lectures on "Flame and Explosives," by Prof. Dewar; three lectures on "Colour and its Chemical Action," by Capt. Abney; three lectures on "Excavating in Greece," by Dr. Charles Waldstein; three lectures on "The Ballad Music of the West of England" (with

Musical Illustrations), by the Rev. S. Baring-Gould. The Friday evening meetings will be resumed on April 19, when a discourse on "Electric Welding" will be given by Sir Frederick Bramwell; succeeding discourses will probably be given by Sir John Lubbock, Mr. R. Brudenell Carter, Prof. Raphael Meldola, Prof. A. C. Haddon, Prof. Boyd Dawkins, and other gentlemen.

JUDGING by the sales, it would seem that just at present autographs are more in demand than books. During the last three days of next week Messrs. Sotheby will sell a collection of letters and MSS. of quite exceptional interest, the greater portion of which were brought together by the late Abraham Hayward, who seems to have made the most of his opportunities. The chief feature of the collection is that it comprises so many series of connected letters. Apart from moderns, such as Burns, Byron, Shelley, and Thackeray, the gem of the whole is a sonnet of Tasso, bound up with a number of illustrative documents—though possibly some Americans might value higher the original draft of Gen. Lee's farewell address to the Army of Virginia, which certainly ought to recross the Atlantic. There are also several proof-sheets of De Quincey, with his characteristic corrections; and four volumes annotated by the poet Gray, which come from Mason's sale. Many of the letters throwing light on literary history have never been published.

WE have received a pamphlet containing a lecture on "Contemporary English Literature: its Sources, Characteristics, and Tendencies" delivered in January, by the Rev. Percy W. Myles, before the Rudy Institute in Paris. It covers the whole of the present century, and every department of literature, within some twenty-four pages; but it is written with such brightness, and with so much knowledge, that we have found it neither tedious nor impertinent. The author inclines to the conclusion that science is crushing out poetry.

UNIVERSITY JOTTINGS.

CANON WESTCOTT, Dr. Lightfoot's old friend from schooldays, has been appointed his successor in the bishopric of Durham. He has been regius professor of divinity at Cambridge since 1870.

WE regret to record the death of Dr. S. M. Schiller-Sinensky, reader in Talmudic and Rabbinical literature at Cambridge. He died on Tuesday, March 11, at an advanced age. Almost the last thing that he can have written was the obituary notice of his old teacher, Prof. von Hase, of Jena, which appeared in the ACADEMY of February 1.

MR. SAMUEL DILL, late head master of Manchester Grammar School, has been appointed by the crown to the professorship of Greek in Queen's College, Belfast.

MR. P. GILES, of Gonville and Caius College—whose recent etymological paper read at the Cambridge Philosophical Society is reported on another page—has been elected to a fellowship and classical lectureship at Emmanuel College. And another alumnus of the same college, Mr. Edwin Abbott, who has not yet passed the second division of the classical tripos, has been elected to a fellowship at Jesus.

A COMMITTEE has been formed at Oxford to collect subscriptions for a memorial to the late Aubrey Moore. It is proposed (1) to have a portrait of him painted, to be placed in the hall of Keble College; and (2) to establish a studentship for graduates, to promote the study of theology or of philosophy and science in their relation to theology.

ABOUT two hundred volumes from the library of the late Dr. Hatch have been presented to Mansfield College, Oxford, by a group of senior members of the university, including heads of houses, professors, and tutors.

MR. ARTHUR J. EVANS, keeper of the Ashmolean, was to deliver two public lectures, on Friday and Saturday of this week, on "Recent Acquisitions of the Museum."

THE Cambridge Press announces *Memorials of the Life of George Elwes Corrie, D.D.*, formerly Master of Jesus College, edited by Mr. M. Holroyd.

THE annual report of the Fitzwilliam Museum Syndicate mentions the following as the most important acquisitions during the past year: A MS. benedictional of the ninth century, probably written by a Celtic monk of St. Gall; the Poyntz-Caraw Book of Hours, a richly illuminated English MS. of the middle of the fourteenth century; a fine French MS. of the fourteenth century, containing a life of the Virgin, a Bestiary, and Burnetto Latini's *Tesoro* in the original French. Mr. T. C. Harding, high sheriff of the county, has presented to the picture gallery Sir J. E. Millais's "The Bridesmaid," a highly finished early manner, dated 1851. Mr. Pendleton has continued his donations of previous years by presenting 255 volumes of music. The catalogue of music, printed and MS., by Dr. Mann and Mr. Fuller Maitland, is well advanced.

AN address—signed by the representatives of most British universities, as well as by other distinguished musicians—was presented last week to Lord Knutsford, Secretary of State for the Colonies, protesting against the issue in this country of degrees in music by the University of Trinity College, Toronto. Lord Knutsford considered that a case for interference had been made out, and promised to refer the question to the law officers of the crown.

PROF. W. P. KER, Mr. Henry Morley's successor in the chair of English literature at University College, will deliver a lecture before the Ethical Society in Essex Hall, Strand, on Sunday next, upon "Boethius and the Platonic Tradition."

THE twelfth anniversary of the Johns Hopkins University was celebrated at Baltimore on February 22, when a letter was read from President Gilman, dated from the ruined theatre at Taormina. It was announced that Mr. J. R. Lowell had been obliged, much against his will, to be the first incumbent of the lectureship of poetry, which was founded last year by the generosity of Mr. and Mrs. Lawrence Turnbull; but that it would be inaugurated in 1891 by Mr. Edmund C. Stedman. We may add that the publication agency propose to issue, in a volume of about 450 pages, the principal literary essays and studies of Prof. Gildersleeve, many of which deal with subjects of general academical interest.

THE *Nation* of February 27 prints long extracts (from the *Dedham Historical Register*) from the diary of a Harvard freshman of 1758. One entry is "October 9. Some examined about Bulraging Monis." Monis, it is explained, was teacher of Hebrew; and "Bulraging" is apparently identical with "bullyragging," of which Dr. Murray does not cite an English use earlier than 1807.

THE *Revue Critique* of March 3 contains a review of the two volumes of *Essays* by the late Mark Pattison, published last year by the Clarendon Press. It is written by M. Paul de Nolhac, who naturally devotes himself mainly to the appreciation of the French scholars of the sixteenth century. Concerning the essays dealing with university reform and

ecclesiastical history, he observes: "la personnalité religieuse de l'auteur et ses idées anglicanes y sont nettement marquées."

ORIGINAL VERSE.

LIVING, THOUGH THE DATE BE OLD.

"But, dead! All's done with: wait who may,
Watch and wear and wonder who will.
Oh, my whole life that ends to-day!
Oh, my soul's sentence, sounding still,
'The woman is dead, that was none of his;
And the man, that was none of hers, may go!'"

ROBERT BROWNING (*Too Late*).

'Tis a gold box set with pearls
All around the quaint old lid;
And her eyes, 'mid sunny curls,
Partly seen, and partly hid,
Smiling, gaze into your face
With a dainty charm and grace.

Raise the lid; some words are there,
Graven deep into the gold—
Words that breathe a great despair,
Living, though the date be old.
"Seventeen ninety, sixth of May,
She died. God teach me how to pray."

I could tell her name and age,
Write the story of her life.
But why open the shut page?
She has rested long from strife,
And a hundred years have fled
Since the day that she lay dead.

Close the box—why linger here?
Sixty years ago he died,
Held no other woman dear,
Never wife was by his side;
Ended was life's golden day,
"Seventeen ninety, sixth of May."

FLORENCE PEACOCK.

OBITUARY.

DON VICENTE DE ARANA.

THE *Euskal-erria*, we regret to state, announces the premature death of Vicente de Arana, one of the best poets of Biscay. He wrote in Spanish; and, if he cannot be placed in the highest rank as an original poet, he is among the best of translators. His versions of Longfellow's "Evangeline," of Tennyson's "Enoch Arden" and "The May Queen," in *Oro y Oropel* (Bilbao: 1876), are admirable specimens of that poetical prose which French critics prefer to verse for rendering poetry in a foreign tongue. His *Ultimos Iberos* (Madrid: 1882), a collection of Basque legends told in Spanish, is of little value to students of folklore; but it is written with inimitable grace, and has been much borrowed from, and plagiarised by, subsequent writers. Both these works were reviewed in the ACADEMY at the time of their publication. We had always hoped for something more from his pen, but death has frustrated our expectations.

MAGAZINES AND REVIEWS.

THE two double numbers of the *Altpreussische Monatsschrift* for July to December, 1889, deal, with a single exception, with subjects of antiquarian interest in the past history of East and West Prussia. That exception is an article by Dr. Emil Arnoldt (in Heft V.-VI.) on Kant's relations to Lessing, especially as concerns their views on reason and revelation, on historical as opposed to philosophical certainty, and kindred topics. The paper deserves careful study from any interested in Kant's religion of mere reason. In the same Heft, Dr. Krumboltz combines his history of the dealings of the Teutonic order with Samagitia; T. Wagner communicates documents in refer-

ence to two young noblemen of the lower Rhine who joined in a crusade against the Lithuanians in 1331; J. Sembrzycki gives some interesting details of manners and customs forty years ago in a Lithuanian village called Padrojen; and A. Treichel collects some of the cries heard in the Prussian provinces at the game of skittles. In the concluding number of last year are contained a paper by H. Freytag on the settlement of a Jesuit mission in Danzig towards the end of the sixteenth century; some specimens, communicated by K. Lohmeyer, from the notebook of the financial steward or surveyor of Duke Albrecht; a lecture by G. Krause on a cross erected near Galtgarben to commemorate the War of Liberation; the first part of an article by H. Kiewning on the part played by the same Duke Albrecht in the league of German princes against Charles V.; and some account, by J. Sembrzycki, of the state of the Marienburg under the Poles after the fall of the order to which it had belonged. The same part includes R. Reicke's careful and comprehensive Kant-bibliography for the year 1888.

BROWNINGIANA.

THE following memorial has been presented to Mr. Robert Barrett Browning. The signatures have come mainly from students connected with various educational movements.

"The undersigned, being a few among the many who have gathered knowledge, and hope, and inspiration from your father's poems, venture to ask you to publish a selection of them at a price that will place them within the ownership of all. They are emboldened to ask this because they believe there are thousands who would profit by their perusal who are unable to do so now because of their high price. They would respectfully suggest to you the issue of one or two shilling volumes, containing such of the shorter poems, from the earliest to the latest, as best illustrate the special characteristics of your father's genius and teaching. They do not suggest any mutilation of the longer poems, for the sake of "extracts," regarding this course as bad in itself, and harmful to genuine students. They know that such volumes would be welcomed by many to whom Robert Browning is an illustrious name, honoured from afar, but not yet known as a friend and guide. Believing that he has made the world so much the richer by his life's work, they ask that some share of the wealth of wisdom and poetry he so freely bestowed shall be placed within the reach of all who are able to appreciate its value. And the number of these is growing greater every day."

IN reply to a letter from Dr. Furnivall—making enquiry as to the maternal grandfather of Browning, who is supposed to have come from Dundee—a correspondent of the *Dundee Advertiser* gives the following facts. On June 27, 1769, William Wiedemann, described as a sugar refiner, purchased a property in the Seagate in Dundee. In the earliest Dundee Directory, which is dated 1782, there appears the name of "Mrs. Wiedman, Seagate." On June 21, 1787, the property was sold by William Wiedemann, mariner, "eldest lawful son and heir of William Wiedemann, sugar refiner." It may be assumed that this is the father of Sarah Anne Wiedemann, whom we know to have become a member of the Congregational Church in York-street, Peckham, in 1806, to have been married to Robert Browning senior in 1811, and to have died in 1849.

BROWNING in Gratz, the capital of Styria, is the last thing we hear of. Dr. Robert von Fleischhacker, one of the Early English Text Society's editors, has lately settled at Gratz as a Privatdocent; and, as in duty bound to his English friend Dr. Furnivall, he has set up a sort of English-reading club and begun lec-

tures on Browning. "And now, as the great poet is dead, people who had not even known his name when he was alive are highly interested in him." Hence an urgent appeal for the Browning Society's publications to be sent to Gratz, as a help to Dr. von Fleischhacker's lectures on the poet.

WE would briefly call attention to a little volume, entitled "*Robert Browning: Chief Poet of the Age*," by William G. Kingalund, Second Edition (Jarvis). The writer was for many years honoured with the poet's friendship; and the biographical sketch, while not containing much that is new, is written with good taste. The epithet "unique" is, however, an awkward one to apply to a marriage. The book is illustrated with the now familiar portrait taken by Mr. Grove, and with the facsimile of a letter in which Browning informs the author of the death of his "belovedest of friends," M. Milsand of Dijon, to whom the 1863 edition of *Sordello* was dedicated.

WE may also mention *Browning's Message to his Time: his Religion, Philosophy, and Science*, by Dr. Edward Berdoe (Sonnenschein), which consists mainly of papers read before the Browning Society. It is illustrated with a photograph of the poet, taken by Messrs. Elliott & Fry, which we venture to think the more characteristic of the two; and also with three facsimiles of letters from Browning to the author, one of which deals with the "holy cause" of an anti-vivisectionist hospital.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- FRANCE, Anatole. *La vie littéraire*. 3^e Série. Paris: Calmann Lévy. 8 fr. 50 c.
 HAYAT, P. *Italienische Dichter seit der Mitte d. 18. Jahrh.* 4. Bd. Berlin: Besser. 5 M.
 HUMANN, K. u. O. PUCHSTEIN. *Reisen in Kleinasien u. Nordsyrien*. Textbd. Berlin: Reimer. 60 M.
 SCHREIBER, Th. *Die hellenistischen Reliefbilder*, hrsg. u. erläutert. 3. Lfg. Leipzig: Engelmann. 30 M.
 TURPIN, F. M. *Voyage de Jérusalem (1715-1716)*, publié d'après les manuscrits par A. Couret. Orléans: Herluison. 10 fr.
 ZOLA, E. *La bête humaine*. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY, ETC.

- DÜSTERWALD, F. *Die Weltreiche u. das Gottesreich nach den Weissagungen d. Propheten Daniel*. Freiburg: Herder. 2 M. 50 Pf.
 KÖNIGSBERGER, B. *Die Quellen der Halaachah*. 1. Th. Der Midrasch. Berlin: Engel. 2 M. 50 Pf.

HISTORY, ETC.

- DU BLED, Victor. *Le Prince de Ligne et ses contemporains*. Paris: Calmann Lévy. 3 fr. 50 c.
 FURNBERG, H. *Histoire générale des émigrés: les émigrés et la société française sous Napoléon I^{er}*. 1. 3. Paris: Plon. 7 fr. 50 c.
 HUBNER, M. *Römische Herrschaft in Westeuropa*. Berlin: Besser. 6 M.
 LAVISSE, Ernest. *Vue générale de l'histoire politique de l'Europe*. Paris: Colin. 3 fr. 50 c.
 PERRIER, F. T. *Histoire de Florence (1494-1531)*. 1^{re} et dernière. Paris: Quantin. 7 fr. 50 c.
 ROMAGNY, Ch. et P. PLANCHES D'ASTREZ. *Etude sommaire des batailles d'un siècle*. Paris: Baudoin. 15 fr.
 SAMMLUNG, amtliche, der Acten aus der Zeit der Helvetischen Republik (1798-1803). Bearb. v. J. Strickler. 3. Bd.: Octbr. 1798 bis März 1799. Basel: Geering. 18 M. 80 Pf.
 STEIN, W. *Die Genossenschaft der deutschen Kaufleute zu Brügge in Flandern*. Berlin: Gaertner. 3 M. 60 Pf.
 TUCKER, Frhr. B. v. Ludwig XVI. u. Marie Antoinette auf der Flucht nach Montmédy 1. J. 1791. Aus d. Nachlass hrsg. v. E. Daniels. Berlin: Besser. 4 M.
 TISCHLER, O. *Ostpreussische Grabhügel*. III. Königsberg-1-Pr.: Koch. 1 M. 50 Pf.

PHYSICAL SCIENCE.

- BOVERI, Th. *Zellen-Studien*. 3. Hft. Jena: Fischer. 4 M.
 DELAHAYE, Ph. *L'année électrique*. 6^e Année. Paris: Baudry. 3 fr. 50 c.
 LÉVY, A. Michel, et A. LACROIX. *Tableaux des milieux des roches*. Paris: Baudry. 6 fr.
 LING, F. *Ueb. die bei Kimmbeobachtungen am Steilrager See wahrgenommenen Refraktionserscheinungen*. Leipzig: Engelmann. 7 M.
 ROSENBERGER, F. *Die Geschichte der Physik in den letzten 100 Jahren*. 2. Abth. Braunschweig: Vieweg. 10 M. 40 Pf.

PHILOLOGY, ETC.

- BAHNER, K. v. *Grundlagen d. neuhochdeutschen Lautsystems*. Beiträge zur Geschichte der deutschen Schriftsprache im 15. u. 16. Jahrh. Strassburg: Trübner. 6 M.
 BOFF, O. *Der Vokalismus d. Schwäbischen in der Mundart v. Münsingen*. Strassburg: Trübner. 2 M.
 COUGNY, Ed. *Epigrammatum anthologia palatina*. Vol. III. Paris: Firmin-Didot. 15 fr.
 FISLER, G. *Die Oreste d. Aischylos*. Bern: Schmid. 2 M.
 HARTMAN, I. I. *De Carolo Gabriel Oobet*. Berlin: Calvary. 1 M. 30 Pf.
 RAYNAUD, Gaston. *Rondeaux et autres poésies du 16^e siècle*. Paris: Firmin-Didot. 8 fr.

CORRESPONDENCE.

THE ORTHOGRAPHY OF THE ORMULUM.

Oxford: Feb. 20, 1890.

HAVING recently had occasion, in connexion with my last letter to the ACADEMY (February 22) to examine the Ormulum MS., I discovered an interesting fact in connexion with the orthography which has hitherto escaped notice, and which is, I think, worth putting on record.

For the guttural and palatal spirants *Orni* retains, as is well known, the Old English 3 (in the former case adding an *h*), while for the guttural stopped consonant, as in *god*, he employs a sign which is represented in the printed editions by *g*. But in the printed editions the sign *g* is not restricted to the guttural stopped consonant, but is used also in words like *egge* (= Modern English "edge"), where the *gg* had the *dzh* sound. In other words, the printed editions of the Ormulum make no difference between *egge* (= "edge") and *eggenn* (= "egg on"), though the pronunciation of the consonants in the two words was, in Orm's time, the same as now, i.e., *dzh* in the former case and a stopped *g* in the latter. But on examining the MS. I found that, though the editors make no difference, Orm did. The letter with which he always denoted the guttural stop (as in *god*, *gladd*, *eggenn*, &c.) is perfectly distinct from the sign which he used to express the *dzh* sound (as in *egge* "edge," *seggen* "to say" &c.). The latter, which I will denote in this letter by *g*, has the form of the continental *g*; while the former, which I will denote by *g*, may be described as a sort of compromise between the Old English 3 and the continental *g*. It has, in common with this latter, the closed upper part, thus differing from the Old English 3; but it has, in common with the Old English 3, the straight horizontal top stroke, which projects to the left as well as to the right of the letter. This straight horizontal top, especially that part of it which projects to the left, is its most characteristic feature, and serves to distinguish it from the *g*, from the round top of which a short sloping stroke extends to the right, there being no stroke whatever to the left. The absence of any stroke to the left of the top of the *g* at once distinguishes it from the *g*. Orm never confuses the two signs, but always uses them correctly, *g* invariably denoting the guttural stopped consonant, and *g* the *dzh* sound. I give a few instances—the pronunciation, *g* or *dzh*, is added in brackets, the number which follows denotes the number of times I have found the word in question: *egge* "edge" (*dzh*—3) is in each case written with *gg*; *eggenn* "to egg on" (*g*—4), *egginn* (*g*—1) are in every instance spelt with *gg*. The verb *biggenn* "to buy" (*dzh*—18), is always written with *gg*, being thus invariably distinguished from *biggenn* "to dwell" (*g*—20). The verbs *leggenn* "to lay" (*dzh*—2) and *seggenn* "to say" (*dzh*—18) are in every instance written with *gg*, while the

Scandinavian *trigg* "faithful" (*g*—3), *kaggerr-le33c* "love" (*g*—2) are spelt with *gg*.

If any proof is needed that Orm's *seggen*, &c., really had the *dzh* sound, it is afforded by the use of the sign *g* in the Romance word *gyn* (*Ormulum*, ed. Holt, i. 245, *purh snottur gyn*, "through wise art"). This *gyn* or *gin* appears in other early Middle English writings, meaning, as here, "skill, art," or "a mechanical contrivance, a machine." It also got to be used in a bad sense, "cunning," and "a snare," surviving in the latter meaning in the Modern English "gin." It comes from the Latin *ingenium*, through the medium of the Old French *engin*. Some writers have, it is true, regarded it as Scandinavian, and brought it into connexion with the Old Norse *ginna*, "to deceive." But the pronunciation of the Modern English word entirely precludes the possibility of a Scandinavian origin. Moreover, the various Middle English meanings are more easily and naturally explained from the Romance *engin* than from the Norse *ginna*.

The Romance origin of *gyn* then being admitted, its initial consonant must, in Orm's time, have had the *dzh* sound; thence, as we have every reason for supposing that Orm did not use this sign for more than one sound, we may assume that, wherever it occurs, it had the value of *dzh*. The fact that in words, whether proper names or not, taken over from the Latin Orm always uses *g* before back vowels and *g* before front vowels, serves as a further confirmation of this. He writes *quabriggan*, *galile*, and *augustuss*, but *egippte* and *magy* (= *magi*).

The later language shows that, when *ng* was originally followed by *i* or *j*, the *g* underwent the same assimilation as the *gg*; instances are "hinge," "singe," &c., so that one would expect to find Orm in such cases writing *ng* and not *ng*. Now, wherever *ng* is preceded in native English words by *e*, an *i* or *j* must have originally followed the *ng* (to this there are very few exceptions—the preterite *heng*, "hung" is one), so that wherever the combination *eng* occurs, we should expect to find it written *eng*, unless the *g* was immediately followed by some consonant which protected it from assimilation, as in *ennglish*, *lenngre*, or in the case of Scandinavian words. The words in question are (*h*eh)enngell, "angel"; *henngedd*, &c., from *henngenn*, "to hang, crucify"; *brengdenn*, "thronged"; *wengess*, "wings"; *strengenn*, "to strengthen"; *geenge*, "a company"; *gengenn*, "to avail, assist"—but they are always written with *g*, never with *g*. In the case of (*h*eh)enngell, the explanation is simple enough. In all the cases except the nominative and accusative singular the *g* was protected from assimilation by *l* (enngless), and the influence of these forms protected the *g* in the nominative and accusative singular; but, in the case of the other six words, no similar explanation is possible, so that, unless we are prepared to adopt the unlikely assumption that in Orm's dialect assimilation only took place in the case of *gg*, but not in the case of *ng*, we are driven to the conclusion that all the six words are of Scandinavian origin. In his article on the Scandinavian loan-words in the *Ormulum* (Paul und Braune's *Beiträge*, x. 1 ff.) Brate comes to the conclusion, on quite other grounds, that *henngedd*, *brengdenn*, and *wengess*, are Scandinavian; but the remaining three he regards as native English, because of the lengthening of the root vowel before *ng*. But, if we suppose *strengenn*, *geenge*, *gengenn* to belong to an older stratum of loanwords borrowed previously to the lengthening of *e* before *ng*, that objection would lose its force.

I hope to publish complete lists of the words in which the two signs respectively occur in one of the next numbers of *Herrig's Archiv*.

A. S. NAPIER.

* Owing to the want of type at all resembling the MS. forms of the letters I have had to adopt the above signs.

"COCK."

Oxford: March 11, 1890.

Dr. Johnson, in his Dictionary, under the word "Cock" (under which he includes four or five distinct words), has sense

"5. The notch of an arrow. 6. The part of the lock of a gun that strikes with the flint [from *cocca*, Ital., the notch of an arrow. *Skinner*]."

This sense 5, Johnson, contrary to his usual practice, supports by no quotations. He does not even add the note *Dict.*, indicating a word or sense which he inserted on the authority of Bailey or other earlier lexicographer. And so far as I have been able to see, the sense is not in any previous dictionary. It is not in Cockeram, Bullokar, Blount, Phillips, Coles, Cocker, Kersey, or Bailey. It has been "compiled" from Johnson into nearly all subsequent dictionaries (except Richardson), as those of Webster (who properly gives Johnson as his only authority for the sense), Worcester, Craig, Ogilvie, Cassell, Century Co. The three last-mentioned make the sense into a distinct word—very properly, for if it had any existence at all, it would of course have nothing to do with *cock*, the fowl; but they do not mention that they are merely taking an unverified item from an earlier dictionary. The unwarned reader might suppose that a duly authenticated fact of the language is put before him.

I do not know anything of this alleged word or meaning; no quotation for it has been obtained by our readers; no mention of it has been found in any contemporary work or article dealing with matters of archery, or describing arrows. The well-known and universally-used name for the thing in question is *nock*, *nocke*, for which quotations are plentiful as blackberries, and which is dealt with at large by Ascham in *Toxophilus* (Arber, 127 sq.).

Whence, then, did this alleged "cock" originate? As we have seen, Johnson had no literary or dictionary authority for it. I believe the thing to be substantially an etymological figment, founded upon Skinner's conjectural derivation of the cock of a gun cited by Johnson. Skinner, ingeniously but wildly, guessed "cock of a gun," and to "cock a gun," to be expressions transferred to firearms from the bow or arbalest, and to originate in the It. *cocca*, "notch of an arrow"; *accoccare*, "to set in the nocke, to nocke" (Florio). So French *ccche*, *cocher* in analogous senses. Hence it was a ready inference that if the "cock" of a gun was identical with It. *cocca*, Fr. *coche*, then "cock" must at some earlier date, in English, have meant the nock or notch of an arrow. And in accordance with this we find that in Johnson this sense is actually introductory to 6: "The part of the lock of a gun that strikes with the flint." But the supposed derivation is utterly baseless. The "cock" of a firearm, originally a cock-shaped device for holding the match and bringing it gently down upon the powder in the pan, was, as we know, named from the bird, and had nothing to do with It. *cocca*. And with it the imaginary "cock" = nock of an arrow disappears.

The only person who appears to have done any work at the point since Johnson's time is his latest editor, Dr. Latham. He seems to have looked for evidence of the existence of the alleged sense, and, finding none, to have given it up, inserting instead of it:

"Cock [German, *Kock* = arrow] Vertical feather in an arrow duly notched (whence, probably, the notion of pointing or direction); part of the lock of a gun in which the flint is fired, or which explodes the cap."

Here we hardly know whether to marvel more at the magic by which a "German *Kock* = arrow" is momentarily called into existence in

order to supply a wanting derivation, or at the skilful manipulation of Johnson's entry, by the ejection of *cocca* and "notch," and the affiliation of the "cock" of a gun to the "cock-feather" of an arrow, the upstanding central feather of the three, usually of a distinct colour, so as to indicate at a glance the upper side of the shaft, "as it were to gyve a man warning to nocke ryght" (Ascham, 132). It has been reserved for later ingenuity to combine Latham's derivation with that for which it was substituted, and to connect the cock-feather itself with *cocca*. The *Imperial Dictionary* explains "cock-feather," historically, in archery as "the feather which stood upon the arrow when it was rightly placed upon the string, perpendicularly above the *nick* or notch." But the Century Company, in their adaptation of this, turn it into "cock-feather: in archery, the feather which stands up on the arrow when it is rightly placed upon the string, perpendicularly above the *cock* or notch." Are we to infer from the change to the present tense that this is a description of existing things, and that American archers and archeresses say "cock" when we say "nock"; or does it merely mean that "cock" has been so sequaciously compiled into dictionary after dictionary that the latest compilers have unsuspectingly taken it for a genuine, and even living, word?

J. A. H. MURRAY.

THE INVENTION OF PRINTING.

Cambridge: March 10, 1890.

I am glad to see it stated in last Saturday's ACADEMY, on Mr. W. M. Conway's authority, that to assign the so-called *Costeriana* to Utrecht as the place where they might have been printed, as Dr. Campbell does in his *Annales de la Typographie Neerlandaise*, is a "hopeless misconception of Mr. Bradshaw's meaning."

I was fully aware of Mr. Bradshaw's intense dislike of this "Prototypographie Neerlandaise à Utrecht" started by Dr. Campbell, as he conveyed it to me in plain language on the morning that he had received Dr. Campbell's *Annales*, and several times afterwards. And Mr. Conway will find a statement to that effect on the very p. 34 of my *Haarlem not Mentz*, from which he quotes. But I felt some scruples in elaborating this point further on my own testimony, after Bradshaw's death, as I was not aware that he had expressed himself to anybody else on this particular question. I have, therefore, not "failed to see Mr. Bradshaw's point," as Mr. Conway seems to think.

But though I knew that Mr. Bradshaw would not plainly say that the *Costeriana* were printed at Utrecht, I do not see that I was wrong in saying that he "suggested" that place as their original home. He certainly was understood to indicate so much by all those who had not the advantage of his verbal explanation, like Mr. Conway and myself. Bradshaw dealt exclusively with the *Speculum*; and in placing it under Utrecht, it was easy for him to explain that he did so on account of its woodcuts having been used there. But when we come to deal with the forty-six other works inseparably connected with the *Speculum*, and, following Bradshaw's plan, place them all at Utrecht, we could hardly avoid looking upon that town as their original home. It is at this stage that I think Bradshaw's plan would not work.

Mr. Conway thinks that anyone reading Mr. Bradshaw's *Fonts of Type* and then my *Haarlem not Mentz* would "see the difference between bibliography as an exact science and bibliography of the unreformed, pugnacious school." No doubt he would. But if he reads carefully, he will not fail to observe that Bradshaw dealt merely with types, presses, and

books, which afforded not even a shadow of an opportunity for pugnacity. I, on the other hand, had to deal with all sorts of questions which had been debated, and debated hotly, for nearly three centuries, and which, since 1870, had all been turned topsy-turvy, or buried under a mass of misinterpretation, invective, and misstatement.

I had no desire to cope with this mass myself; but as, through Bradshaw's death, the task of writing the article "Typography" for the *Encyclopædia Britannica* devolved on me, I thought it necessary to deal with a portion of the controversy on the invention of printing in a separate work, so as to clear the ground for the bare statements of fact which I would make in that article. Hence my articles in the ACADEMY in the summer of 1887, reprinted later on under the title *Haarlem not Mentz*. If anyone dislikes the controversial part of that work, and cares to read anything written by me on typography, he will find nothing of a controversial nature in my article in the *Encyclopædia*, in which I have referred as readily to those whom I wished to "score off" as to those from whom I have learned, which shows, I hope, that my pugnacity is not without some generosity.

If Mr. Conway is of opinion that my pugnacity has damaged the cause of Haarlem, he certainly must think that the cause of Mainz and Gutenberg has, by this time, hopelessly broken down, as it has, of late years, been defended and upheld by one of the most pugnacious and vindictive authors on record. But why should not an author's arguments or facts be accepted or refuted, even if they are surrounded by some controversy?

I hope, before long, to deal with some of the points connected with the invention of printing on which new light has been thrown since 1887.

How Mr. Conway could call Signor Castellani's *L'Origine Tedesca e l'Origine Olandese* a "reply" to my *Haarlem* I do not understand. It is admittedly a review or *résumé* of my book. And the author, far from being "altogether" in favour of Mainz, as was stated a fortnight ago in the ACADEMY, only sums up in favour of Mainz, in a postscript, on account of the rediscovery of the original lawsuit of 1455 at Göttingen.

J. H. HESSELS.

EARLY CONTACT BETWEEN CELTS AND SLAVS.

Oxford: Feb. 24, 1890.

Prof. Rhys having regretted, in the preface to his Hibbert Lectures on *Celtic Heathendom*, that so little is known about Slavonic Paganism which might afford some parallel illustrations, perhaps I may be permitted to point out several primitive Celtic terms which have survived in Slavonic, and still require to be identified and explained. They are quoted by Sáfárik in his *Slavonic Antiquities* (German ed. by Wuttke, 2 vols.; Leipzig: 1843), in vol. 1, p. 89, and again p. 400. In the first place, he remarks: "Vielfältig waren die Kelten mit den Slawen benachbart und standen mit ihnen in reger Verbindung. . . ." To prove this statement the following Slavonic words are cited as having come from a Celtic source: *Obr*, *bolwán*, *chotár*, *brzda*, *týn*, *skála*, *teré*, *pawezá*, *báné*, *húl*.

On the second occasion, where the same words are quoted again as Celtic remains in Slavonic, *balwan* or *bolwan* (more adequately transcribed in English, *balván*), which occurs in Russian and almost every Slavonic dialect, as well as in Lithuanian, denoting a wooden or stone block, a pillar, statue, idol (Miklosich's *Etymolog. Wörterbuch*, p. 7), is derived from an original Celtic *peulwan*.

Being unfamiliar with Welsh, Irish, and the other Celtic dialects, I have been unable to verify this word in the Glossaries; and the only trace I can find of it is in Le Gonidec's *Dictionnaire Breton* (Saint-Brieuc: 1850), where *Pellvan* is explained as:

"Pierre longue, élevée perpendiculairement en guise de pilier ou de pieu, colonne brute que l'on croit un objet du culte des druides. Ce mot est composé de *peül*=pieu, pilier, et de *mân* figure, personnage."

I trust some Celtic scholar among the readers of the ACADEMY may be able to throw further light on this primitive term with regard both to its meaning and cognate form in the other Celtic dialects.

H. KREBS.

THE UNIVERSITY OF TOMSK.

Warsaw: February 25, 1890.

In accordance with a resolution of the Council of State approved by the Emperor on May 25, 1888, the Imperial University of Tomsk was opened on July 22 of that year, with the single faculty of medicine.

Now we have on our table the first publications, which give us some idea of the beginnings of scientific life in the earliest university in Siberia. During the year 1888-89 there were seven professors (physics, chemistry, anatomy, histology and embryology, geology and mineralogy, botany, pharmacy) who constituted the Congregation of the university—and 72 students, including 44 born in Siberia, and 28 in European Russia. The university has a church and a college where live 58 poor students, assuredly not in the same comfort as their more happy brethren at Oxford or Cambridge. The library, at present not completely arranged, is divided into three sections, foreign (about 60,000 vols., mostly presented by Count A. G. Stroganoff); Russian, about 30,000 vols.; and the last, specially devoted to medicine (6000 vols.), founded chiefly under the direction of the curator, V. M. Florinski, who has presented many valuable books to the library.

B. ALEXANDRENKO.

[We append the following, which is quoted from the *Times*:

"The University of St. Petersburg numbers 1759 students, of whom 1228 are members of the Orthodox religion, 21 Armenian Gregorians, 172 Catholics, 199 Lutherans or members of the Reformed Church, three Anglicans, 135 Jews, eight Muslims, and three of other non-Christian cults. Divided into their classes in society, there are 1135 either noble or the sons of officials, 148 sons of notable citizens or of merchants of the first guild, 116 sons of clergymen, 280 of citizens—merchants of the second guild and industrialists, 51 peasants, eight Cossacks, and 21 of foreign origin. Of the students, 1728 were educated in classical gymnasia, five in ancient seminaries, and 26 in other educational establishments. The University of Helsinki has at the present time 1735 students, among whom there are 17 women. These are divided into the following faculties: 189 theological students, 601 law, 138 medical, 408 philological, and 399 natural sciences and mathematics."

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 16, 4 p.m. South Place Institute: "National Life and Thought in Switzerland," by Mr. Howard Hodgkin.
7.30 p.m. Ethical: "Boethius and the Platonic Tradition," by Prof. W. P. Ker.
7.30 p.m. Toynbee Hall: "Spincza," by Prof. McGunn.
MONDAY, March 17, 5 p.m. London Institution: "Beginnings of Modern Europe," II., by Canon Benham.
8 p.m. Society of Arts: Cantor Lecture "Some Considerations concerning Colour and Colouring," I., by Prof. A. H. Church.
8 p.m. Aristotelian: Symposium, "The Relation of the Fine Arts to one another," by Messrs. B. Bosanquet, H. W. Cook, and D. G. Ritchie.
TUESDAY, March 18, 8 p.m. Royal Institution: "The Post-Darwinian Period," IX., by Prof. G. J. Romanes.

5 p.m. Society of Arts: "Brazil," by Mr. James Wells.

7.45 p.m. Statistical: "Marriage-Rates and Marriage-Ages, with special Reference to the Growth of Population," by Dr. W. Ogle.

8 p.m. Civil Engineers: "Lough Erne Drainage," by Mr. James Price, jun.

8.30 p.m. Zoological: "The South-American Canidae," by Prof. Mivart; "A Revision of the Genera of Scorpions of the Family *Buthidae*, with Descriptions of some New South-African Species," by Mr. H. I. Pocock; "Some Points in the Anatomy of the Condor," by Mr. F. E. Beddard.

WEDNESDAY, March 19, 4.30 p.m. National Indian Association: "The Young India of To-day: its Duties and Privileges," by Mr. James Routledge.

8 p.m. Society of Arts: "Commercial Geography," by Mr. J. S. Keltie.

8 p.m. Microscopical: "The Variations of the Female Reproductive Organs, especially the Vestibule, in different Species of *Uroidea*," by Mr. A. D. Michael.

THURSDAY, March 20, 3 p.m. Royal Institution: "The Early Development of the Forms of Instrumental Music," IV., with Musical Illustrations, by Mr. F. Niecks.

6 p.m. London Institution: "Beginnings of Modern Europe," III., by Canon Benham.

8 p.m. Linnean: "The External Morphology of the Lepidopterous Pupa, II., the Antennae and Wings," by Mr. E. B. Poulton; "The Intestinal Canal of the Ichthyopoda, with special Reference to its Arterial Supply," by Prof. G. B. Howes.

8 p.m. Chemical: "The Evidence afforded by Petrographical Research of the Occurrence of Chemical Change under Great Pressures," by Prof. Judd.

8 p.m. Electrical Engineers: "Economy Trials of a Compound Mill-Engine and Lancashire Boilers," by Mr. L. A. Legros.

8.30 p.m. Historical: "Frederick the Great's Invasion of Saxony and the Prussian Memoire Raisonné, 1756," by Mr. Arthur R. Hopes.

FRIDAY, March 21, 5 p.m. Physical: "The Villari Critical Point of Nickel," by Mr. Herbert Tomlinson; "Bertrand's Idiosyncratic Prism," by Prof. Sylvanus Thompson.

7.30 p.m. Civil Engineers: Students' Meeting.

8 p.m. Philological: "Albanian, Modern and Greek, Gallo-Italic, Provençal, and Illyrian, still in use in the Neapolitan and Sicilian Provinces of Italy," by Prince L.-L. Bonaparte.

8 p.m. London Institution: "Ruskin and Reynolds: their Theories of Art," by Mr. G. Collingwood.

9 p.m. Royal Institution: "Electro-Magnetic Radiation," by Prof. G. F. Fitzgerald.

SATURDAY, March 22, 3 p.m. Royal Institution: "Electricity and Magnetism," VI., by Lord Rayleigh.

8 p.m. Society of Arts: "The Atmosphere," III., by Prof. Vivian Lewes.

8.45 p.m. Botanic: Fortnightly General Meeting.

SCIENCE.

The Epistle to the Hebrews. The Greek Text with Notes and Essays. By Brooke Foss Westcott. (Macmillan.)

(Second Notice.)

DR. WESTCOTT'S commentary is crowded with matter—not in the sense that it is at all oppressively loaded with references, for the proportions observed in this respect are most judicious, and the type and arrangement of the printing are as attractive as possible—but only in the sense that it embodies a rich and ripe exegetical experience. It is a book which invites, and will repay, close study. Writing with the responsibility of one himself engaged in the work of teaching, Dr. Westcott evidently does not wish that the student should have his thinking done for him, so much as that he should be put into the paths which he can follow with most profit, and which will lead him furthest into the inner meaning of the Epistle.

The opening section of the Introduction, which deals with the text, is an illustration of this method. Dr. Westcott gives admirably grouped and selected lists of the characteristic readings of the leading uncials and cursives; but he leaves it to the student to work through these lists and draw out their significance. He might also be encouraged to carry them a step farther, by collecting in the same way the more marked peculiarities of that interesting MS. M., though this is partly done for him in con-

nexion with the allied text of the corrections in MS. 67.

Dr. Westcott rightly remarks that "the genealogy of the early Latin texts has still to be determined with the help of a fuller apparatus." It is well to remember in reading the commentary that where the Old Latin is quoted it is really only one form of the Old Latin—that represented by the Latin columns of D and E. The Vulgate is itself another and peculiar form of the Old Latin. It is not probable that Jerome made much alteration in it; and it seems, as Dr. Westcott remarks, to have had a different author from the translation of the text of St. Paul's Epistles. Yet a third type of text—that contained in the Freising fragments published by Ziegler in 1876 (r)—Dr. Westcott does not seem to notice. This is in practical agreement with the text used by St. Augustine.

In regard to the destination of the Epistle I am glad to see that Dr. Westcott calls attention, as I had myself done some time ago, to the mention of a *συναγωγή Αἰβρίων* (*Εβραίων*) in the Jewish inscriptions at Rome. He sums up rather in favour of the view that the Epistle was addressed to the Church of Jerusalem "or some sister Church in Palestine dependent upon it." He appears to reserve the possibility that it may have been intended for a society of Hebrew Christians in the Church of Rome. If, however, we believe (as I fully believe) that Dr. Westcott is right in inferring that the letter was addressed "to a definite society"—and that a small one (see p. xxxvi.)—"and not to 'Hebrew' Christians generally," does not this, in fact, exclude the Churches of Palestine? We could naturally address a letter to "the English congregation at Rome" or "to the English congregation at Paris," but not so well "to the English in London," and still less to "the English" of Reading or Oxford. The alternative seems to lie between the body of Hebrew Christians, as distinct from Hellenists in Jerusalem itself, and a small church of Jewish-born Christians in some such centre as Rome. But I do not see that Dr. Westcott meets the difficulties which would arise if the Hebrews addressed were those of Jerusalem. Could it be said that theirs was a Church which "had not resisted unto blood"? Were they likely to have a special interest in the fate of Timothy, or to receive a greeting from a colony of Italians? The writer of the Epistle speaks as if he and Timothy were about to visit them in the course of a pastoral tour (Heb. xiii. 23). Was that the natural way to describe a visit to the "Mother of all the Churches"? There is nothing in the Epistle to indicate that the Church addressed was one of such primary and central importance. Nor when we remember how the hearts of all Jews turned towards Jerusalem and think of their constant pilgrimages to the feasts and to the temple, can we be surprised if the Church in question showed signs of being attracted by the old Jewish ritual. It is true that after the Neronian persecution most of the Roman congregations also must have suffered in person as well as in property. It is possible that one of them may have escaped. We remember that the Jewish quarter was on the farther side of the Tiber, so that a congregation of Christians in that quarter could not

easily be connected with the fire, which was the ostensible cause of the persecution. In any case, I should have some confidence in the negative conclusion that, if the traditional address is right, the Churches of Palestine are excluded and the Church of Jerusalem itself improbable.

On the question of authorship, I cannot help thinking that Dr. Westcott rather over-states the case against Apollos.

"There is not the least evidence," he says, "that Apollos wrote anything, or that he was the only man or the only Alexandrian in the Apostolic age who was 'learned . . . and mighty in the Scriptures,' or that he possessed these qualifications more than others among his contemporaries, or that, in the connexions in which they are noticed, they suggest the presence of the peculiar power which is shown in the Epistle."

It may be replied that the author of the Epistle is not likely to have been otherwise entirely unknown; that the number of prominent persons to choose between is very limited; that Apollos was certainly such a prominent person; that 1 Corinthians would be sufficient to prove that his preaching produced a great effect; and that the hints in that Epistle as to its character would agree well enough with what we find in the Epistle to the Hebrews; and, lastly, that he is the only leading Alexandrian Christian of whom we hear before the fall of Jerusalem. This, however, raises the fundamental question which Dr. Westcott touches on p. lxi., but which I should have been glad to see discussed at greater length. Is the type of teaching in the Epistle really Alexandrian or Palestinian? If the first of these alternatives is negatived, then I am by no means sure that as good a case as any may not be made out for the authorship of Barnabas. The other Epistle which goes by the name of Barnabas need not stand in the way. And Zahn has recently shown (*Gesch. d. Kanons*, i. 301) that, when Tertullian expressly ascribes the Epistle to Barnabas, he has at his back the tradition, not of the Churches of Africa, but, more probably, of those of Asia Minor, with, perhaps—as an extended area is required to satisfy the phrase *receptor apud ecclesias*—the concurrence of those of Antioch and Greece.

Dr. Westcott does not notice (and we cannot blame him for not noticing) the theory put forward by Overbeck in his *Essays on the Canon* (Chemnitz, 1880) that the Epistle to the Hebrews originally had a beginning which has been deliberately removed, and now has an ending which has been deliberately added in order to give the impression that St. Paul was the author. Dr. Overbeck is too apt to expend his real ability and learning in defending paradoxes and perversities; but this theory of his has acquired a somewhat greater importance from the fact that it has been endorsed by Harnack, who accepts it as if it were not only itself firmly established, but ready to be made the premises for further conclusions (*Dogmengesch.* i. 279, ed. 1), and also in its latter half, at least, by Weizsäcker (*Apost. Zeitalt.*, p. 491). This again raises another fundamental question. At the time when such a change could alone have taken place was the primitive Church so anxious to claim for its documents the names of leading Apostles? Would it not have

been as well content with the name of St. Barnabas as with that of St. Paul?

In taking leave of Dr. Westcott's Introduction I may be permitted to say that it seems to me to be excellently written to scale—if anything, too short rather than too long; that the collections of data in regard to the text are extremely instructive; that the patristic matter especially has been brought together with great fulness and care; and that the comparison of the Epistle with other types of teaching seems to me to abound with fine and true remarks.

The same would be true of the commentary as a whole. If it does not displace Dr. Davidson's little book in my affections, that is not because it does not add to it. It could not help doing this, both by its more elevated aim and by its rich and varied individuality. I shall henceforth use the two books together to check and supplement each other. With them in our hands I do not think that we often need go beyond our own language for an understanding of the Epistle. I must make in Dr. Westcott's case the one reservation, of which I spoke in my first article, of a certain occasional want of clearness. But that is a small matter, compared with the number of delicate, subtle, and penetrating observations which every reader of his commentary will take away with him. I wish that it were more in my power to illustrate these. I must, however, confine the few remarks, which are all for which I have space, to one or two doubtful or debated points.

For the original reading and rendering in Heb. i. 8 we were prepared both by the joint texts of Drs. Westcott and Hort, and also by a paper printed privately by Dr. Hort some years ago. I doubt if the sense ascribed to *τραχηλίζω* in iv. 13 can hold good. The evidence of Oecumenius clearly counts for nothing (see the preceding portion of the note, and compare the excellent note on *τυμπανίζεν*, xi. 35, where the Fathers were equally at fault). The action of "pressing down" is the opposite of what is wanted, which must be something to correspond to *γυμνὰ* (cf. *γυμνασθεῖσα καὶ τραχηλισθεῖσα* in one of the parallels aptly quoted from Philo). Mr. Rendall here seems to me to hit the mark when he argues that, from the wrestler's grip on the neck of an adversary, the word came to mean "having another at your mercy." In xii. 13, I quite believe that Dr. Westcott (with Davidson and some others) is right in translating *ἐκτραπῇ* "is put out of joint." This use is sufficiently attested by Hippocrates. I cannot, however, at all assent to the novel interpretation of x. 20, "a fresh and living way through the veil, that is to say, a way of His flesh." It is only by great straining that the "flesh of Christ" can be described as "a way" for the believer. It surely is not possible to separate *διὰ τοῦ καταπετάσματος τοῦ ἔστιν τῆς σαρκὸς αὐτοῦ*. This seems to me to give a simple enough sense, as it is explained by Theodoret and Primasius. The passage through the veil is a necessary stage in entering into the divine presence; to which might perhaps be added that for Christ this involved the veiling of his divinity by the assumption of human flesh.

A little while ago, in reviewing Dr. Hatch's *Essays in Biblical Greek*, I broke a lance in favour of the old rendering of *διαθήκη* by

"testament" in ix. 17. Dr. Westcott argues impressively against this. Still it seems to me that the whole balance of the evidence as to usage is altered when we take in the *Testaments of the XII. Patriarchs*. They alone show how easy it is to pay too much deference to the Septuagint; and I greatly doubt Dr. Westcott's theory as to the symbolism of death in relation to the covenant.

"The unchangeableness of a covenant is seen in the fact that he who has made it has deprived himself of all further power of movement in this respect. While the ratification by death is still incomplete, while the victim, the representative of him who makes it, still lives—that is, while he who makes it still possesses the full power of action and freedom to change—the covenant is not of force."

I do not know what warrant there is for this. The dividing of the victims in the primitive custom alluded to in Gen. xv. seems rather to mean on the part of the maker of the covenant; "May I so be slain if I do not keep my word." And in the rite of Ex. xxiv. 3 ff., the sprinkling of the book and the people appears to denote primarily admission to fellowship or communion.

Sometimes, as here, Dr. Westcott appears to me to read foreign meanings into the context; but the passages where this is the case bear but a very small proportion to the vast number which the student will consult with equal pleasure and instruction.

In the copy which I possess of Bishop Lightfoot's *Galatians* (2nd edition, 1866) there are advertised as "preparing," besides "the Epistle to the Philippians" by the same writer, the "Epistles of St. James, St. Peter, and St. Jude," by the Rev. F. J. A. Hort; and the "Epistles of St. John," by the Rev. B. F. Westcott. We know what Bishop Lightfoot has done, and Dr. Westcott has also completed a noble programme; but where are the Epistles of St. James, St. Peter, and St. Jude? That, too, is a work which we would not willingly lose.

W. SANDAY.

CORRESPONDENCE.

MĀDHAVA AND SĀYANA.

British Museum: March 8, 1893.

On reading Prof. Peterson's letter in the ACADEMY of to-day's date, I at once turned to our copy of Burnell's *Vamcābrāhmaṇa*; and as I noted that the edition, like many other of that eminent scholar's works was a small one (100 copies only), it occurs to me that possibly other readers of the ACADEMY may be in the same position as the scholars of Bombay, and have no copy of the book at hand.

I may mention, then, that Burnell (*op. cit.*, p. ix., note) fully discusses the verse now quoted by Prof. Peterson. He declares, rather magisterially, that

"*bhogaṇḍika* is certainly not a proper name, and never could be taken as such by anyone at all acquainted with Indian practice as regards names."

I may be only displaying my obtuseness; but, after several years' special study of Indian nomenclature, I own that I cannot see why Bhogaṇḍika should not be a name, when Bhogavarman and Bhogaśvāmin occur as such.

Burnell's next observation goes, I venture to think, too far, as he continues:

"It is enough to point out that a single instance

of this word being used as a proper name elsewhere does not occur; it must, therefore, be taken as an attributive. . . .

He might have spoken with equal confidence as to bhogapāla, which the dictionaries give only as an ordinary noun; but it occurs as a king's name (Hamir-Rāsā in *Jour. As. Soc. Beng.* xlviii, p. 250).

A-propos of dictionaries, I notice that the verse now re-discovered is cited by Böhtlingk and Roth (*s.v.* bhoganātha) from Dr. Aufrecht's Oxford Catalogue.

As, however, this subject, which is one of no small bibliographical interest to Sanskritists, has been re-opened, I venture to add two observations.

(1) It is a curious coincidence, at least, that there is extant in Ceylon a Sanskrit medical work, the *Bhaishajya-kalpa*, attributed to a *Māyana Sāyana*, who is called "minister" (*mantri*), and is described as the "crest-gem of the Mahārāja Virapratāpa, who reigned from the Eastern to the Western sea." I have not identified this Virapratāpa; it might be a title of Bukka, of course. The book was partly printed at Colombo in 1886; but I make no apology for quoting a printed book, as the printed Sanskrit literature of Ceylon and South India is practically beyond the reach of most scholars. Whether *Sāyana* really prescribed for his patron's bodily, as well as his spiritual, health, I cannot of course say; but it would be strange if it should turn out that there is a Ceylon tradition of *Sāyana*, as there is of *Kalidāsa*. Let me also note that the form of the name lends some colour to Burnell's suppositions that *Māyana* is not the real name of *Sāyana's* father, and that the original form of the name was *Sāyana*. The Sinhalese often confuse the cerebral and dental nasals.

(2) It remains desirable that in catalogues and bibliographies the works of *Sāyana-Mādhava* should be entered under one heading, with necessary cross-references. This was the plan adopted by my predecessor, the late Dr. Haas; and in the supplement to his catalogue, which I am now printing for the Trustees of the British Museum, I propose to adhere to it, and to include in the same heading the *Pañcadaṣi*.
CECIL BENDALL.

SCIENCE NOTES.

PROF. SCHUSTER will deliver the Bakerian Lecture before the Royal Society on Thursday next, March 20. His subject is "The Discharge of Electricity through Gases."

At the meeting of the Chemical Society, to be held on Thursday next, Prof. Judd will deliver a lecture on "The Evidence afforded by Petrographical Research of the Occurrence of Chemical Change under Great Pressures."

Studies in Evolution and Biology, by Mr. A. Bodington, is announced for immediate publication by Mr. Elliot Stock.

M. BERTILLON, whose anthropometric method of identifying criminals has become an established system in France, will give a lecture on this subject at the Anthropological Institute on April 22. The measurements of a given criminal are compared with those of other convicted persons in the prison registers; and although these records contain the measures of tens of thousands of persons, the comparison is effected with great rapidity. The subject is one of importance not only to prison authorities but to those who are seeking deserters from the army and navy.

PHILOLOGY NOTES.

PROF. LOTH, of Rennes, has just published the first volume of a *Chrestomathie Bretonne* (Breton, Welsh, Cornish). The present volume,

after an introduction dealing with Old Celtic, gives specimens of Old, Middle, and Modern Breton, and concludes with a glossarial index.

THE annual report of the Society for the Preservation of the Irish Language shows satisfactory results for the past year. Irish is now taught in forty-five national schools, which "passed" 512 pupils, as compared with 443 in 1888, and 371 in 1889. In intermediate schools 273 "passed" in Celtic, as compared with 210 in the previous year. Among other items we note the following. The standing committee of the Royal University of Ireland has recommended to the senate the appointment of a professor of Irish; Prof. Kuno Meyer is conducting an evening class in Irish at University College, Liverpool; the Rev. Dr. B. MacCarthy has sent to press a new edition of O'Donovan's Grammar; Mr. D. L. Faherty, master of the Calla National School, is collecting the Irish folklore among the people of his neighbourhood.

DR. DANIEL G. BRINTON, professor of American archaeology and linguistics in the University of Pennsylvania, has followed up his paper on "The Ethnologic Affinities of the Ancient Etruscans"—which was summarised in the ACADEMY of December 7, and criticised by Dr. Robert Brown, Jun., in the ACADEMY of December 28, 1889—by a second paper, entitled "Etruscan and Libyan Names." Like the other, it is reprinted from the *Proceedings* of the American Philosophical Society, having been read before that body on February 9. After first suggesting that the Etruscan settlement in Italy may possibly be connected with the defeat of the Libyan invaders of Egypt (among whom "Tursha" are mentioned), by King Menephtah II. circa 1300 B.C. he proceeds to compare the names of divinities, of persons, and of places as preserved in Etruscan and Libyan epigraphy. He also prints a list of Libyan personal names from the *Johannis* of Corippus, in parallel columns with Etruscan personal names from Corsen. Here is one example of Dr. Brinton's results. The Etruscan word *clan*, so common on sepulchral inscriptions, and usually interpreted "son," may be regarded as a syncopated form of *kel-an*. Now, in Libyan, *kel* means "household," "those dwelling in one tent." Therefore Etruscan *clan* should be translated "of the family of."

THE forthcoming number of *The Babylonian and Oriental Record* will contain the following articles: "The Deluge Tradition and its Remains in Ancient China," by Prof. Terrien de Lacouperie; "The Origin and Nature of the Pehlevi," by Prof. O. de Harlez; "Did the Assyrians know the Sexes of Date-palms? No," by Dr. C. Bonavia.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, February 20.)

DR. SANDYS, president, in the chair.—Mr. Nixon read a note on the force of the gerundive in Liv. Praef. § 6, "quae ante conditam condendam urbem . . . traduntur." Assuming that some word like "facta" or "gesta" must be supplied mentally, he maintained that "facta ante condendam urbem" could not properly be rendered "before the city was in building" (Madvig, Roby, Donaldson, &c.), or "before the beginning of the building," or "before it was contemplated or thought of," as Kühner seemed to take it. Otherwise we should have to admit as possible sentences like "mortuus est Dido ante condendam Romam," or "mortuus est (or conturbavit) adulescens ante soluendam pecuniam," neither of which would be possible without some connexion in the way of intention between some contemplated building or payment and the death or bankruptcy. He considered, therefore,

that "facta ante conditam" referred to facts antecedent to, but not necessarily connected with, the building: "facta ante condendam," things done before, and with an ultimate view to, the building, such as the sending of the she-wolf by Mars to suckle Romulus and Remus, the founding of Romulus' asylum, &c. In fact, he maintained that "facta ante condendam" means "facta ante quam urbs conderetur." He did not think it necessary, as Weissenborn did, to look on "condendam" as an afterthought correcting "conditam," as two distinct classes of events might well be referred to; nor did he agree with him in limiting "facta ante condendam" to events which were "bound by fate to happen before the building of the city."—Mr. P. Giles read a paper on "The Latin Pluperfect Subjunctive and Kindred Forms," of which the following is an abstract: Dr. Stolz's *Lateinische Grammatik* has cleared up many of the difficulties of Latin verb-formation, and set before the general reader the results of the linguistic investigation of many distinguished philologists. But there are few Indo-Germanic languages which present greater difficulties to the philologist than Latin, and no part of Latin grammar is more difficult than the question of the origin of the moods and tenses; hence, after all, a great many forms are still unexplained, or explained in a way which can hardly be regarded as satisfactory. A number of the forms are said, no doubt rightly, to be aorist forms: *fuzim, cepim, &c.* are optatives of the *s*-aorist; *fazo, cepo, &c.* are its subjunctives. But Dr. Stolz evidently despairs of forms like *amasso, amassim, prohibessim, ambissim* (*Lat. Gr.* 2 p. 374). Of these he says no more than that they doubtless belong to the aorist. He hardly attempts to explain the forms and why *-ss-* appears in them. It seems to me that an entirely different theory of the genesis of the Latin pluperfect subjunctive and of these forms will perhaps explain them more satisfactorily. It is universally admitted that the Latin forms in *-bam* and *-bo* are composite and not simple forms; why should not *legissem, amassem, amassim, &c.* be also composite forms? May they not consist of an infinitive, followed by the optative of the substantive verb? The ordinary active infinitive in Latin—*vivere, dare*, is now admitted to be an old locative; *vivere* = Skt. loc. **jivasi*, not the dative *jivasā*. But the *i*-suffix is often not attached to the locative. This happens most frequently in Skt. in *-am* stems, but Joh. Schmidt has shown that the same thing happens in Greek and Old Bulgarian in the *-os* stems as well—*g*, in *alēs* = **alfoi* = *alē* (*Kuhn's Zeitschrift*, xxv. 25; xxvii. 306). More recently Schmidt (*Pluralbildungen der Indo-G. neutra*, p. 305 n) shows that such forms occur also in Sanskrit, as *kāhōdas* in Rg. Veda i. 65.6. It is not impossible that some forms in Zend which are ordinarily classed as genitives or accusatives may really be locatives without suffix from *-os* stems (*cf. K Z* xxviii. 22, 261, 407). Thus there is no difficulty presented by a locative from an *-os* stem without a locative suffix; and hence **leges* may stand alongside **legesi*, later *legere*, and **turbās* alongside *turbāsi*, later *turbāre*. Is it possible that, as has been suggested to me, these old forms are still preserved in *infinitis* and *suppletis*? The form of the second part of the compound *-ss-* requires a word of explanation. In Vedic Sanskrit there are two forms of the singular of the optative: (1) a monosyllabic form, *syām*; (2) a dissyllabic form *siyām*. To *syām* corresponds the Greek form *εἶναι* = *éyynai* (Brugmann, *Griechische Grammatik* 2 § 12, p. 29), to *siyām* corresponds the Latin form *siem* = *siyēm*. But Latin as well as Sanskrit may have had the shorter form **syem*, and this would regularly become *sem* as **syuyō* becomes *sud* (Stolz 2 § 63, 2, p. 303). *Leges* = *sem* becomes *legissem*, according to the rule that *s* in a closed syllable becomes *i* (Stolz 2 § 8, p. 256). Parallels in other languages, if they will not help to prove an hypothesis, will at any rate support the probability of a particular line of development. As it happens, there are exact parallels to this suggested formation of the Latin pluperfect subjunctive in the Baltic branch of the Indo-Germanic family. The Lithuanian and Lettic so-called optative is formed by the combination of an infinitive form (in this case the accusative supine) with the optative of the substantive verb = *phiu*, as Lith. *sikium-bi-me*, "we would draw"; *kgbotum-bi-tu*, "hang you." In Lettic

the forms are much more corrupted; and though in the earlier history of the language forms very closely resembling the Lithuanian are found (in Dressel's *Litt. Gr.*, A.D. 1686), the modern forms simply add the personal endings to the supine form. In the same way, for the middle voice the pronoun is added directly to the supine *raktū-s*, &c. (Bielenstein *Lettische Sprache*, § 449). This shows that passive forms like *turbassitur*, and infinitives like *impetrasseri*, are not necessarily of any great age, and need not even pre-suppose a very early existence for the forms *turbassim*, *turbassum*, &c. The meaning of the form is in Lithuanian: (1) that of a genuine present optative; (2) a tentative statement like the Greek optative with *ἄν* (Schleicher, *Litt. Gr.* § 107; Korsch, § 1092-3, 1367-8). In Lettic it expresses, besides the optative meaning, an hypothesis the fulfilment of which is improbable or impossible (Bielenstein, §§ 492, 494, 618). The similarity in form and meaning between the Latin and the Baltic formations is thus very striking. On this hypothesis forms like *turbassim* are easily explained. In the plural the optative had, as usual, the short forms *turbas-sim*, &c. These were later transferred to the singular, just as in the simple verb *sim* supplants *sem*. The forms in *-sim* in like manner passed over to the plural, so that two complete sets of forms are developed exactly as in *verbo* and *reddo*. Dr Stolz's own explanation of *staream* as originally an aorist indicative—(4) *στῆρα-α* has seemed to many a hard saying, though phonetically the change is perfectly possible, and the alteration of meaning is not without parallel. To those who doubt, it will perhaps seem more feasible to explain *sta-ram*, *mon-ram*, *audi-ram*, as forms like *sta-bam*, *mon-bam*, and the old *audi-bam* (Stolz, § 113, p. 376). *Es-sim* would be a root noun in the locative without the *i* suffix; *lego-ram* a similar noun with it. This hypothesis also explains the length of the *e* in the last syllable, for which Stolz and Osthoff have to call in analogy. It seems to me that there are not facts enough to draw a certain conclusion either way. Forms like *amasso* still present a difficulty. They may be, as Brugmann and Thurneysen suggest, the same as the Celtic *s* preterite; but, by calling in the rarer Celtic forms to help in the explanation of Latin, the philologist is always in danger of explaining *obscurum per obscurius*. May there not be here a case of proportional analogy—*faxo* : *fazo* = *amassim* : *amasso*, to which language furnishes many parallels?—Mr. Giles further suggested the following etymologies: (1) *consul*. Compare with this Zend *hārō*, "protector, lord." The corresponding Skt. form **āras* does not occur. The Latin equivalent of this would be **solos*. Thus *con-solos* = "joint protector or lord," which gives us the two ideas contained in *consul*—(a) supreme magistracy, (b) collegiality. *Consul* = "outside protection, outlaw." *Præsul* is not connected with these, but with *Salii* and *Salio*, the *præsul* being originally the leader of the *Salii*. (2) *culpa*. *culpa* = "fault," and hence the original form would have been *kūpa*. Op. with this Skt. *kṛpana*, "Elend" (Grassmann), Zend *xrapstra*, "wicked" (applied to heretics). The original and more concrete meaning is, perhaps, preserved in the Lithuanian *kliptūti*, "mit schiefen Füßen halbblau gehen" (Korsch). (3) *uallis*, *ἄλῆς* (*Fälis*). These words, perhaps, come from a root *vēn* or *vem*. If *vēn*, *uallis* comes easily, cf. *vānus* from **vā*. As in the Elean dialect *v* appears as *ā* there is no difficulty in any case. The assimilation to the suffix *-li-s* would be parallel to *στῆλα*, Ionic-Attic *στῆλη* from *στῆλλα* (Meyer, *Gr. Gr.*, § 65). Skt. *vanam*, "wood," is from the same root=*vem-o-m*, and so also Lat. *venor*, "præstare the woodland craft." *Vēna-frum* is like the Skt. *vanam*. In Zend *vanam* means "a tree." For this change of meaning compare English *holt* with German *holz*; Eng. *wood* with O.Ir. *ad*, "tree"; O.H.G. *witu* "holz." For the change of meaning in Latin *venor* of Lithuanian *medis*, genitive *medžio*, "tree," but *medžiūklis*, "the hunt," *medžiūju*, "I hunt." (4) *Raudus*, *rūdis*, *rūdis*. (a) Festus says *rudus* vel *raudus* significat *rom rudem* et *imperfectum*. nam *saxum* quoque *raudus* appellatur *postea* . . . in *assimilatione* *temoria* *ass* *infecum* *rudus* appellatur. The popular etymology connecting it with *rūdis* affects its later meaning.

Raudus meant originally "a huge mass" (*rūdis* is the popular form, cf. *Clodius* and *Claudius*), and is the same as the Skt. **rūdas* only used in the dual *rūdau*, "the two worlds, heaven and earth." The word is made feminine by being personified into the wife of Rudra, cf. Latin *Venus*, originally neuter. (b) *rūdis*, more frequently plural *rūdera*, is exactly the same in form and meaning as Skt. *rūdhas* "(1) Wall, Schützwehr, (2) Steiler Abhang" (Grassmann); both go back to a form **rūdhas*, Skt. **rūdā* = "shut in, hinder." (c) *rūdis* is from another root, Skt. *rūdh*, "wachsen, spriessen" (Grassmann). Hence *rūdis*, like the German *Sprossling*, (1) is used = "rod, switch, shoot of a tree," and (2) becomes adjectival = "immature, not full grown." These forms, along with *gaudio* = *γῆδός*, &c., show that Brugmann's statement that original *dh* in the middle of a word before and after *r*, before *l*, and after *u* and *v* becomes *h* (*Grundriss* i. § 370), requires limitation to cases where *r* and *l* appear. (5) *ῥῥῶ*, *ῥῥῶ*, *ῥῥῶ*. *ῥῥῶ* = Skt. *vāhas*, explained by Sāyana in three out of the five instances in Rig-Veda as *stōtra*, "hymn of praise." With this another *vāhas* = *δυσχερής* was confused. Ebeling (*Hom. Wörb*) shows that the Greek words had *F*. To the same root belong Lat. *uāgio*, *uāgius*, &c. (6) *ῥῥῶ*, *ῥῥῶ*. From the same root, with another suffix, as Skt. *vīras*, Lith. *vīras*, Lat. *vir*, &c. This seems more probable than Brugmann's derivation (Curt. *Studium* iv., l. 155). The form with *s* is probably a hyper-Dorism, as *ῥῥῶ* occurs (Herodotus ix. 85). The word was applied to the men between twenty and thirty years of age. As Plutarch and Hesychius are the principal authorities for the compounds, it is not surprising that *F* has disappeared. The old connexion with *ῥῥῶ*, *ῥῥῶ* (hence "those who might speak in the assembly") has two difficulties—(a) only Spartans over thirty years of age were admitted to the assembly, and (b) none but officials were allowed to speak in it.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, February 22.)

W. O. H. Cross, Esq., in the chair.—Miss Florence Herapath read a "Time-Analysis of 'Philastr,'" showing that the action of the play required four dramatic days, with intervals of uncertain length between Acts II. and III., and between Acts IV. and V.—Mr. Leo H. Grindon, in a paper on "The Figurative Language of 'Philastr,'" was inclined to think that the play should be attributed to Beaumont solely. He urged that the figurative language, though opposite and timely, yet scarcely removed from the trite, would show that for imagery, founded upon natural phenomena and occurrences, Beaumont was much more indebted to books and to hearsay than to personal observation. In this we have a very marked difference from Shakspeare, nine-tenths of whose best is a record, in reality, of his own experience. But, of course, we do not ask the author of "Philastr" for what he never had the chance of acquiring, owing to his not being familiar with country life. Most of the similes are the most ancient of figures; but many, being really good, though old, never become antiquated, and perhaps it is man's duty to pass them on. The figurative language of "Philastr," though suitable and expressive, is of the kind ordinarily termed "stock." The author discloses little or none of that delectable command of the analogies and harmonies of nature which, according to Plato, is the characteristic of exalted genius. He gives us nothing very different from his predecessors. The reader is never struck by the subtlety or the poetic richness of an image met with for the first time. He moves as through the galleries of a mansion, where there is plenty to entertain, and where the company, if not lofty-minded, gives him much, in the way of incident, to note and reflect upon. But the pictures upon the walls, and any music he may catch the sound of, offer no novelty and convey no new inspiration. The visit may be a pleasant one, notwithstanding.—Mr. John Taylor, in "A Few Notes on 'Philastr,'" said that the coarseness, of which we find examples in most of the Elizabethan plays is not intended by the writers to interact, as in modern instances, on the reader or spectator, but simply to raise a laugh. Nor do we find in Elizabethan literature in general that sys-

tematic pandering to lubricity which is so deadly to all righteousness in the godless aestheticism of the modern school. Defiling of souls, disorder in marriage, and shameless uncleanness are not presented to be imitated, but to be avoided. Though the vagabonds of the earlier plays may trespass on the purlieus of virtue for spoliation's sake, there is no graceless design on the part of the authors to level the ramparts between good and evil. There is a pagan and mythological figurativeness in the Elizabethan drama; but the loutish and lumpy bestiality of a Corydon, and the insolent abasement of human nature to its lowest sensual cravings, are only exhibited in contrast with the higher forms of the same nature. It can also be shown that, in the play under consideration, although mention is made of church, altar, penance, pilgrimage, prayers, and dropping of beads, the whole play is a piece of paganism, as confessedly fatalistic as any Greek drama in the unwinding of its plot.

ARISTOTELIAN SOCIETY.—(Monday, March 3)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. G. F. Stout read a paper on "Association Controversies." He criticised, at some length, the theory of association by similarity and association by contiguity, advocated by Bain, and also the theory of identity, advocated by Steinthal, Ward, and Bradley, which he considered was to be preferred to it, but still inadequate. The real parting of the ways which lead respectively in the direction of routine and of creative construction is not to be found in the distinction between association by similarity and by contiguity, but in the distinction between what he called relative and simple suggestion. The explanation of the flow of ideas given by English associationists is utterly inadequate, because it neglects the Herbartian doctrine of apperception.—The paper was followed by a discussion.

FINE ART.

THE PAINTER-ETCHERS.

THE etched work of Rembrandt—the greatest, without question, ever done in the world—has fortunately been seen by the real student so often that it is unnecessary in the pages of the ACADEMY to do much more than name the fact that what is roughly speaking about one-third of it lies open to inspection at the exhibition of the Royal Society of Painter-Etchers. The prints belong to Mr. Seymour Haden, the society's president; and he has arranged them as nearly as may be in order of production. And, though the serious student of etching will not need to require that more shall be said than I have just now indicated as to the virtues or characteristics of the great classic of the art—a master whose work has long been charged with authority—a double purpose is yet served by the display of Mr. Haden's collection of Rembrandts: first, the public itself is likely to discover some attractiveness in the very announcement of such a display; and second, the young etcher, the incomplete etcher, or this would-be etcher, is likely to find, upon the wall of Rembrandt's silent reproof for extravagance, for conventionality, for merely mechanical labour, for mere prettiness, and silent encouragement to the practice of an art which shall combine learning with ease, and flexibility with style.

In the gallery of the Painter-Etchers the lover of the masters will be drawn pretty soon to an examination of the work of three of the younger men—Mr. Strang, Mr. Frank Short, and Mr. O. J. Watson. Each of these artists make to the exhibition a contribution of an ample kind. Mr. Strang, it is possible, is represented even more variously—as to theme—than he was represented last year, though we cannot assert that in the course of a single twelve-month there is any marked technical progress; nor do we feel sure that Mr. Strang desires

that there should be—so pre-occupied is he with what he presents that life is hardly long enough to permit him to be quite equally busy with the question of how he presents it. Intensity, we think, is his chief characteristic, and a certain naïveté, by no means incompatible with humour. In art, he has studied especially Rembrandt and Legros; and in life, the poor of London. Hence—not to speak of him, on the present occasion, with greater detail—the plates of “The Salvation Army” (No. 261)—in which the spiritual and the hideous are strangely and subtly wedded—“The End,” a half-grotesque but powerful tragedy (No. 249); “A Soup Kitchen” (No. 52), which, with a great deal of Mr. Strang’s own, recalls a little also a Legros of ten years since, “Le Repas des Pauvres”; and—to make an end, before the number of interesting prints is, by any means, exhausted—“The Preacher” (No. 275), with its Knox-like earnestness and narrowness, and its touches of admirable humour.

Mr. Frank Short exhibits in several mediums—in mezzotint, in aquatint, and in pure line. To the daintiness and precision and freedom of his art, it has often already been a pleasure to bear witness. Roughly speaking, his Cornish etchings, though good, are not so admirable as those to which he was prompted by his enjoyment of the flat landscape of Rye. With the remark that in one or two instances the boat-drawing (in which Mr. Whistler excels) seems to us a little wanting in subtlety, we shall pass them by, to concentrate ourselves on that which is entirely admirable. In that class we put one aquatint, two pure etchings, and a drypoint. The aquatint is “Rye Pier” (No. 47). Nothing could be more daintily gradated; nothing could be more poetic and more serene. The etchings are “Low Tide: the Evening Star” (No. 97) and “Rye Port” (No. 304)—both of them as engaging instances as it is possible to see of the pleasure with which this artist’s eye follows the line of a delicate distance and remote horizon. The drypoint is No. 20. It is called—what, indeed, it truly represents—“A Wintry Blast on the Stourbridge Canal.” In its intended dreariness it is one with a print which Mr. Short has previously shown, “The Nail Makers.” Both of these are part, we understand, of the execution of a scheme for recording certain features of the district which abuts upon—nay, is almost a portion of—the Black Country. The work of Mr. C. J. Watson is not as obviously charged with feeling as that of Mr. Short, and it makes no pretence to the intensity which is the note of Mr. Strang; but it is often quite admirable in its selection of line, in firmness, in frankness, and in purely technical skill. One or two Dutch subjects are very good; but the thing among Mr. Watson’s contributions which appears to us to have the fullest unity, the greatest simplicity, and to be the most without fault, is the plate entitled “Bosham Mill Bridge” (No. 2). What it shows is the small bridge over that which is presumably a very small channel. Behind it, certain masts of almost unseen coasting boats rise against the sky, and there is the suggestion of a great flat land—of a wide though a just now invisible distance. But “Campden, Gloucestershire” (No. 13) is hardly less excellent, and is quite as immediately engaging.

Time and space compel us to indicate within narrower limits the remaining work to which it is essential to call attention. Among etchings of the more elaborate kind—of the kind at least in which not very much is left to the imagination of the spectator—Mr. Edward Slocombe’s deserve notice. His “Grande Place, Antwerp,” is the most considerable, and it is by no means the least spirited of his works. Mr. David Law’s “Richmond Castle, Yorkshire”

(No. 74)—a favourite subject with Turner, who painted the northern Richmond at least thrice—is an exceedingly elaborate and painstaking, and, to many, a very attractive rendering of picturesque form and of atmospheric effect. It would be foolish to deny its merit. And similarly, whether one likes or does not like the special method in which Mr. Axel Haig addresses himself to his work—that work, a laboured transcript of a particular place, rather than a swift suggestion of it—it would be ungracious and unfair to emphasise only that which may be unwelcome in a plate so assuredly clever—not to say impressive—as “The Transcript of Burgos Cathedral” (No. 16). Indeed, a measure of freedom greater than that which Mr. Haig is wont to employ displays itself in this print. The splendid hammered iron-screen is treated by Mr. Haig with exceeding skill. Mr. Charles Robertson has works which approve themselves to the public—“the small plate,” as he calls it, of “Dover” (No. 44) is a very favourable example of his art. Mr. Wilfred Ball’s “After Sundown, Venice” (No. 12), is a pretty and dainty etching. Mr. Mortimer Menpes sends several Thames prints, which we do not notice further, because they have been seen before. It is London, too—and sometimes London below bridge—that has interested Mr. Herbert Marshall. Mr. Farrer’s best subject is “Pensive Evening” (No. 109), and his work here is essentially poetic in feeling. Mr. May has some good frank sketches. Mr. Dalgleish’s little figures and Mrs. Merritt’s portrait of Mr. Leslie Stephen are worth looking at with care. Colonel Goff, Mr. Francis Walker, and certainly Mr. Percy Thomas are in their different ways delicate and refined. Elaboration—which they do not seek—cannot go further than in Mr. C. W. Sherborn’s book-plates, of which the best—and it is indeed excellent—seems to us to be that whose impressions rest within the covers of the volumes of the fortunate Mr. Frederick Stibbert.

FREDERICK WEDMORE.

LETTER FROM EGYPT.

Luxor: February 23, 1890.

SHORTLY after the date of my last letter I paid a visit to the Island of Sehel, midway between Assuan and Philæ, where Mr. Wilbour was employed in copying two inscriptions of considerable historical importance.

The southern end of this island, as is well known, is a perfect treasure-house of hieroglyphic texts, incised upon the granite rocks and boulders. The island was, from early times, the sanctuary of the deities of the Cataract, before its holiness and fame were superseded by the later attractions of Philæ. Most of the inscriptions face a ravine in the south-western part of the island; and, led by this clue, we discovered the site of the ancient shrine, the central object of pilgrimage to the pious Egyptian of Pharaonic days. Fragments of the sandstone *naos* are still lying on the ground among the *débris* of the old sanctuary. By the side of them is a stele of the age of Thothmes III., still perfect; and at what was once the back of the chapel is a long inscription, accompanied by sculptures, apparently of the Ptolemaic period. In the neighbouring village of Sehel I found stones which had come from the ruined sanctuary, and bore the cartouches of Ptolemy Philopator, showing that the shrine had been repaired or enlarged in his reign. I also copied a stele of the same epoch, which had been built into the wall of a native house. The conversation which followed the completion of my task was characteristic. Bakshish being demanded, I asked to whom the house belonged? “Gadfar,” was the reply. “Where is Gadfar?” “He is dead.” “How

can I give bakshish to a dead man?” I enquired; and the logic of the argument was accepted as irresistible.

North of Sehel, on the western bank of the river, I discovered the site of another sanctuary. It is marked by a large boulder of granite, which commands an extensive view, and is close to a modern Sheikh’s tomb. The latter is about a couple of miles south of the Qubbet el-Hawa, underneath which Sir Francis Grenfell disinterred a series of ancient tombs. The rock is covered with hieroglyphic invocations to Khnum, Sati, and Anq, the deities of the Cataract; and the remains of a chapel of sandstone lie round about it. Among these are a broken stele, which mentions “the land of ebony,” and a seated statue in a barbaric style of art, which has on the back an inscription in unknown characters.

An old road leads westward from the sanctuary to some quarries, where I found the remains of tombs of the Roman period. The dead were buried under the shelter of the rock in rectangular coffins of terra-cotta, which resemble troughs with lids. A cairn of loose stones was piled over them, surrounded with a circle of stones. In some instances I found the name of the defunct cut in the rock above the tomb. Almost all the names are Greek or Latin, like Sokrates and Marius, though the names of the fathers are Egyptian.

One of the pilgrims to the sanctuary was a certain scribe and captain of the archers, named Thoth-m-hib. The same individual has left a memorial of himself in Sehel; and I discovered another very curious record of him on a rock in the western desert, about three miles to the north of Assuan. Here he describes himself as “divine prophet of the temple of Pa-Khnum.” The inscription is accompanied by a drawing of five magnificently equipped dahabiahs, and a sort of small boat below them. Five men are rowing the foremost dahabiah, above which Thoth-m-hib is represented as walking with a crooked stick in his hand, an Assyrian cap on his head, and a strange kind of cape over his shoulders, while a naked slave follows with an umbrella, and a dog runs by his side. A giraffe is standing in one of the dahabiahs. Two hippopotamus are depicted on one side of the inscription, and two ostriches on the other, a long-horned gazelle being above them. The position of the ostriches seems to indicate that they were found in the locality at the time, though the giraffe was being imported from some district further south.

Unfortunately it is impossible to fix the date of Thoth-m-hib; but on the summit of a cliff on the western bank of the river a little to the north of Kom Ombo, we found a similar *graffito* in honour of the prefect Rakh-mâ-R., whose tomb at Thebes is familiar to Egyptian tourists. Here the inscription is accompanied by the delineation of a donkey, of a dog pursuing a long-horned gazelle, of another dog facing a gazelle, of a man leading a horse, and of a boat or dahabiah. Opposite the cliff are some quarries, where we discovered the cartouches of Apries carved in large size on the rocky wall. Not far off is a tablet with a Coptic inscription in fifteen lines with a Kufic text underneath, the letters of which are in relief. There are a few hieroglyphic *graffiti* in the neighbourhood, and the words “Alkimios, the twelfth year,” in Greek characters.

Mr. Greville Chester had informed me that inscriptions were to be found on a line of rocks on the western bank south of Heshân, and about four or five miles north of Silsilia. We accordingly spent a day examining them. They were especially plentiful at the corner of a *wadi*, which seems to be nameless. Besides hieroglyphic and hieratic *graffiti*, I copied a large number of Greek inscriptions, some dated in the reign of “Ptolemy, the son of Ptolemy,

and Queen Bereniké," while a few belonged to a pre-Alexandrian age. As the writers describe themselves as paying "a vow," it would appear that the place was accounted sacred. One of the inscriptions, dated in "the second year," states that Artapates—whose name reveals his Persian origin—had been appointed *stratēgos* or general. The most important part of my discovery, however, consisted of six Phoenician inscriptions, the authors of which offered their prayers to Isis, Horus, and Khnum. One of the names occurring in them is Abed-Nebo, the prototype of the Abed-Nego of the book of Daniel. The rarity of Phoenician inscriptions in Egypt adds an interest to this discovery. Besides the Phoenician inscriptions, I also came across a short Karian *grafito*, and a twice-repeated Kypriote text. On one occasion the latter was accompanied by what look like Hittite hieroglyphs. Can it be a bilingual?

The inscriptions are accompanied by multitudes of animals and birds, some of which are drawn with considerable skill. Men and boats also occur frequently; and the drawings are found not only on the rocks near the river, but also inland in the *wadis*. The drawings are of all ages. As we have seen, the inscription of Rekh-mâ-Ra shows that some must belong to the time of the XVIIIth Dynasty, while others are evidently of very recent origin. But I have convinced myself that Mr. Petrie is right in holding that many of them go back to a prehistoric epoch before the introduction of writing. The weathering they have undergone would alone show this. On the famous inscribed rock of El Qab, for instance, there are drawings of animals by the side of which the accompanying hieroglyphic texts of the VIth Dynasty look quite modern. Above Heshân, again, the animals most commonly represented are the giraffe, long-horned gazelle, and ostrich, the hippopotamus, elephant, and ox occurring more rarely. Though the gazelle is still found in the neighbourhood, the presence of the giraffe implies wooded plains in place of the arid desert which during the historical epoch has extended almost to the water's edge from Edfu southwards, while the absence of the ostrich from the hieroglyphic syllabary indicates that it had become extinct in Egypt when the latter was formed. The earlier drawings have reminded me forcibly of the Bushman paintings on rocks now in the possession of Miss Lloyd. The animals are drawn with the same degree of spirit and in similar attitudes, the delineation of the human figure being in both cases immeasurably inferior. It is well known that the Bushman race once extended further to the north than is now the case, while history shows us the Egyptians pushing the native races further and further towards the south. The drawings on the rocks seem to be connected with the cairns and circles of stones which cover the summits of the cliffs from the neighbourhood of Heshân southward. These "rude stone monuments" deserve a careful examination. Major Ross has found worked flints in the great desert behind Kom Ombo at the foot of the mountains, and Mr. Petrie picked up a water-rolled palaeolith on the hills behind Edfu.

At Esneh I found the base of a granite column with the cartouche of Ramses II., now used for mooring purposes. As it has come from one of the two temples which once stood at Esneh, we may see in it an evidence that Ramses II. was a builder here as in other places in Egypt.

By way of a conclusion to my letter I must draw attention to an ostrakon from Karnak which I have acquired, and which is unlike any other I have ever seen. The text upon it runs as follows: "O my lord Isidoros, come and bring me the commentaries (*Agēas*) on

the first book of the Iliad for which I have asked you." The potsherd has survived, but where is the manuscript to which it refers?

A. H. SAYCE.

Luxor: Feb. 26, 1890.

P.S.—I feel myself obliged to add a postscript to my last letter, as since posting it I have made a discovery of too great an importance for Egyptian archaeology not to be made public at once. The tomb and mummy of Amenophis IV., the "Heretic King" of Egyptian history, have been found at Tel el-Amarna. It is from thence that the cuneiform tablets about which so much has lately been written have really come, not from the place falsely indicated to me and others as the locality in which they were found. The tomb has proved a second pit of Dêr el-Bahari to the antiquity-dealers of Ekhmim, by whom it has been worked. Now that it has been despoiled of the precious objects it once contained, they have condescended to inform us of its exact position. On my way down the Nile I hope to visit it, and see if the inscriptions upon its walls are still serviceable for science.

The mummy of the king has, unfortunately, been torn to pieces. The fragments of a royal mummy which were offered for sale at Luxor two years ago were derived, not from the opposite cliffs of Thebes, but from the capital of the Heretic King. The beautiful objects of ivory and alabaster which have lately been in the market of "antikas," the bronze rings and enamelled porcelain which bear the cartouches of Amenophis IV. and the solar disk, the delicate glass and bracelets of solid gold which have been offered for sale to travellers, have all come from the desecrated sepulchre. The discovery, unfortunately, took place at a time when an attempt was again being made to put in force the law against the sale and exportation of antiquities—with the inevitable result that the discovery was concealed, the objects found were dissipated, broken, or hidden away, and information invaluable to the historical student irretrievably lost. When will it be understood that, whatever may be the advantage of protection in commerce, free trade in antiquities is indispensable for archaeological science?

More than one mummy has been found, and the discovery of the royal tomb has, I am told, led to the discovery of others. We shall see.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

WE are now in what may be called the thick of the spring exhibitions. No less than seven open next week: the thirty-ninth annual exhibition of pictures by continental artists (including works by Profs. von Uhde and Liebermann) at the French Gallery in Pall Mall; the twenty-sixth annual exhibition of cabinet pictures by British and foreign artists, at McLean's Gallery, in the Haymarket; Messrs. Tooth & Son's exhibition next door, where may be seen Joanowitz's latest work, "The Story of a Battle"; sketches of London, by Mr. Herbert Marshall, at the Fine Art Society's; a collection mainly of French pictures, at Messrs. Dowdeswell's; a series of water-colour drawings, by Mr. E. Wake Cook, entitled "Two Years' Work in the Sunny South," at Messrs. Vokins', in Great Portland Street; and a painting of the House of Commons steeplechase of last year, by Mr. G. D. Giles, at Mr. Mendoza's, in King Street, St. James's.

THE Society of Antiquaries has resolved to raise a research fund, the interest of which shall from time to time be applied towards the expense of excavations—such as those formerly carried on at Silchester and Wroxeter—or in

such other modes of advancing knowledge as the council may think fit. A total capital sum of £3000 is asked for, of which £1750 has already been promised.

IT is stated that Mr. Henry Tate, of Streat-ham, has offered to present to the National Gallery about sixty modern pictures of the British School, on the condition that they should be housed without unnecessary delay in Trafalgar Square. The donation, which is of the total estimated value of nearly £90,000, includes Sir J. E. Millais's "The North-West Passage" and "The Knight Errant," as well as several fine examples of Mr. Alma Tadema, Mr. Orchardson, Mr. Hook, Mr. J. B. Davis, &c., Crome, Constable, and Linnell are also represented, as also some of the most promising of our younger artists.

IN his paper, read at the Society of Arts this week, Mr. James Orrock made more than one practical suggestion for the ampler representation of British art in the National Gallery. Without presuming to interfere with the exercise by the director and trustees of their discretion in the expenditure of the annual allowance, he suggested that bequests (unless express provision were made to the contrary) should be considered as intended for the purchase of works of our national school. And in lamenting the inferior rank somewhat stupidly assigned by the academic mind in England to the art of the water-colour painter, Mr. Orrock urged that the display of the Henderson bequest of Dewints and Cattermoles in a more prominent and better lighted apartment than they now occupy would tend to encourage a truer appreciation of water-colour art, and even the bestowal upon the nation hereafter of further examples of the masters of a practice in which the English are easily first.

THE fourth annual conference of the Camera Club will be held on Thursday and Friday next, in the theatre of the Society of Arts, under the presidency of Capt. W. de W. Abney. Apparatus, pictures, and lantern slides will be exhibited; and several important papers will be read by Lord Rayleigh, Capt. Abney, Mr. T. R. Dallmeyer, and others.

ON Tuesday next there will be sold at Christie's the valuable series of sale catalogues (mostly priced and noted) formed by Mr. George Redford; and also the art libraries of Mr. Redford and the lately deceased engraver, Thomas Oldham Barlow.

At a special meeting at the London Institution, on Friday next, March 21, at 8 p.m., Mr. G. Collingwood will read a paper on "Ruskin and Reynolds: their Theories of Art."

At the meeting of the Aristotelian Society on Monday next, March 17, there will be a Symposium on the question of the relation of the fine arts to one another, in which Mr. B. Bosanquet, Mr. E. W. Cook, and Mr. D. G. Ritchie are to take part.

MESSRS. BOUSSOD, VALADON & Co., of the Goupil Gallery, have been appointed fine art publishers to the Queen.

THE STAGE.

"HAMLET" AT THE GLOBE.

THE performance of "Hamlet" at the Globe Theatre does not meet with much favour from criticism; and it is notorious that, while it is not an easy thing to make a great success in "Hamlet"—we mean in the principal part—it is quite difficult to actually fail in it. So rich are the opportunities, so sustained the interest, so willing is the public generally to be pleased with that which is essayed! And the present performance, all round, need not be described

as a failure. Mr. Benson's own performance seems moderately creditable. It appears even to aim to be ingenious; but the ingenuity of it is within but narrow limits. Has Mr. Benson the gifts that are absolutely necessary for the higher interpretation of the part? Has he poetry, imagination, grace, ease, and sense of rhythm? Well-disposed as we were to him from his performance in "A Midsummer Night's Dream," we doubt much if there is revealed in him the great tragic actor of the future. Is he not, rather, a university man who has taken pains?—one who is more or less of a scholar, and who labours, most praiseworthy, to be an artist? Mrs. Benson plays Ophelia; and her appearance in the part is, we fear, but another instance of the assertion of the principle of domesticity upon the stage.

The actor who represents the King does indeed little, actively, to recall Mr. Willard; but we cannot pay him the compliment of asserting that he does much to make us forget him. Mr. Phillips—destined, I am told, to be known in another art than that of the theatre—displays intelligence as the Ghost; and Mr. Weir knows how to play the First Gravedigger; Miss Ada Ferrers is a handsome Queen; and there can be nothing but praise for Mr. Benson's intelligence in casting for the part an actress who will at least sustain the theory for which Mr. Wilson Barrett must have the first credit—he it was who asserted, at the Princess's, that Hamlet's mother could not have passed the age of possible comeliness.

STAGE NOTES.

MR. BEERBOHM TREE will go on a provincial tour during the vacation at the Haymarket. It is now ten years, we are reminded, since Mr. Tree last travelled in the provinces. He was then very little known.

WE are glad to hear that Mr. Irving's next production at the Lyceum will be a new poetic play by Mr. Hermann Merivale.

MR. HERMANN VEZIN, supported by Miss Olive Stettith, has lately been repeating at the Grand Theatre, Islington, his fine performance in Mr. Will's "Man o' Airie." Mr. Vezin has likewise appeared, at the same theatre, as Shylock.

THERE will be no part for Miss Julia Neilson in Mr. Sydney Grundy's new play at the Haymarket; but the lady is engaged, we hear, for Mr. Buchanan's piece which is to follow Mr. Grundy's. Mr. Fernandez will, it is understood, be seen in the first production.

MR. AND MRS. ERNEST PERTWEE announce a dramatic and vocal recital, next Wednesday afternoon, at the Steinway Hall. Mr. Pertwee's dramatic recitations are allowed to be those of a graceful elocutionist, with a strong sense of humour and of pathos; while as a singer, and a teacher of her art of singing, Mrs. Pertwee deservedly takes high rank.

MUSIC.

RECENT CONCERTS.

MR. HAMISH MACCUNN'S Cantata, "Bonny Kilmeny" (op. 2) was performed last Saturday at the Crystal Palace under the direction of Mr. Manns. The opera number shows that this was an early effort of the composer's. In reviewing the vocal score about a twelvemonth ago, we referred to the clear form and melodic charm of the work, and can now add that the orchestration in places is highly effective. But the succession of quiet movements in the opening part of the work is scarcely satisfactory, while the epilogue—the words from a poem by Dr. Moir—forms an anti-climax. The libretto, telling the story of the beautiful maiden Kilmeny, is based upon James Hogg's "Queen's Wake."

The most pleasing numbers of the Cantata are the tenor solo, "Her brow was like the lily flower," and the soprano solo, "I have come from the land of love and night." The vocalists were Mme. A. Larkoom, Mr. E. Lloyd, and Mr. Norman Salmond, who all sang well. The Crystal Palace choir did fair justice to the choruses. The work, which takes an hour in performance, was well received. Mr. MacCunn was called to the platform. The Cantata was preceded by the same composer's clever Overture, "Land of the Mountain and the Flood." The unfinished Symphony in B minor of Schubert's was splendidly played, and the concert ended with the closing scene for soli, chorus, and orchestra, from "Die Meistersinger."

The Royal College pupils gave an orchestral concert at the Prince's Hall, Piccadilly, on Monday evening. The members of the band, under Dr. Stanford's direction, gave a very good account of themselves in Dr. Mackenzie's interesting Ballad, "La Belle Dame sans Merci" (op. 29). Miss P. Fletcher played Brahms' difficult and ungrateful Concerto in B flat (op. 83) with considerable skill, but excessive energy. Of the four movements the Andante is charming, and the Hungarian Finale is bright; but the first two are dry. It was scarcely the right work for a scholar. The choir, under the direction of Mr. Forster, sang two well-written Madrigals, by Lillian Blair-Oliphant (ex-student) and Godfrey Pringle (exhibitioner). The former was the more effective of the two. The programme included a Scene from a MS. Opera by G. Pringle.

This, however, we were unable to hear, as a performance of Bach's Concerto in D minor for two violins, interpreted by Mme. Néruda and Dr. Joachim at the Monday Popular Concerts, tempted us across the road to St. James's Hall. One might travel round the globe, but nowhere could a finer interpretation of the old master's work be heard. The executants were recalled at the close, and repeated the Largo. Mdlle. Janotha, the pianist, gave such satisfaction with the Chopin Polonaise in F sharp minor that she returned to the platform and played the Chopin Funeral March. Mme. de Swiatlowsky's fine, well-trained mezzo-soprano voice was heard to advantage in a Handel Aria from "Rodelinda," and in a song by Dargomijaky.

A concert was given by Mdlle. Janotha at St. James's Hall on Tuesday for the Arabella Goddard Testimonial Fund. Into the reasons why a pianist who at one time occupied a prominent public position should require help we do not propose to inquire. One thing seems clear: Mme. Arabella Goddard is in want; and, from a letter written by her, she is most thankful to Mdlle. Janotha for all the trouble she has taken on her behalf. The concert itself may be briefly described. Beethoven's Triple Concerto for pianoforte, violin, and violoncello, with orchestra, was performed by the concert-giver with the able assistance of Dr. Joachim and Signor Piatti. The work is somewhat of a curiosity. It was last given, we believe, in 1882 by Sir C. Hallé, at one of his Symphony Concerts. One cannot fail to recognise the hand of Beethoven, but it is little more than a *pièce d'occasion*. The three soloists played exceedingly well. The concert opened with Henschel's "La Gondoliera," charmingly sung by Mr. and Mrs. Henschel. Songs were contributed by Mmes. Redeker-Semon, Mary Davies, Antoinette Stirling, and Patey, and Miss Liza Lehmann. Mdlle. Janotha played a Clara Schumann Romance, a Gavotte of her own, and, for an encore, Beethoven's variations on "God save the King." The Royal Amateur Orchestra, of which the string department is excellent, was under the direction of Mr. George Mount. Mr. Frantzen was the accompanist. J. S. SHEDLOCK.

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LITERATURE.

Fabian Essays in Socialism. Edited by G. Bernard Shaw. (The Fabian Society, 63, Fleet Street.)

SOCIALISM has been so much talked about, so much written about, and yet so little understood, that we turn in no hopeful frame of mind to any novel work on the subject. We do not, of course, know whether we are to expect the childish faith which delights in building up a utopian commonwealth, the slashing but somewhat superficial attack of the leisured scientist who believes that Young England of to-day is no wiser than Rousseau, the crude playing at socialism of the philanthropic clergyman whose horizon is bounded by his parish, the threat of riot and the harmless thunder of the social-democratic journalist and pamphleteer, the supercilious moving of the previous question by the professional economist who finds in Karl Marx's theory of value an excellent opportunity for a little cheap and effective criticism, or the mild pleadings of the youthful graduate that Darwinism, Toynbeeism, and Schäffle's *Quintessenz* can all be reconciled by a judicious use of Hegel—we do not know which of all these to expect; but, with perhaps two noteworthy exceptions, all that has appeared in England on the subject of socialism for the last ten years might be classified under one or other of these heads. We have grown weary of waiting for better things, and agree with Mr. Shaw that at present there are no authoritative teachers of socialism, and consequently, we may add, no understanding critics. But because there is no authoritative teacher and no understanding critic, it does not follow that there is no socialistic movement. A movement may ripen almost to fruit before it receives even a name, still less finds the politician or publicist ready to formulate its creed and preach its faith. Those who call themselves socialists now, if they do so intelligently and with no ulterior market-place object in view, are merely students endeavouring to understand the great social and political changes they see looming in the near future. If such socialists write, they are "communicative learners," as the Fabian essayists modestly enough claim only to be. It can hardly be denied by anyone not absolutely isolated from human intercourse that really momentous changes are taking place in our conceptions of social duty, of moral action, and of political economy—not as the theory of the schools, but as the industrial policy of the practical state. Within the last forty years the industrial policy of the state has greatly changed, and this change is being yearly accelerated. The best barometer of this change is the ambitious politician, who, whether Conserva-

tive or Liberal, is now bidding for power by proposals of open or disguised socialistic tendency. It is true that Germany has, in some respects, taken the lead; but to follow here, as in the adoption of a magazine-rifle, is merely a matter of time—a question of self-preservation for other states. The duty of keeping a record of, and generally looking after, workmen who have grown old in state employ—a duty created by the recent Insurance Act—is already having a good influence on both German official and workman.* But this Act is only the thin end of that wedge of socialist legislation which Prince Bismarck is attempting to drive through the middle-class Reichstag, not because he likes it better than the duller Junker or most self-seeking trader, but because he recognises more clearly than they that social stability demands it.†

But it is not only in the field of state industrial policy, but in ordinary social action, that the socialistic movement is making its influence felt. A different standard of personal conduct is surely but steadily gaining ground. Methods of earning money and of spending money are seen to be as important for the welfare of society at large, and, therefore, as moral or immoral, as obedience or disobedience to the Decalogue itself. We begin to question whether the idler, endowed by his ancestry, is not as anti-social as the able-bodied tramp endowed by the poor-law. The possibility of being idle means, under a more or less disguised form, support by the working members of society; and, as more of these members of society grow conscious of the fact, they are not unlikely to examine somewhat closely the title to endowment of every apparently idle man or woman. It is not only the mere fact of contributing nothing to the social stock in return for subsistence, but the grave responsibility which the endowed idler is usually under of misdirecting social labour. Owing to his or her partial monopoly of the means of production, labour is directed to the creation of luxuries rather than to raising the general standard of comfort of the productive classes. The growing consciousness of such problems as we have cited, and the increased restlessness of labour under the present system of production, are evidence enough of the shaking of the old forms of faith and life. Whither are we going? all are asking. "Blindly to an industrial and social crisis," say the old school. "Towards a more stable, industrial, and social organisation," reply the more hopeful socialists, but hitherto without explaining why or how the change is to be brought about.

The *Fabian Essays* are an attempt to explain the need and the method of the coming

* An *Oberbauinspektor* in Prussia writes to us: "Unser deutsches Leben erhielt dadurch sein eigenthümliches Gepräge, dass der Staat die grosse Kulturaufgabe der Sorge für das Gemeinwohl übernommen hat; die Kirche hielt dagegen in ihrem Wirken mehr zurück. In meiner Verwaltung—der der Strasseneorgen—wird jetzt weit besser für die kranken Arbeiter, für die alten Invaliden, wie vor 10 Jahren gesorgt. Ich führe nicht nur über die thätigen, sondern ebenso über die alten Arbeiter genau Buch. Hier bleibt eben das meiste zu leisten. Es ist ein erster Anfang." Is this first beginning, we wonder, the step of a far-seeing statesman, or the result of doctrinaire preaching of the Rousseau type?

† The action of the Kaiser with regard to the Labour Conference has taken place since these lines were written, but it only strengthens the views expressed.

social transformation, and their perusal has led us to state briefly above the arguments for socialistic change which we think the writers intend to propound.

In the first section of the book, "The Basis of Socialism," Mr. Shaw, under the heading of "Economic," deals temperately and, it seems to us, soundly with the past economic development and its relation to socialistic changes; Mr. Webb, under the heading of "Historic," traces, with perhaps a slight tendency to exaggeration, the rapid growth of socialistic legislation in England; Mr. Clarke, under the heading of "Industrial," sketches rapidly the growth of productive enterprise from the Cottage to the Trust; and, finally, in "Moral" Mr. Olivier preaches the self-obvious, but too oft forgotten, truth that moral and immoral conduct are identical respectively with social and anti-social conduct, and have relation to our neighbours and our own social efficiency, and not to any transcendental code. These four essays, if they are far too brief to represent fully the social and economic strength of the socialistic movement, are still by far the best account of the basis of socialism yet published in England; and by their temperate and "evolutionary" spirit cannot fail to be of great service in dispelling much misunderstanding of current socialism. It is noteworthy that these spokesmen rarely relapse into appeals to a vague absolute "justice" or "natural right of men." They see that the tendency to socialism is a direct outcome of the struggle of concrete societies, in a word, of the survival of the fitter, of the more stable state:

"If we desire," writes one of them, "to hand on to the afterworld our direct influence, and not merely the memory of our excellence, we must take even more care to improve the social organism of which we form part than to perfect our own individual developments. Or, rather, the perfect and fitting development of each individual is not necessarily the utmost and highest cultivation of his own personality, but the filling, in the best possible way, of his humble function in the great social machine. We must abandon the self-conceit of imagining that we are independent units, and bend our jealous minds, absorbed in their own cultivation, to this subjection to the higher end, the Common Weal. Accordingly, conscious 'direct adaptation' steadily supplants the unconscious and wasteful 'indirect adaptation' of the earlier form of the struggle for existence; and with every advance in sociological knowledge man is seen to assume more and more not only the mastery of things, but also a conscious control over social destiny itself."

Although this passage taken from its context may read here and there obscurely, the writer appears to fully recognise that, while a strongly individualistic community, where absolutely free play is given to individual self-seeking, may produce some thousands of highly ingenious and cultivated specimens of humanity, yet the cost of their production is destruction of social strength, and the individualistic society (if it can be called a "society") disappears in the struggle for existence before more stable forms, which subject the individual to the welfare and growth of the whole.

The second group of essays is entitled "The Organisation of Society." The first, on "Property under Socialism," is by Mr. Wallis, and the second, on "Industry under

Socialism," by Mrs. Besant. It is admittedly harder to be constructive than critical: to attack the existing industrial system is far easier than to outline even in the most general manner the probable directions of socialistic growth. Yet, with all allowance for these inherent difficulties, and notwithstanding the disclaimer of the writers of these essays, we are bound to confess that we find them inconclusive and semi-utopian. In the second case this is the more regrettable, as the writer has exercised a remarkably beneficial influence in moderating and rationalising the first crude socialistic tendencies of large numbers of artisans and of not a few youthful but well-meaning enthusiasts. In this essay we are told on more than one occasion that a change "is just," where we should probably agree with the writer that it is expedient for social stability; but it is exactly this expediency which has to be demonstrated, and which is really shirked under any appeal to "justice." Both writers apparently look forward to the commune as the practical social unit. Indeed, in more than one place in this volume, it is stated that the origin of communal industry will hereafter be found in the county councils employing "the unemployed." Now, there cannot be a question that a very large majority of "the unemployed" are, it may be through no fault of their own, physically and mentally inefficient. Any industry started with such material as this would be a failure, except as a poor-law experiment, and in so far would tend to discredit socialistic enterprise. The first attempts at communal industry must be with the most efficient labour and in highly organised methods of production, where if the commune can have a monopoly so much the better—gas and water supply and means of transit, rail and tram, naturally suggest themselves. To propose "county farms" as industrial communities of the "unemployed," supported by the county council and competing with private enterprise, is to invite failure. The county farm, which is not to be a relief-work, and is painted in such glowing colours on p. 154, seems to us pure Utopia.

So far, indeed, from believing the commune to be the true socialistic unit, we hold that socialistic communities to be successful must possess a strong central government, whose power extends over as wide an area as possible. The commune will never be slow to push any existing local advantage at the expense of neighbouring still more of distant groups. Without the strongest central government, the peasant of Westmeath will hardly share in the industrial advantages of Manchester, Stafford, or Northampton; and the individual communes would soon be reduced to that state of disastrous jealousy so amusingly depicted by Mr. R. L. Stevenson. Just as the majority of socialistic writers will not face the fact of a strong central government, so they shirk the still more momentous population question. The present writers see the need for a strong law against the entrance of any but exceptionally highly skilled aliens; but they practically shirk the problem of how the native population is to be maintained at anything like its limit of efficiency. Until socialists honestly face that difficulty, they leave an unanswered, if not an unanswerable, argument in the power of the individualistic economist.

The third and final section of the volume is entitled "The Transition to Social Democracy," and contains two rather flippant essays, out of keeping with the general tone of the volume, by Mr. Shaw and Mr. Bland. The former paper was read at the meeting of the British Association in 1888, and its author may, perhaps, be excused for not taking the economic section or its president very seriously. Such phrases as—"On the ground of abstract justice, socialism is not only unobjectionable, but sacredly imperative"; "the sordid, slow, reluctant, cowardly path to justice"; and, "at one great stroke, to set justice on her rightful throne," are quite unworthy of Mr. Shaw. They beg the question to be demonstrated, which is the last thing that socialists have any occasion to do; and, worst of all, they really give a semblance of truth to that syllogism whose terms are socialism=Rousseauism=muddle-headness, which is such a fitting plaything for the leisure moments of science. But not only does Mr. Shaw argue feebly in this paper, we venture to think that he also proposes most demoralising conduct for the democratic municipality of the future. In order to crush the competition of private individuals, to bring down the value of the landlord's or shareholder's advantage of site, he throws out the suggestion that

"the masters of the streets and the traffic can favour one site and neglect another. The rent of a shop depends on the number of persons passing its windows per hour. A skilfully timed series of experiments in paving, a new bridge, a tramway service, a barracks, or a small-pox hospital, are only a few of the circumstances of which city rents are the creatures. The power of the municipality to control these circumstances is as obvious as the impotence of competing private individuals."

If it be admitted that it is necessary for the municipality to have a monopoly, then it is far more social in the long run, because straightforward, to take it at the cost of the individual, than to obtain it by openly declaring freedom of competition, and secretly rendering competition impossible. Socialists may well leave the principle that all is fair in trade to the out-and-out individualists of the old school. We feel so certain that to perpetuate jobbery is not Mr. Shaw's idea of socialism—the whole tone of his first essay contradicts this—that we can only regret his republication of this little joke at the expense of the British Association.

As for the last essay, readers who get beyond the bad taste in the following sentence:

"All sociologists, I think, all socialists, I am sure, are agreed that until the economic moment has arrived, although the hungry or the ignorant may kick up a dust in White-chapel or make a bloody puddle in Trafalgar Square, the social revolution is impossible"—will hardly survive the English of sentences such as—

"Revolutionary heroics, natural and unblameable enough in exuberant puerility, are imbecile babblement in muscular adolescence, and in manhood would be criminal folly";

or,

"There still remains a card to play—a veritable trump. Sham socialism is the name of it, and Mr. John Morley the man to plunk it down."

Those who recognise in socialism a great

force tending to regenerate society, and wish to set up a new and high standard of individual conduct—and that is certainly the view taken by the writers of the first six essays in this book—will certainly regret that any pioneer should disguise his probable earnestness by such a tone as the above sentences indicate. After all, it may be his misfortune rather than his fault.

The earlier part of the book seems to us so excellent, and to put the socialistic case so fairly, that not even the weakness of the conclusion can prevent us from heartily recommending the work to all who are interested in what is becoming more and more the question of the day.

A few words may be said in conclusion as to the process by which our authors, as well as the majority of socialists, seem to believe that socialistic measures will ultimately be carried. The complete enfranchisement of labour is to put an overwhelming power into the hands of men who, it is presumed, are socialists at heart, even if they do not yet grasp the meaning of the word. On the one hand, "socialism postulates democracy," on the other "democracy holds socialism in its womb." These are the oft-repeated doctrines of our Fabians. Personally dreading an uneducated democracy as much as a prejudiced aristocracy, and thinking that of the two the former is the slightly less stable form of government, we cannot but deprecate this identification of socialist and social-democrat. Education, our author tells us, is to come with the leisure and healthy life of a socialistic state; but that an uneducated democracy will be capable of choosing leaders who will work for the gradual and sure development of socialistic institutions, we think contrary to all historic experience. It will return the demagogue, who makes the highest bid for its votes by offering all sorts of good things in the immediate present regardless of the welfare of the future; and any such sacrifice of the future to the present must inevitably mean the destruction of social stability. Strangely paradoxical as it may seem, we may even say that the worst foe of socialistic progress will be democracy—at least that democracy which has to wait for education till the realisation of socialism. Herein lies the real value of even the small measures of autocratic socialism which Prince Bismarck deals out with one hand while he represses the social-democrats with the other. Either—socialism, education, democracy, or—education, democracy, socialism, are possible successions; but democracy, socialism, education, would mean disaster even before it reached the second term. But there is yet another factor which our authors have neglected to consider in their forecast of the result of universal enfranchisement. Long before we have made any very great advance in the socialistic direction, it is probable that woman will have received the franchise. She will form a new and unknown power, whose action it is impossible as yet to forecast, but it is highly probable that it will be individualistic in tendency. We do not go so far as the author of the third essay, who apparently holds that past social relations

"have even succeeded in producing, through inequality of freedom and education, well marked differences in mental habit, which show themselves continually when men and women

are confronted with the same questions of truthfulness, honour, or logic."

But we still feel certain that women and men will for a long time judge social problems differently. While men are growing daily more socialistic, women are growing daily more individualistic. After being kept long enough in leading strings, they are struggling for personal freedom, for the right to compete with men in all fields, and to exercise their faculties for themselves and their own pleasure, no longer subservient to the will, and acting largely for the comfort, of others. The individualistic tendency of the prominent women of the day is clearly enough marked, and is extremely natural. But our ardent socialists who find their open sesame in the word "enfranchisement" must remember that they will in all probability have to sit down and wait patiently till the sad experience of individual competition has taught enfranchised woman what the last forty years of industrial development have been painfully teaching man—namely, that social welfare and social stability cannot be ensured by the maximum of individual liberty, but only by the subjection of the individual to the higher needs of the society of which he or she is a member.

KARL PEARSON.

Annals of Scottish Printing. By R. Dickson and J. P. Edmond. (Cambridge: Macmillan & Bowes.)

It is exactly a hundred years since Herbert, in the third volume of his *Typographical Antiquities*, published his history of the productions of the Scottish presses; and since that time little has been done to improve on his account. Dibdin, in his enlarged edition of Herbert, never got so far as Scotland. For this all bibliographers should be thankful; since had he done so, Dr. Dickson tells us, it is very probable that the present volume would never have been published; and no one who compares its careful and accurate work with Dibdin's slovenly and garrulous writing can fail to see how much we have gained.

Dr. Dickson was for many years engaged in collecting materials for the present work; but he had hardly begun to arrange them for publication when he was suddenly seized with an illness which precluded the idea of his ever continuing his task. The materials were, therefore, handed over to Mr. Edmond, to whom we are indebted not only for revising Dr. Dickson's MS., which comprises the first half of the volume, but for the entire substance of the second half, which continues the work to include all printers who had begun to exercise their craft in Scotland before 1601. There are some statements in the earlier part of the book which Dr. Dickson would, doubtless, have modified had he not been prevented from revising his notes, and which Mr. Edmond, from a natural disinclination to disturb what Dr. Dickson had written, has in his turn left unaltered.

The first ten chapters are entirely taken up with an account of the circumstances which led to the establishment of the first press, the history of Myllar the first printer and his associate Chepman, and an account of the books which they printed.

Soon after the beginning of the sixteenth century, the need for a printing press in

Scotland was strongly felt; and Bishop Elphinstone, eager to have his adaptation of the Sarum Breviary for use in Scotland printed under his own supervision, used his influence with the king in order that "an prent with all stuff belandand therto and expert men to use the samyne" might be brought into Edinburgh from abroad. Andrew Myllar, an Edinburgh stationer, who had expressed his willingness to undertake the task, seems in 1507 to have gone to France, assisted by the wealth of Walter Chepman, a merchant, for the purpose both of acquiring a practical knowledge of the art and of procuring printing materials. Before this time Myllar had employed a Rouen press to print for him editions of popular books; and, since it would doubtless be to the printer of these that he would go both for materials and instruction, it is of some interest to discover who this printer was. Unfortunately none of his books bear any name, so that we are left to conjecture his identity from a study of the types which he used. Dr. Dickson, on the authority of M. Claudin, has ascribed the Rouen printed books to the press of L. Hostinque, but perhaps on insufficient grounds. It seems much more probable that they were printed by P. Violette, whose types are identical with those used in the books for Myllar, and who, in 1507, used the cut found on the title page of the *Garlandia* of 1505. He also printed, probably for Myllar, a *Stambridge's Accidence*, but the only portions known were discovered too late to be described in the present volume.

After the return of Myllar from Rouen, but before the production of the Aberdeen Breviary, the Edinburgh press issued a series of poetical pamphlets, known only from unique copies preserved in the Edinburgh University Library. The first nine of these tracts, all printed in the same type, have as a rule a device or colophon, so that there can be no doubt about their printer, though we can hardly agree with Dr. Dickson in saying that the types with which they are printed "were most probably cut specially for the new Scottish press," seeing that the W among them is supplied from another fount, an almost conclusive proof that the types were cut for use in France, where no W would be required. The tenth piece is ascribed, unreasonably we think, to a foreign press. There are strong arguments in favour of its having been printed in Scotland; and Dr. Dickson, as a Scotchman, had always the right to fall back on the Scotch verdict of "not proven." The eleventh and last piece in the volume, in spite of its typographical likeness to the work of Herman Bumgart, of Cologne, is evidently printed by John of Doesborch, who issued from his Antwerp press editions of many popular English books.

The chapters on the Aberdeen Breviary, the *Complaynt of Scotland*, and the printers Story, Davidson, Scot, and Lekpreuk, which follow and finish the first part of the book, are all very carefully treated, and contain much that is entirely new, especially as regards the books printed by Davidson and Lekpreuk.

The chief and almost only drawback to the first part of the volume is the want of any scientific treatment of the types. Such a study, if carefully pursued, cannot fail to throw light upon the history of the printers and help

materially towards the arrangement of undated books; while, if neglected, it may lead a writer into statements which, though plausible, are absolutely unsound. Davidson, for instance, seems to have used the type which Myllar brought from Rouen, or a fount so similar as to be practically undistinguishable, thus showing that he was in some way connected with the first press. Most of his ornaments and cuts, on the other hand, were obtained from the English printer Peter Treveris. It is interesting to notice that the border to the title-page of the *Strena* (facsimiled on p. 120) belonged first to Treveris, and was used by him in some editions of Whittington; so that the date 1528 here ascribed to the book must be highly improbable, if not impossible, as the cuts would not have found their way into Scotland till after the cessation of Treveris's press, which did not occur till after 1532. The question of the identity of John Scot, the Edinburgh printer, with the English printer of the same name might also be settled by a careful examination of the types; and, though Dr. Dickson seems to have gone a little into this question, his researches have not enabled him to arrive at any very definite conclusion.

The second portion of the book, for which Mr. Edmond is responsible, is a most able piece of work, and seems placed by its excellence almost beyond the reach of criticism. The biographies of the later printers, though necessarily more condensed than those in the earlier part of the volume, omit no information which is either interesting or important. The collations of books seem drawn up with great care and accuracy; so much so that after a good deal of reference we have only discovered one error, and that in the description of a book of which no perfect copy was available for examination. In this respect, indeed, the book compares favourably with most of the recently published works of a similar class, and shows that combination of method and accuracy which might have been expected from the author of the *Aberdeen Printers*.

To compile a bibliography of Scotch books is a much more difficult task than might at first be supposed. There was in Scotland no Company answering to that of the Stationers in England, whose registers form such a mine of information for English workers on the subject. The inventories of the printers themselves, the only documents of this kind remaining, are often confused and misleading; for, since the printers were as a rule also booksellers, we have no means of separating such books as they had themselves printed from others they had merely bought for their stock. It is only, so to speak, by accident that new information can be gained or new books discovered, so that it is quite possible that even now, in spite of the authors' care, many books may have escaped their research. On the other hand the subject has many advantages. It is not too wide to be treated fully. Indeed, Scotland produced in the sixteenth century not many more books than had appeared from the English presses of the fifteenth; and the continuity of the presses is in many cases easily traced. The number of books in the vernacular and their strong nationality give the subject interest from a literary and historical point of view; while, as the introduction of printing took place at a

comparatively late date, almost all the charters relating to the art, and the wills and inventories of the printers, are in existence to give their evidence concerning its rise and progress. These in many cases the authors have wisely reprinted in full—an addition which all students will appreciate, for nothing is more annoying in books of this class than to be continually brought up by references which are at the time impossible to verify.

We cannot help regretting that Mr. Edmond has not given us a longer chapter on the "doubtful and spurious works" and—even though it may be considered beyond the scope of his subject—an account of the few books printed abroad during this period in the Scotch language.

The publishers appear to have spared no expense to bring out the book in a way worthy of its contents, and have very wisely issued it in a size to range with the works of Herbert and Diddin. The paper and print are remarkably good; and they show that, whatever we may think of the early Scottish printers, those of the present day are at the head of their profession. The facsimiles are the one weak point in the volume. Some are good, but others are very bad; and it seems a pity that in these days of excellent processes one liable to such variations should have been employed.

The main purpose, however, of the authors has been to provide a reliable bibliography of Scottish books, and in this they have succeeded perfectly. To say that it is the best book on the subject is but faint praise; to say it could hardly be better is only just.

E. GORDON DUFF.

Songs without Music. By Hamilton Aïdè. (Bell.)

ASSUREDLY, when in some future age the story of the literary life of this generation comes to be written, few figures who have moved through it will attract more comment and attention than that of Mr. Hamilton Aïdè. We may even anticipate that some historical doubts may in time be cast upon and controversy may arise as to the existence, as one separate entity, of this gentleman who has played so many parts in his life. Our great-grandchildren may perhaps have set before them some such final summing-up of the controversy as this: It is now pretty generally agreed that the novelist, playwright, and poet was one person, and the painter and composer a contemporary, probably a relation, while the writer of one of the most successful farce-comedies of that age was clearly some aspiring young dramatist who impertinently appropriated a name that had already become doubly eminent.

The world is an invidious world, let the optimist say what he will, and contemporaries are very chary of praise to him who has done very many things very well. Remembering this, the present critic will be as abstemious of approbation as he can find it in his conscience to be with Mr. Aïdè's new volume of songs and recitations.

There is poetry meant to be read in silence, and poetry meant to be sung, or meant to be dramatically recited. Of the latter two kinds are these so-called "*Songs without Music*" of Mr. Hamilton Aïdè. It is, I believe, usual

to consider the former species—the silent verse, the aesthetic outgrowth of a later age of civilisation, when books had begun to be written and read, and the poet no longer possessed a real lyre or needed a tuneful voice—as the higher kind of verse production. It may be so. The silent verse has more scope for thought; and its harmonies, which must appeal to the ear through the eye, require to be more subtle than in the case of the lyric that is to be sung. The typical song in more modern times, which is meant to be heard musically, is of that kind which is interspersed in the plays of the Elizabethan dramatists, notably of Shakspeare and Ben Jonson; while among typical songs for the eye alone are the exquisite lyrics of Shelley. Samuel Lover, the song writer, declares that no one could possibly sing "*The fresh earth in new leaves drest*," from one of Shelley's songs. It is not necessary to enquire here why this line, and most of Shelley's verses, and the vast majority of literary poetry generally, are unsingable; and why, on the other hand, every scrap of seemingly careless lyric interspersed through Shakspeare's plays is immediately translatable into audible song. Every singer knows that he can sing "*Full fathom five thy father lies*," or "*Come unto these yellow sands*!" or "*Under the greenwood tree*," though perhaps he could give no full and sufficient reason for the fact. Mr. Aïdè's "*Songs without Music*" fulfil the conditions that the dramatists' songs fulfil. They possess the same apparently simple structure, while they conform to the same difficult melodic conditions.

Here now is a true singer's song from Mr. Hamilton Aïdè's book, with all the right careless grace and ease about it. A merely literary critic might complain of the rhyme to Chloë as beneath the dignity of verse; but, in truth, it enhances the freshness and raciness of the song:

"Chloë sat beside the river,
Sighing to the murmuring reeds,
'Love has wandered off for ever,
Far and farther he recedes!'
Maidens, weep for poor young Chloë!
Scorned she Love, when blithe and gay:
Vengeful Cupid heard her; so he
Punishes the maid to-day.
"Chloë was beloved by Damon,
Straight and proud she bore her head;
Now the tree he carved her name on
Bears another name instead!
Maidens, weep for poor young Chloë!
She who will not when she may,
Angers vengeful Cupid; so he
Punishes the maid to-day!"

Fletcher or Lyly might have let this lyric into their plays along with the "*Beauty clear and fair*" of the first, or the "*Cupid and my Campaspe played*" of the second. It would not have shamed either of these great song writers; and in Mr. Aïdè's charming little volume many a song as good and tuneable as this may be found.

OSWALD CRAWFORD.

The Lancashire Life of Bishop Fraser. By John W. Diggle. (Sampson Low.)

IN the spring of 1887 Mr. Thomas Hughes published a biography of the late Bishop of Manchester (reviewed by the present writer in the ACADEMY, March 26, 1887), which was at once accepted as an excellent portrait. It cannot be said that Canon Diggle's book either

alters the outline or modifies the picture painted by Judge Hughes. What it does is to put in, carefully and successfully, many additional details that will be read with eager interest in Lancashire and, it may be hoped, elsewhere. The book is not intended to supersede, but to supplement the biography already published. As the story of Bishop Fraser's Lancashire life "is told as far as possible in the Bishop's own words," many of these 565 pages are occupied by letters and extracts from letters, and by passages from speeches and sermons dealing with a multitude of incidents and topics. We have thus the bishop's views on many subjects, from vestments to intemperance, and from Socinianism to the Sunday opening of art galleries and libraries. Some of these are elaborate disquisitions, others mere *obiter dicta*.

Literature plays a very inconspicuous part. The bishop's Lancashire life was too busy to allow him much time either for reading or research; and, in addition to this impediment of scanty leisure, it cannot be doubted that his interest was more in men than in books. His own style was clear and fluent, perfect in its simplicity and directness, and sometimes, when he had "the courage of his impulses," most impressively eloquent. He won the hearts of the Lancashire people by a plainness of speech that was the index of a genuine simplicity of life. He moved among all classes, but seems to have enjoyed himself most when addressing audiences of artisans. He never fell into the fatal mistake that brings so many well-meaning men to uselessness—that of "talking down" to the supposed lower level of a congregation or meeting. Frank and plain as were all his addresses, they were full of material for thinking; and their style was such as to attract the admiration of the educated, while they did not fly over the heads of those to whom they were spoken, but were fully "understood of the common people." He closed an ordination address with the words "*Be humble, be earnest, be real*." Canon Diggle justly observes: "In those three injunctions the whole man unconsciously described himself."

The miserable story of the Miles Platting and Cheetham Hill cases has to be told again; and Canon Diggle, following the lead of Judge Hughes, endorses every action taken by Bishop Fraser in his dealings with the Rev. S. F. Green and the Rev. C. F. Gunton. In both cases we hold that he grievously blundered. That he felt so himself, as regards Miles Platting, is evident from his declaration that if such another case arose he would veto the proceedings (p. 403). The high ritual of Mr. Green at St. John's had the approval of the congregation, and the strife was stirred up by interlopers. Had the bishop given sufficient consideration to this in his interview with Mr. Green (p. 403), the whole of the subsequent scandals would probably have been avoided. While Mr. Green was in prison the bishop allowed the curate to continue the same acts for which the rector was punished. When Mr. Cowgill was "presented" to the living, the bishop refused to institute him unless he would promise as rector to give up the ritual he had been allowed to observe as curate. Clearly the bishop's position is untenable and inconsistent. So with regard to

Mr. Gunton, who was accused of holding "Socinian" views. He was—and is—a man of earnest character, of blameless life, of praiseworthy activity as curate of St. John's, Cheetham Hill; and when the living became vacant the bishop was asked by the whole of the "church-workers," and by practically the entire adult population of the parish, to appoint him rector. This the bishop refused to do on the ground that Mr. Gunton's views on the divinity of Christ did not reach "the level of such grand passages as Col. i. 9-29" (p. 429). But Mr. Gunton was allowed as curate to continue working in the very parish which the bishop was so anxious to protect against him as incumbent. Soon afterwards Mr. Gunton was offered a living in the bishopric of Carlisle; and the bishop of the diocese, who could not be ignorant of his previous history, instituted him without demur. What was heresy in Manchester was orthodoxy in Cumberland. But what made the reproach of these proceedings was that Bishop Fraser, while thus visiting with episcopal severity two men of high character, of pure and even noble lives, took no such course with priests whose modes of life were somewhat of a scandal to the diocese. It was a strange irony of fate that placed Dr. Fraser, certainly one of the most tolerant and liberal of men, in the unaccustomed and uncongenial attitude of an ally of the spirit of persecution. That he felt the position keenly is certain; as also that he acted with the best of motives; but that he acted unwisely seems no less certain, and it is better to admit unpleasant facts than to try to explain them away.

Perhaps the most interesting parts of the volume are those dealing with the bishop's intercourse with the working classes, concerning which there are several curious anecdotes, as well as letters from bricklayers, "cobblers," and others. Dr. Fraser was the most punctual and most courteous of correspondents; and, notwithstanding the many claims upon his time, he rarely, if ever, employed a secretary. In his letters, as in his speeches, there is the same clearness and the same depth of sympathy that gained him the goodwill of so many and such diverse men and women. There were persons in the diocese when he came there who understood and practised the gospel of plain living and public spirit. The following passage is a curious testimony, supplied by a friend of the bishop's, to Canon Diggle:

"A week or two afterwards I met him at the dinner-table of a friend. He was lost in amazement at what he called an extraordinary peculiarity of the Lancashire character—i.e., the simplicity and homeliness of the lives of many of those who made large gifts for public and religious charities. 'I got out at B— Station,' he said, 'and, after a sharp walk of twenty minutes, came in sight of the church at the distance of about a mile. I was struck even then with its nobility. "Can you tell me where Mr. W— lives?" I inquired of a pedestrian, "the gentleman who has built this noble church?" "Oh, ay, it's yon cottage against yon bank." Thinking there was some mistake, I went on, and presently overtook a girl in Sunday attire. "Can you tell me where Mr. W— lives, who built this noble church?" "That's it," she replied, pointing to the same unpretentious cottage. "I'm going to th' consecration." Still I considered there was an error somewhere, but made my way to the door. An old woman, simply but respectably

dressed, answered my knock. I dared not ask if Mr. W— was in. I repeated my question—"Can you tell me where Mr. W— lives who built this noble church?" "Oh, you're the Bishop, are you? He's bein' expecting on you—Come forrard, you'll find him i' th' kitchen." Ushered into the kitchen, I found an old but fine looking man sitting by the fire smoking a churchwarden pipe. "So you've come, have you?" said the smoker, "Nowt like being in good time. There'll be a snack of something when you've done." "You have done nobly by the district, Mr. W—," I said, seizing his hand, and giving it a hearty grasp. He gave me an equally hearty squeeze, but seemed surprised. "Naw, naw," he said, "I made the population with my mills, so I mun do my duty by them." "In the south of England," continued the Bishop, "such a gift and such a function would have brought the whole county society together, and the donor would have been the recipient of unbounded admiration and praise. It was a new experience."

Dr. Fraser's soundness of judgment, as well as his kindness of heart, were fully recognised:

"Every one in a difficulty ran to the bishop—priests and people, churchwardens and parishioners, clergy and laity, husbands in trouble with incompatible wives, wives in distress with reckless husbands, young men wanting to marry, young ladies perplexed with their love affairs, employers harassed with workmen, workmen depressed by their employers, religious people with their doubts, inventive people with their discoveries, literary aspirants with their effusions, even mad people with their hallucinations. If the walls of Bishop's Court could speak, many hundreds of strange tales of the hidden inner life of Manchester could they tell, tales poured into the sympathetic ear of the bishop."

His greatest claim is as the "citizen bishop"; and as such he had the affectionate goodwill of all classes of the Manchester community, which contains representatives of every possible shade of belief and unbelief. They respected his honesty and candour, they valued and feared his criticism, their enthusiasm was excited by his homely life and unselfish devotion to the public good. He is the only Anglican prelate of modern times who has won such a position. His statue, the only one erected in a public place to a bishop of the Church of England, stands in the square outside the great town-hall. Toilworn men and women pass and repass it throughout the busy hours, and the stream of industry eddies about it. Surrounded by the evidences of civic and commercial greatness, and almost opposite the birthplace of Lancashire's great prose-poet, De Quincey, the statue of Bishop Fraser—"a citizen of no mean city"—stands as a symbol of the beneficent influence that practical religion may exert upon the life of a community.

WILLIAM E. A. AXON.

PAMPHLETS ABOUT CANADA.

Canada: a Memorial Volume. Edited by E. B. Biggar. (Edward Stanford.)

THIS bulky volume of nearly a thousand pages is made up of a series of monographs on the various provinces and aspects of the Dominion, written by different authors, in a variety of styles, and with varying degrees of excellence. When we add that the type, and sometimes the paper also, display a curious dissimilarity,

and that the pagination is not continuous, we may infer that the book is really a bound set of those puffing pamphlets which Canada, like our colonies generally, is so fond of issuing for the benefit of crudulous emigrants and un-instructed capitalists.

As a rule, the contents are fairly accurate, being for the most part compiled from official documents; though here and there the sources of information are not of the most authoritative character. Their worst feature is the tendency to indiscriminate laudation. Every province is as rich as—and, if possible, richer than—its neighbours. The climate is magnificent (even when its most marked features are mosquitoes for five months and frost for the rest of the year), and the soil exuberant. This kind of "blow" to use the colonial expression, is more apt to do harm than good; and when we find the semi-arctic valley of the Mackenzie River recommended as an agricultural region, in spite of the evisceration which the Parliamentary Report on the subject received in 1888, one is apt to become sceptical regarding the soundness of the data laid before the reader. Still, that conclusion would be unfair, though the writers seldom tell the whole truth, and have a proneness to inflated praise of their particular provinces without pointing out their drawbacks. Nor is there any literary perspective displayed in the treatment of the different sections—New Brunswick being accorded a space nearly three times that allotted to Nova Scotia, more than twice the number of pages given to Ontario, and almost ten times as many as are thought sufficient for the wealthy province of British Columbia.

The chapter on the fur-animals is perhaps the best in the book, though the writer of it appears to have drawn his information from too restricted an area. Those on the fisheries are less deserving of praise, and not without errors. The oulachan, for example, is a smelt—a fact with which the compiler does not seem to be aware. Nor is there any river called the *Bass*; and—to note other deficiencies in the account of British Columbia—no mention is made of the remarkable discovery of gold in Vancouver Island during the summer of 1865, though the reefs from whence it came were never identified. On the other hand, the worst sections of this semi-official handbook are those devoted to the native tribes. Here is a specimen:

"The aboriginal people of the North American continent are divided into two groups, the one Malay-Polynesian, and the other Turanian in origin. These groups are both represented in Canada; the Algonquins belong to the former, the Iroquois, Tinnehs, and Esquimaux to the latter. Through the Algonquins, Canada's aborigines are connected with the people inhabiting the vast area from Malacca to New Zealand, and from Madagascar to the Sandwich and Easter Islands. Through the Iroquois they are connected with the Finnic, Turkic, and Mongolic classes of Asian and European peoples. The two are distinct."

A good deal of nonsense has been expended over the American Indians; but anything more egregiously absurd than this does not come within our recollection.

Most of the maps scattered through the book are good, and (with some exceptions) the same may be said of the woodcuts.

ROBERT BROWN.

NEW NOVELS.

An Ocean Tragedy. In 3 vols. By W. Clark Russell. (Chatto & Windus.)

The Bull & th' Thorn. In 3 vols. By Paul Cushing. (Blackwood.)

A Last Love. By Georges Ohnet. (Chatto & Windus.)

A Sydney Sovereign. By Tasma. (Triibner.)

Three Diggers. By Percy Clarke. (Sampson Low.)

A Far Look Ahead. By Ismar Thiisen. (Putnam's.)

It is regrettable when so able a novelist as Mr. Clark Russell condescends to let the probabilities go by the board. The writer who too obviously assumes the part of Providence in the disposition of his *dramatis personae* has to pay the penalty of alienating the sympathy of many readers. Children like to shut their eyes when the story-teller comes to the thrilling parts; but they indignantly resent being defrauded of initial belief in the veracity of the tale. This is what Mr. Clark Russell does in *An Ocean Tragedy*. Who would not gladly yield to the charming of so skilled a magician as the author of *The Wreck of "The Grosvenor," "The Golden Hope," "John Holdsworth,"* and *Jenny Harlowe*? How easy it was to believe in the thrilling tale evolved in each of those romances; how delightful to revel in the smell of the brine, in the sound of the sea, in the wholesome vigour of seafaring ways! But, in his latest book, our foremost sea-novelist gives the reader's ready interest a bludgeon-blow at the start; and a story, morbid and unreal—morbid because unreal, and felt to be unreal—is made to do duty as a successor to the brilliant and deservedly popular works just enumerated. There is so much power and vigour, so much of the old charm, that I must believe Mr. Clark Russell adopted a foolish and improbable plot under sudden compulsion, and then strove to make the most of it. I am certainly loth to believe that he would put forward *An Ocean Tragedy* as one of his high-tide books. It is doubtful if the reader's sympathies will be evoked by any personage in the story—even by Laura Jennings, for all her charms of mind and body (including her hair of "dark gold.") As for the hero, Charles Monson, he never becomes distinct. He bears too strong a resemblance to some of his fictitious predecessors; and I am afraid it goes without saying that Laura is the same "lady who always takes the love-parts." The *Ocean Tragedy* is a story of madness and crime, with a secondary motive of love running through it; and of course there is wild adventure galore. Sir Wilfrid Monson is half mad to start with; he becomes two-thirds insane when his wife elopes with a shadowy Colonel Hope-Kennedy; and long before the story is at an end he is an imbecile. None the less, he comes to the fore again at the close, apparently all the better for his exciting experiences. The crime of Lady Monson and the Colonel is involved in circumstances which make it doubly shameful. The story is that of the chase of the runaways. It is ridiculous to suppose that even a half-sane gentleman would have taken his sister-in-law with him on his errand of vengeance; for, though Laura sails in "The Bride" under the plea of her

problematical suasive powers over her sister, when "The Bride" should overtake "The Shark" in mid-ocean, she really lives, moves, and has her being on Sir Wilfrid's ill-fated yacht simply to the end that Charles Monson may have someone with whom to fall in love. But in a dozen other instances there are improbabilities of the most obvious kind. Still, perhaps the most disappointing thing about the book is its misproportion. It should have been a tale, not a novel; but, if a novel, then restricted within the limits of artistic need. The story really ends at the close of the second volume. The rest is interesting "material." On its good qualities it is unnecessary to enlarge. Who does not know Mr. Clark Russell's mastery? Some of his most delightful, certainly some of his most picturesque, writing is here. Wild storms and depressing calms, strange encounters, shipwrecks, volcanic islands that rise and subside, and much else beside is here for entertainment. But most of the story is as unnecessary as the long episode of the encounter with the Portuguese brig, as morbid as the wild imaginings of Sir Wilfrid, as artistically worthless as the utterly depraved Lady Monson, as unreal as the Scottish earl who remarks to a suitor for one of his daughters, "Guid preserve us . . . the Lady Elizabeth's seester"—"seester" evidently being Mr. Clark Russell's conception of how Scots lords, not to speak of humbler Caledonians, pronounce "sister." These be hard words; but they are, at any rate, the hard words of an ardent admirer. We can afford to let mediocre men produce poor books occasionally; but masters of their craft have to reckon with the scrupulous heed of discriminating readers—a class likely to become more and more exigent, as work is added to work.

I recollect reviewing in the ACADEMY Mr. Paul Cushing's *Blacksmith of Voe*. Its looseness of plot and eccentricities of style did not counter-balance its freshness and vigour, and, indeed, general interest. But *The Bull & th' Thorn* seems to me to have the faults and but a modicum of the literary charm of its predecessor. There is enough padding in it to occupy, at the very least, one of the three volumes through which the tale meanders, too often with a distinctly "mazy motion." Crump is a villain after Mr. Cushing's liking. We have met him before, with Mr. Cushing, in different guises. Ultimately Crump and Lady Poloc—to whom that hard-worked epithet "weird" might with approximate aptitude be applied—try to murder the latter's son, disguised as a wayfarer of the pedlar kind. But the real interest of the story lies in the Mexican part, where the hero serves under the patriot General Morelos and becomes known as "El Leon de Mejico." If *The Bull & th' Thorn* were a third of its present length, and were restricted to the hero's share in the Mexican War of Independence, it would be as able and entertaining as it is now somewhat heavy and forced. As in all Mr. Cushing's work that I have read, the showman obtrudes himself too often and for too long at a time. The drum should be beaten less frequently, the curtain should not be so constantly pulled this way and that.

If M. Georges Ohnet's success in France be a matter of surprise to those who believe in

an inherent Gallic appreciation of what is excellent in literature, one may well be bewildered at his growing popularity in England. That it is growing is undeniable, and independently of the interest created by "The Ironmaster" as a play. I have seen *A Last Love* spoken of as a masterpiece, as a brilliant and dramatic story, as a thrilling romance of real life, and so forth. No doubt it is unfair to judge a book in a translation except as a translation; but this I am compelled to do, not having read the original, nor having any wish to read it. Mr. Albert Vandam's version, which seems to be faithful, is more than enough to satisfy me. The book has all M. Ohnet's faults: his commonplaceness of plot, his commonplaceness of motive, his commonplace presentment of his personages. The story moves heavily and even lumberingly, nor has it any lifting central idea such as that which animated *Doctor Ramsau*. It has evidently been written with an eye to the stage. There is certainly more than enough clap-trap in it to make a successful melodrama.

The writer who has adopted the pseudonym Tasma is well-known as one of the most able of the small but steadily increasing band of Australian romancists. Her stories are all well worth reading, for their style is as pleasing as their substance is interesting. *A Sydney Sovereign* is one of five tales collected in a volume that takes its title from it. All are good, the first and the last ("Monsieur Caloche") particularly so. I remember having read "Monsieur Caloche" somewhere, but reperusal has not made that pathetic story lose anything of its charm. This charm is all in the telling, for the ruse of the young girl passing herself off for a youth is as old as Boccaccio, and probably a good deal older.

There is much more of Australia—conventional Australia—in the *Three Diggers* than in Tasma's book, but the "local colouring" is just a little too much in evidence. The novel has brightness and go, however, as might be expected in a work by the author of the entertaining *New Chum in Australia*; and it will no doubt be welcome to many who have kindred living under the Southern Cross.

Ismar Thiisen's romance is an interesting book of the *Looking Backward* type. It is the earlier work, however, for under the name of *The Diothas* it was published six years ago. With a good deal that is wearisome there is much careful consideration of present-day problems; and, though as a romance in the true sense it is of little worth, it is by no means void either of interest or of picturesque incidents. But there are signs, ominous signs, that the "novel of the future" is about to become as great a nuisance as those once dreaded inflictions—the patriotic Irish novel and the novel of the hustings. For those who rejoice in remote perspectives *A Far Look Ahead* may be recommended. Mr. Bellamy's famous book deals with a period which seems almost immediate compared with that of Ismar Thiisen's romance. In the latter we skip eighty centuries. On one point there is no comparison of the two books; the *Look Ahead* is here triumphant. In *Looking Backward* the "chimney-pot hat" of present-day civilisation has survived the crash of empires. Among the Diothas nothing is

worn upon the occiput; for among the gentlemen of the ninety-sixth century there is no baldness, but a universal amplitude of curly locks. Generations must pass before the tall hat is abolished, but it is a great and inspiring thought that somewhere between the twentieth and the hundredth century it will "suffer a — change."

WILLIAM SHARP.

SOME HISTORICAL BOOKS.

"THE STORY OF THE NATIONS." — *The Barbary Corsairs*. By Stanley Lane-Poole. With Additions by Lieut. J. D. J. Kelley, U.S. Navy. (Fisher Unwin.) In this volume, Mr. Stanley Lane-Poole has the advantage of treating of a subject which is at the same time full of interest and popularly but little known. The history of the Barbary corsairs falls naturally into two strongly-marked periods, divided by the battle of Lepanto in 1571. The earlier portion, which records the struggle of Christian Europe with the Barbarossas and their immediate successors, is a story of heroic deeds on both sides; and the author has related it with full appreciation of its romantic interest. From the battle of Lepanto down to the present century the history is of a wholly different character. The vulgar ruffians who ruled the Barbary states had no qualities that can excite respect, and the account of the abject submission of the European powers to the ravages of such wretches can only be read with disgust and humiliation. It is remarkable that the first effectual attempt for more than two hundred years to free the civilised world from the burden of African piracy was made by the United States in the early years of the present century. The work, however, was only completed by the French conquest of Algeria in 1830. Mr. Lane-Poole writes with just severity of the cruelties by which this conquest was followed; but, although these proceedings cannot be palliated, it ought not to be forgotten that the seizure of Algiers was in itself justified in the interests not only of France but of Europe as a whole. The author's concluding remarks on the recent French aggression in Tunis, and the attitude of the English government at the time, are perhaps a little outside the proper limits of his subject. The illustrations, though fewer in number than in some of the other volumes of the series, have the merit of really elucidating the text.

"DIOCESAN HISTORIES." — *Carlisle*. By Richard S. Ferguson. (S.P.C.K.) We feel certain that there is no one else so capable of writing a history of the diocese of Carlisle as Mr. Ferguson has proved himself to be. His knowledge is of an exhaustive character; but knowledge alone will not fit a person to write about our English bishoprics. In nearly every one of them questions have to be discussed wherein the embers of religious controversy smoulder, and a small amount of error or exaggeration might cause the fires of religious controversy to flame up in their ancient fierceness. Mr. Ferguson, however, knows far too much of past times to write as a partizan. There is another difficulty from which he and his fellow-workers have suffered. The limits of the dioceses have been so changed in recent times that it is very difficult to tell the story of many of them coherently. Henry VIII. began the process by forming sundry new sees, and endowing them out of the forfeited monastic property. His changes, however, can easily be kept in memory; but the alterations which have taken place during the lifetime of many persons still living are hopelessly confusing. Prime ministers and ecclesiastical commissioners are not reputed to have much regard for any

history beyond the days of their grandfathers. Had it been otherwise the spiritual wants of our growing population might have been dealt with in a manner that would have done far less violence to tradition. The present diocese of Carlisle includes Cumberland (with the exception of one parish), the whole of Westmoreland, and a portion of Lancashire. It is compact, as shown on the map; but much of the country is wild moorland and fell, not to be reached, even now, without much trouble. The mediæval history of the diocese of Carlisle has few attractions for the ecclesiastical student. The events that happened were mainly of a political colour. The constant wars with the Scotch made Cumberland no pleasant place of residence. The parishes, however, considering the unfortunate circumstances, seem to have been well provided for. The northern parochial system differed much from what is commonly to be found in midland and southern shires. The great religious houses held a large portion of the livings, and the churches were served by the monks or canons belonging to them. Whatever may be urged against this practice elsewhere, it certainly had no little justification on the Scottish border. The great monasteries were well able not only to protect themselves against mere raids, but also to take care of their brethren who were scattered far and wide among the lonely hills. It was only in time of open war between the two nations that the latter had much to fear. Afterwards, when the Reformation came, and the tithes, which had been the property of the monks, found their way into lay hands, the parish churches were but scantily provided for. We need not, therefore, be surprised that when the "Pilgrimage of Grace" set all the North of England aflame, the men of Cumberland joined in it heart and soul. A courier was at once dispatched to tell Henry VIII. how matters stood. Mr. Ferguson gives his readers a passage from the king's reply which is characteristic of the man:

"Our pleasure is, that before you shall close up our said baner again, you shall, in any wise, cause such dreadful execution to be doon upon a good nombre of the inhabitants of every toun, village, and hamlet, that have offended in this rebellion, as well by hanging them up in trees, as by the quartering of them and the setting of their heddes and quarters in every toun, great and small, and in all such other places, as they may be a fereful spectacle to all other hereafter."

Seventy-four poor creatures were hanged in Cumberland and Westmoreland; but, much to the anger of the authorities whose function it was to execute the royal mandate, "the bodies were out down and buried by certain women." When John Best, the earliest Reformed Bishop of Carlisle, held his first visitation, thirteen or fourteen of the vicars and rectors of the diocese did not attend; and the old services continued to be used in the churches as in bygone days. Such contumacy naturally ruffled the bishop. He described the clergy as "wicked imps of Antichrist; ignorant, stubborn, and past measure false and subtle." The lords and justices of the peace, he said, "looked through their fingers" while the law was openly violated. The slaughters which followed upon the suppression of the "Pilgrimage of Grace," terrible as it was, did not act as a warning. Once more, early in the reign of Elizabeth, the North of England rose in arms under the leadership of the heads of the great houses of Percy and Nevil. On the suppression of this rising, when

"The Percy's crescent set in blood,"

Mr. Ferguson says that more than six hundred of the insurgents were put to death. How many of them were Cumbrians he does not seem to have ascertained. We have reason to believe that the North Riding of the county of York

suffered at this time more cruelly than the other regions which were implicated. We cannot follow Mr. Ferguson's narrative step by step as we should wish to do. Limited as is his space, we must give unmixed praise to his account of the later times. The eighteenth century was not a glorious period for the Church of England anywhere. In Cumberland, where the livings were so pitifully small, we do not find it at its best. At one time, Mr. Ferguson says, on account of their poverty many of the chapelries were served by lay "readers"; but in the time of George II. it was arranged that no one should officiate who was not in deacon's orders. We cannot gather from what he has said whether these "readers" and deacons celebrated the communion or not. Some of the former class must have had little education. One is described as a "clogger," another was a "tailor," and a third a "butter-print maker." We have heard of a clergyman in Wales who was a basket-maker, and of several who kept public-houses; but we had hitherto thought the statements fables. In no part of England has ecclesiastical reform moved faster than in this diocese. Things began to mend early in this century. Hardly any single man since the Reformation has done more to raise the tone of the clergy than the present Bishop of Carlisle.

THE two volumes of *Horace Walpole's Letters* (Fisher Unwin) which Mr. C. D. Yonge has selected and annotated will be within the reach of many unable to purchase or to find room on their bookshelves for the nine volumes of Peter Cunningham's standard edition. Some admirable communications to Sir Horace Mann have, perhaps, been omitted, and some may have been chosen which might have given place to others; but the editor has to cater for all tastes, and it would be unpardonable not to recognise the judgment which marks his selection. Let the reader, when he has digested the political allusions transmitted by Walpole month by month to his friend at Florence, and the witticisms picked up by him at Brooks's, extend his acquaintance to the rest of those letters, and he will not fail to thank Mr. Yonge for this introduction to so bright a world. The polite letter-writer had travelled much in France, had inherited from his father the friendship of many of its most illustrious natives, and had made new acquaintances of his own among the literati of Paris. Mr. Yonge has himself studied deeply the chief characters in French history under the Bourbons, and it is in this portion of the task of annotating Horace Walpole's correspondence that the editor's notes will be most appreciated. When we peruse his remarks on other subjects, we do not always find ourselves in complete agreement. It is not an accepted fact in the biography of the Walpoles that the bachelor of Strawberry Hill succeeded to the family peerage "on the death of his elder brother." A worthless nephew, through whose dissipations the Orford pictures passed to Russia and the family estates became involved in debt, intervened between the two brothers. Miss Seward was certainly not the author "of that most ingenious riddle on the letter H"; the ingenuity displayed in its composition came from the brain of Miss Catherine Fanshawe, a lady of far greater poetic feeling. These volumes are excellently printed, and they are adorned with admirable portraits of the author and his chief friends, as well as with some views of the principal buildings of Strawberry Hill. They would afford much gratification to anyone fond of life a hundred years ago.

NOTES AND NEWS.

THOSE who may have seen the telegraphic report of an accident to Miss Amelia B. Edwards, during her lecturing tour in America, will be glad to hear that she herself writes lightly of it. Such, indeed, is her indomitable energy that she did not even allow it to interfere with her engagements. The facts are these. On Monday, March 6, when staying at Columbus, Ohio, she slipped on the stairs and broke one of the bones in her left arm, about two inches above the wrist. The fracture was at once skilfully set; and not only did she deliver her lecture that evening, but she went on by the night train to Pittsburgh and lectured there on Tuesday. On the Wednesday evening she was lecturing before the Philadelphia Academy of Music to an audience of 2500; and on Thursday afternoon she again lectured at New York, whence she writes in the best of spirits.

MR. CLARK RUSSELL has been commissioned by Messrs. Methuen to write a Life of Admiral Lord Collingwood, the famous second in command at the battle of Trafalgar. The noble and heroic character of this fine seaman, though abundantly recognised by his contemporaries, has hardly met with the recognition it merits at the hands of posterity.

DR. JESSOPP has collected a second series of his articles from the *Nineteenth Century* into a volume, which will be published by Mr. Fisher Unwin, under the title "Trials of a Country Parson," with a special introduction.

MESSRS. SWAN SONNENSCHNEN will publish shortly Dr. Louis Engel's *From Handel to Halle*, in a limited edition de luxe (which has already been almost entirely subscribed for) as well as in the ordinary library form. Besides piquant stories and interesting details of the musical world with which the author has been so long connected, it will contain carefully executed engravings of Handel, Gluck, Beethoven, Sir Arthur Sullivan, Mr. Joseph Barnby, Mme. Albani, Prof. Huxley, Mr. Hubert Herkomer, Sir Charles and Lady Halle, Adelina Patti, and the juvenile prodigies, Hofmann and Hegner. Dr. Engel has had the good fortune to induce Prof. Huxley to write a short autobiography. But perhaps the most striking feature in the book will be the long and interesting history of his own life—his early days, his artistic training, pecuniary struggles, and final success—contributed by Mr. Hubert Herkomer.

THE tales contained in Mr. Andrew Lang's *Blue Fairy Book* have been arranged in a series of reading-books to meet the requirements of the new code, with a number of additional illustrations by Mr. H. J. Ford. They will be published shortly by Messrs. Longmans, in seven volumes, as supplementary to their *New Readers*.

THE Clarendon Press announce for immediate publication the long-promised edition of Bacon's *Essays*, by the Rev. S. H. Reynolds.

The Wider Hope is the title of a book on the subject of future punishment shortly to be published by Mr. Fisher Unwin. It will consist of a collection of papers written by Archdeacon Farrar, the late Baldwin Brown, and others, including an article by De Quincey which created a sensation many years ago.

MR. G. MANVILLE FENN is engaged upon a sensational newspaper story, for Messrs. Tillotson & Son, to be entitled "A Mint of Money." Messrs. Tillotson are also about to publish a series of sporting novelettes from the pen of Mr. Finch Mason.

MR. FISHER UNWIN has four novels in the press:—*Mumford Manor*, by Mr. John Adamson; *The Old Hall among the Water Meadows*, by Miss Rosa Mackenzie Kettle; *A Marriage*

de Convenience, a satirical story told in correspondence, by Mr. C. F. Keary; and a romance of a scriptural cast, entitled *The Heart of Sheba*.

A NEW edition of E. V. B.'s ever-popular *Days and Hours in a Garden*, with a fresh preface and introduction, is announced for immediate publication by Mr. Elliot Stock.

MR. CARL A. THIMM—late Captain 2nd London Rifles, and perhaps better known as librarian to the International Health Exhibition of 1884—has compiled a bibliography of the art of fence, comprising that of the sword and of the bayonet, duelling, &c., as practised by all European nations, from the earliest period to the present day, with a classified index. It will be published by Messrs. Franz Thimm & Co., of Brook Street.

WE are glad to hear that Mr. James Clegg, of Rochdale, has been encouraged to prepare a third edition of his very useful *Directory of Second-hand Booksellers*, revised throughout and greatly enlarged. It is intended to be a manual for the public librarian as well as for the private book-buyer.

THE Queen has been pleased to accept the dedication of Mr. Percy Thornton's new book, *The Stuart Dynasty*, and has presented him with her portrait and autograph.

MR. W. P. COURTNEY has been appointed editor of *Murray's Magazine*, in succession to Mr. Edward Arnold, who will henceforth devote himself wholly to his publishing business.

THE editorship and business management of the *Liverpool Mercury* have been made distinct offices since the death of Mr. John Lovell, the former being undertaken by Mr. George Wynne and the latter by Mr. D. W. Hively. Both Mr. Wynne and Mr. Hively held positions under Mr. Lovell.

WHILE Prof. Masson is bringing out month by month the "édition définitif" of De Quincey's Collected Writings (A. & C. Black), which will fill altogether fourteen volumes, another editor with equal claims upon our attention comes forward with two volumes of the Uncollected Writings of the same incomparable essayist (Sonnenschein). This editor is Mr. James Hogg, the son of De Quincey's latest publisher, and himself the intimate confidant of De Quincey in literary matters during the closing years of his life. In fact, not a few of the papers here republished were originally written for the magazines that Mr. James Hogg then edited for his father, the *Instructor* and its successor which bore the portentous name of *Titan*. Among these, the most interesting are the review of Froude's *History of England*; and the series entitled "The English in India," written in the mid-horror of the mutiny, which naturally exercised a special fascination on De Quincey, for his daughter was married to one of the heroes of Delhi, Colonel Baird Smith. By the irony of fate, at least three of the other papers have ceased to be "uncollected" since the present work was announced, for Prof. Masson has already included them in his edition. One or two of the others—translations from the German—have a curious history, in that they have been disinterred from the old *London Magazine* by help of a private key drawn up by Archdeacon Hesse, son of one of the proprietors. Altogether, these two volumes—while not presenting any features of exceptional literary interest—will not be neglected by those to whom every line of De Quincey is valuable. For frontispiece, there is an etching of the well-known portrait, which seems to have been originally engraved from a daguerrotype for Hogg's *Instructor* in 1850.

Correction.—In Prof. A. S. Cook's letter on "The Date of the Ruthwell Cross," in the

ACADEMY of March 1, for "oe" read "ae" in all cases except in "gidrosted" and "doenid"; and on p. 154, l. 60, for "bughoelda" read "buga, haelda."

THE FORTHCOMING MAGAZINES.

MR. HALL CAINE has written a short article on "Fiction" for the *Contemporary Review*.

THE April number of *Harper's Magazine* will have a paper by Mr. Andrew Lang on "The Merchant of Venice," with ten illustrations by Mr. E. A. Abbey.

THE April number of the *English Illustrated Magazine* will contain articles on "Rowing at Oxford" and "Rowing at Cambridge," written respectively by Mr. W. H. Grenfell and Mr. R. C. Lehmann. The articles will be fully illustrated with portraits of past and present "Blues." The same number will contain an illustrated paper on Highclere Castle, the seat of the Earl of Carnarvon, by Miss Elizabeth Balch; a short story by the Marchioness of Carmarthen; and contributions by Violet Fane, J. D. Bourchier, Willoughby Maycock, and Hamish MacCunn.

THE April number of the *Art Review* will contain a paper on "Auguste Rodin," by Eamé Stuart, illustrated by a reproduction of Rodin's well-known "Groupe de Bourgeois de Calais," and his bust of Victor Hugo. Among the other contents will be "Recent German Art Movements," by Dr. Hans Müller; "The Teaching of Drawing in Parisian Municipal Schools," by S. Beale; and an article on Ostrovsky and the Russian drama by Stepniak. The illustrations will include "The Doom of Loki," by John D. Batten, and Holman Hunt's "The Golden Prime of Good Haroun Alraschid."

MR. W. H. ST. JOHN HOPE's "Report upon Kirkstall Abbey" will be published in the April number of the *Reliquary*. Among other articles to appear in this number are the "Plate in the Tudor Exhibition," by Mr. J. E. Nightingale; "Woodwork in Hanmer Church, destroyed by Fire," by the Rev. Dr. Cox; "Field Names," by Dr. Atkinson; "The Use of the Zeon in the Services of the Greek Church," by Father Hirst; and "Some Pavements at Isurium," by Mr. A. D. Leadman.

THE April number of the *Newbery House Magazine* will contain the following articles: "The Catacomb of Saint Priscilla," by the Rev. S. Baring Gould, illustrated from sketches taken on the spot; "A Roman Camp in the African Desert," by Mr. D. Ker; "The Little Folks of Ant Land," the first of a series, by Miss Agnes Giberne; and "The Tithe Bill," by His Honour Judge Homersham Cox.

"WHAT DOES THE PRINCE OF WALES DO?" is the title of a paper to appear in the April number of *Cassell's Magazine*. It will be illustrated with an engraving from a recent photograph, and with views of the study at Marlborough House and the writing-room at Sandringham. The article forms the first of a series on "The Public Life of Public Men."

MR. ARTHUR MACHEN, translator of the "Heptameron" and "Chronicle of Clemendy," will have an article on "Beraalde de Verville" in an early number of the *Gentleman's Magazine*.

THE Bishop of Ripon will contribute a poem to the April number of the *Church Monthly*.

A NEW serial story, by Mr. Frank Barrett, entitled "Between Life and Death," will be commenced in next week's issue of *Cassell's Saturday Journal* (No. 339).

THE forthcoming number of the *American Magazine of Poetry* will contain an article on Mr. Mackenzie Bell, prefixed to a selection from his poems.

UNIVERSITY JOTTINGS.

MR. JOSEPH CHAMBERLAIN has promised to deliver an address to the Oxford University Unionist League at the beginning of next term.

A SPECIAL number of the *Cambridge University Reporter* contains the university accounts for 1889, which fill eighty pages. The total receipts during the year (excluding both the common university fund and trust accounts) amounted to £41,646, the principal items being—rents and dividends, £2342; fees for degrees, £12,268; fines from proctors, £163; fees for matriculations, £5111; fees for examinations, £8021; capitation tax, £10,716. Of the payments, those worthy of notice are—officers, £2170; servants, £785; examiners, £4088; professors, £6264; other officials (readers, &c.), £4773. In view of the recent reduction in the interest on the national debt, it is noteworthy that the university has about £72,000 of its trust funds invested in consols and other government annuities, as compared with about £30,000 invested in municipal and railway securities.

THE inaugural lecture delivered on January 25 by Mr. W. B. Morfill, as reader in Slavonic at Oxford, has been printed under the title *An Essay upon the Importance of the Study of the Slavonic Languages*. (Henry Frowde.) It consists of a very comprehensive survey of the whole subject. The author first refers to early attempts made in England towards the study of Slavonic, drawing special attention to those in which Oxford was concerned. For example, the first Russian Grammar was printed at Oxford in 1796; and the names of two Russian students appear in the entrance book of Queen's College circa 1760 (we cannot, however, find them in Foster's *Alumni Oxonienses*). Mr. Morfill then proceeds to point out the advantages to be gained from the study of Slavonic from three several points of view: (1) that of comparative philology, (2) that of literature, and (3) that of practical use. Mr. Morfill by no means limits himself to Russian, but includes in his survey all the Slavonic tongues. Among other topics that he promises to deal with in the future is the work of the Polish poet, Mickiewicz.

A PAPER on "Cambridge Anthropometry," with diagrams, by Dr. J. Venn, is printed in *Nature* for March 13, in continuation of a previous paper published about two years ago. The results of the two series of investigations now cover nearly 2200 cases. These are divided into three classes: (A) first-class men, (B) second-class men, (C) poll men. The general result is that there is no difference between the physical characteristics of these three classes, except in two respects. First, in the test known as "pull"—a test of the muscular strength of the arms when employed in an action similar to that of pulling a bow—C is distinctly superior to B, and B is almost as much superior to A. This difference Dr. Venn is disposed to attribute, not to any natural physical superiority of C, but merely to greater practice in rowing, cricket, &c. Secondly, in the matter of eyesight, B and still more C have a slight advantage over A. With regard to "head-product" Mr. Francis Galton draws the following conclusions:

- "(1) Although it is pretty well ascertained that in the masses of the population the brain ceases to grow after the age of nineteen, or even earlier, it is by no means so with university students.
- "(2) That men who have obtained high honours have had, on the average, considerably larger brains than others at the age of nineteen.
- "(3) That they have, on the average, larger brains than others, but not to the same extent, at the age of twenty-five; in fact, their predominance is at

that time diminished to about one half of what it was.

"(4) Consequently, high honour men are presumably, as a class, both more precocious and more gifted throughout than others. We must therefore look upon eminent university success as largely due to a fortunate combination of these two helpful conditions."

THREE entrance scholarships will be offered at Gonville and Caius College in September for Hebrew, Sanskrit, and mediæval and modern languages. In the examination for the last, alternative papers will be set: (1) in Old French, together with Romance grammar and philology; and (2) in either Old German or Old English, with Teutonic grammar and philology. In Hebrew, the books specified are Genesis and Psalms; and in Sanskrit, Nala and the Hitopadesa.

THE *Indian Magazine* for March (Kegan Paul & Co.) prints a list of Indians staying in this country, in continuation of a similar list in 1887. About one fourth of the former names reappear; but the total number has increased from 160 to 207. As before, Bombay takes the lead with 63, of whom no less than 44 are Parsis, including one well-known practising barrister, seven engaged in business and seven temporary visitors. Bengal has 53, of whom 35 are Hindus; the Punjab 31, of whom only 5 are Musalmans; the North-West Provinces 20, of whom 14 are Musalmans; Madras only 13, as against only 3 in 1887; the Central Provinces 5, all at Cambridge. Of course, the great majority are in London, studying law or medicine; but there are 10 at Edinburgh, 6 at Glasgow, and 2 at Aberdeen. Of the two great English universities Cambridge has as many as 30, and Oxford only 9. It is also stated that there are more than ten Parsi and Hindu women in England, including girls at school; three of these are engaged in higher study.

THE last number of the *Eagle*—a magazine supported by members of St. John's College, Cambridge—contains a long obituary of Thomas Ashe, the editor of Coleridge in the "Aldine Poets," and himself the author of several volumes of verse, some of which touch a genuine lyrical note, though tinged with the modern complaint of self-consciousness. There is also here printed, from the college muniment room, the first instalment of some private letters written in the first quarter of the seventeenth century. One of them contains an allusion to the historical Cambridge carrier, Hobson; another describes the state in which the Earl of Arundel, collector of the Arundel marbles, sent his two sons to the university. A valuable feature is the list of Johnians who have died during the past year, though we should suppose it is far from complete except as regards clergymen. The extreme longevity of these is notable.

A LIST has been printed of Cambridge clergymen actively employed in the colonies and India. The total number is 341; and the first five colleges stand thus: St. John's, 75; Trinity, 53; Corpus, 36; Christ's, 25; Jesus, 22.

MR. C. SAPPSWORTH, of St. John's College, Cambridge, who won a first-class in the mediæval and modern languages tripos last year, has been appointed professor of English at the Zürich Polytechnicum.

THE University of Montpellier proposes to celebrate this year its sixth centenary, dating from the bull of Pope Nicholas IV., which constituted a Studium Generale in the faculties of law, medicine, and arts on October 26, 1289. The celebration has been fixed to take place in the third week of May, and President Carnot has promised to be present.

ORIGINAL VERSE.

AT DAWN.

SHE only knew the birth and death
Of days, when each that died
Was still at morn a hope, at night
A hope unsatisfied.

The dark trees shivered to behold
Another day begin;
She, being hopeless, did not weep
As the grey dawn came in.

ARTHUR SYMONS.

MAGAZINES AND REVIEWS.

THE notes on Holy Wells, by Mr. R. C. Hope, are continued in the *Antiquary* for March. It is almost new ground, and every paragraph is of interest. We should not have guessed that the practice of using the waters of Buxton for medicinal purposes could ever have been thought a superstitious rite; but Mr. Hope prints a letter from Sir William Bassett to Cromwell, Henry VIII.'s vicar-general, in which he informs his employer that he had "locked and sealed the baths and wells at Buxton, that none shall enter to wash there till your Lordship's pleasure be further known." It appears that there is—or was—a St Helen's Well in Derby. Why the mother of Constantine should so often have been selected as the patroness of wells we do not know. It seems, however, to be by no means an uncommon dedication. There is one at Twizell in Northumberland, another at Louth, and a third at Brigg in Lincolnshire. The Rev. Joseph Hirst contributes a learned paper on archaeological work in Greece. Canon Scott Robinson's paper on Archbishop Laud in the Tower is worthy of notice. Whatever view we may take of Laud's character, he was in his day a character of sufficient prominence to render every new fact concerning him of value. The Hon. George Wrottesley gives us more pedigrees from the plea-rolls. Though from the nature of the case they are fragmentary, they will be of great value to genealogists.

AN agreeable "Cauchemar d'un Bibliophile" by that artist in nightmares, M. Robida, will recommend the March *Libre Moderne* to the superficial turner-over of things; and those who are more solidly disposed will find plenty of matter to read. The scale and plan of the new venture makes it less easy to notice particular articles than it was in the old *Libre*; but, from the same causes, the periodical has become more readable, as a whole, by more persons.

THE *Boletín* of the Real Academia de la Historia for January and February appears under one cover. The principal contents are a description of the monastery of Santa Fe in Toledo, by Riu y Cabanas, showing late mudéjar work and Arabic inscriptions. The archaeological researches of Catalina Garcia in Cifuentes tell of a curious kind of mutual insurance against losses in war in 1299, and furnish an example of a fine Romanesque church-porch constructed 1262-68. A curious trait of Spanish manners occurs in the Cortes of Madrid (1632-36), by Manuel Danvila: four balconies are granted to the Procuradores and Secretaries whence to see the *Auto de fe*. Money is also voted for the foundation of a college of Irishmen in Madrid. It is found at last to be easier and cheaper to raise money directly from the cities and towns than through the intervention of Cortes and the paid Procuradores. A curious silver ring, with Keltiberian inscription, from Lerida, is described by Puyol y Campo. Father Fita prints some documents, and gives interesting details, about the last Bishop of Morocco.

THE *Theologisch Tijdschrift* for March contains a review of Prof. Robertson Smith's

Religion of the Semites, by Dr. Oort, valuable rather as stimulating to a thorough testing of the revolutionary conclusions of that admirably-written work than as advancing the study of Semitic religion. Dr. Land gives a useful sketch of Mandæan religion, on the basis of a recent work by Brandt; Dr. Houtama discusses the daily *Calds* of the Mohammedans; and Dr. Hoekstra makes a new attempt to explain "baptism for the dead" (1 Cor. xv. 29, 30). We should also mention Dr. Berlage's discriminating review of Pfeiderer's *Das Urchristenthum*, which is sometimes wrongly represented as the last word of liberal theology.

THE MARLOWE MEMORIAL.

MAY I be allowed to make a further appeal to the readers of the ACADEMY on behalf of the Marlowe memorial?

It is now more than eighteen months ago since it was pointed out that in no place in England did any memorial exist to the creator of our noble Elizabethan drama. An influential committee was then formed, with Lord Coleridge as chairman. This committee, after careful consideration of the various proposals submitted, finally decided to erect a piece of statuary on some site at Canterbury—Marlowe's native-place. A prospectus was accordingly issued, inviting subscriptions from all those who loved Marlowe's work and desired to do honour to his name. The result so far has been not discouraging. But the committee, believing that the time has drawn near when their work should come to a conclusion, make a fresh appeal for subscriptions, in the hope that those who have not yet subscribed may at once be persuaded to do so. The committee have no hesitation in informing the public that, unless a response is made to this appeal, the memorial cannot be worthy of the reputation of the poet to whom they desire to render homage.

I do not think there is any necessity for me to enter into any defence of Marlowe's claims to such a memorial, or to attempt to "draw the curtain of time, and show the picture of genius." This has been frequently done of late by several writers in our newspapers and reviews, and just recently in the *Revue des Deux Mondes*, by M. Texte, who strikes the true note of suggestive thought when he says Marlowe "found time to state the problem of the destiny of man, and to ennoble the theatre of his day by putting it upon the stage." Still, I may mention that the committee wish to erect an artistic monument to commemorate Marlowe's genius, because he was the first of Englishmen who fully perceived the latent capabilities of the decasyllabic metre, and, by his strong but delicate manipulation of it, showed the powerful, sensuous, and exquisite music that could be evoked from it; and because, as stated in the prospectus already alluded to, he is one of the most original of the majestic series of the English poets, and the creator of English drama in each of its principal branches.

Subscriptions may be sent to the hon. treasurer, Mr. Sidney Lee, 18, Edwardes-square, Kensington, W.

JAMES ERNEST BAKER.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAUER, J. H. *Schach-Lexikon*. Wien: Bermann. 4 M.
BOZZA, J. *Der Bauer im deutschen Liede*. 32 Lieder d. 15-19. Jahrh. Berlin: Mayer & Müller. 4 M.
MINGHELLI, M. *Miei ricordi*. Vol. II. Turin: Loescher. 4 fr.
RENAUD, G. *Les princes de la jeune critique*. Paris: Nouvelle Revue. 3 fr. 50 c.
REINCK, J. *Schlegel als Trauerspieldichter*. Leipzig: Beyer. 1 M. 50 Pf.
SAY, Léon. *Le socialisme d'état*. Paris: Calmann Lévy. 3 fr. 50 c.

THEOLOGY, ETC.

- ALAUZ, J. E. *Le problème religieux au 19^e siècle*. Paris: Alcan. 7 fr. 50 c.
BAOHEMANN, J. *Præparationen zu den kleinen Propheten*. 2. Hft. Der Prophet Micha u. Obadja. Berlin: Mayer & Müller. 80 Pf.
DEMLITZSCH, F. *Messianische Weissagungen in geschichtlicher Folge*. Leipzig: Faber. 3 M. 60 Pf.
GRILL, J. *Zur Kritik der Komposition d. Buchs Hiob*. Tübingen: Fues. 2 M. 40 Pf.

HISTORY, LAW, ETC.

- BOILLOT, L. *La campagne de 1799 en Suisse*. 1^{re} Livr. Neufchâtel: Lib. militaire. 80 Pf.
FINCK, Frh. v. *Uebersicht der Geschichte d. souveränen ritterlichen Ordens St. Johannis vom Spital zu Jerusalem u. der Bailley Brandenburg*. Leipzig: Duncker & Humblot. 3 M. 60 Pf.
GUNDLACH, W. *Der Streit der Bischöfe Arles u. Vienne um den Primatus Galliarum*. Hannover: Hahn. 6 M.
HYDE DE NEUVILLE, *Mémoires et souvenirs du Baron*. La Restauration; les cent-jours; Louis XVIII. Paris: Plon. 7 fr. 50 c.
LINDNER, Th. *Deutsche Geschichte unter den Habsburgern u. Luxemburgern (1273-1437)*. 1. Bd. Von Rudolf v. Habsburg bis zu Ludwig dem Bayern. Stuttgart: Cotta. 6 M.
MAMROTH, K. *Geschichte der preussischen Staats-Bestellung im 19. Jahrh.* 1. Th. 1806-1816. Leipzig: Duncker & Humblot. 18 M.
OERTMANN, P. *Die Fideiucum im römischen Privatrecht*. Berlin: Guttentag. 5 M.
PFLÜGER, H. H. *Die sogenannten Besitzklagen d. römischen Rechts*. Leipzig: Duncker & Humblot. 3 M. 80 Pf.
PLANT, Eug. *Correspondance des Deys d'Alger avec la cour de France (1579-1833)*. Paris: Alcan. 30 fr.
SCHLUMBERGER, G. *Un empereur byzantin au 10^e siècle: Nicéphore Phocas*. Paris: Firmin-Didot. 30 fr.
THOMAS, l'abbé. *Rosny-sur-Seine, où est né Sully*. Paris: Plon. 7 fr.
VOIGT, M. *Die technische Produktion u. die bürgerlichen römischrechtlichen Erwerbsmittel*. Leipzig: Hirzel. 2 M.
ZWIEDENK-SUDENHORST, H. v. *Deutsche Geschichte im Zeitraum der Gründung d. preussischen Königthums*. 1. Bd. Vom westfäl. Frieden bis zum Tode d. grossen Kurfürsten. Stuttgart: Cotta. 8 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- GAUL, J. *Zahl u. Vertheilung der markhaltigen Fasern im Froschh Rückenmark*. Leipzig: Hirzel. 8 M.
GERARD, Jules. *Recherches sur les tremblements de terre*. Paris: Leroux. 3 fr. 50 c.
SCHÖRR, R. *Untersuchungen üb. die Bewegungs-verhältnisse in dem dreifachen Sternsysteme ζ Boorpi*. Kiel: Lipsius. 3 M.
VARNBULKE, Th. v. *Widerlegung der Kritik der reinen Vernunft*. Leipzig: Freytag. 10 M. 50 Pf.

PHILOLOGY, ETC.

- FISCH, R. *Die lateinischen nomina personalia auf "o, onis"*. Ein Beitrag zur Kenntnis d. Vulgarlateins. Berlin: Gaertner. 5 M.
FRIEDRICHMEIER, F. *De Luciani re metrica*. Leipzig: Fock. 1 M. 50 Pf.
GRIMM, J. u. W. *Deutsches Wörterbuch*. 11. Bd. 1. Lfg. Bearb. v. M. Lexer. Leipzig: Hirzel. 3 M.
HUEBLER, A. *Der Ljōthabáttir*. Berlin: Mayer & Müller. 3 M.
IMBAULT HUART, *Cours écolastique, graduel et pratique de la langue chinoise parlée*. Paris: Leroux. 110 fr.
JACOBY, M. *Vier mittellateinische geistliche Gedichte aus dem 13. Jahrh.* Berlin: Mayer & Müller. 1 M. 30 Pf.
MARTIN, P. *Studien auf dem Gebiete d. Griechischen Sprichwörter*. Leipzig: Fock. 1 M.
STOCKER, E. *De Claudiani poetæ veterum rerum romanarum scientia quæ sit et unde fluxerit*. Leipzig: Fock. 1 M. 60 Pf.
STRASSKATZ, J. N. *Babylonische Texte*. 7. Hft. Leipzig: Pfeiffer. 20 M.

CORRESPONDENCE.

THOMAS ROWLEY.

Cambridge: March 19, 1890.

I wish to draw attention to what I believe to be a new point with respect to Thomas Rowley.

We have Chatterton's authority for the statement that he was a priest. I feel very doubtful as to this, and suspect that he was a layman.

We have, in *English Guilds* (ed. Toulmin Smith, p. 420), an account of the Office of the Mayor of Bristol, in which certain chantry-priests are mentioned. Among these we find "William Canynges preestes, John Shipwardes preste, and Thomas Rowley is preste"; where "Rowley is" would now be spelt "Rowley's."

Was it usual for priests to know their own business so badly that they were in the habit of appointing chantry-priests to pray for their souls? Or may we not rather suppose that chantry-priests were usually appointed by laymen? It seems to me probable that Chatterton may have met with some such mention of Rowley as that given above, and may have misunderstood it to mean that Rowley was a priest himself.

An obvious criticism is that, had he done so, he would have supposed Canynge to be a priest also, whereas he is usually styled a merchant. Precisely so; and for this very reason Chatterton oddly describes him as "William Canynge, of Bristol, merchant," in one place (Aldine edition of Chatterton, ii. 296); and in another place as "Sir William Canynge, dean of St. George's College, at Westbury-on-Trim, and Knight Templar of St. John of Jerusalem" (id. p. 299); and again, in the same passage, mentions "Sir Thomas Rowley, priest, prepositor, chaplain, chanon, and Knight Templar of St. John of Jerusalem"; and yet again (p. 298) speaks of "William Canynge and Thomas Rowley, ecclesiastical Knights Templars of St. John of Jerusalem." Then, in order to reconcile the facts of William Canynge being both a "merchant" and a "priest," he tells us how "Mr. Cannings" was "prepaid" for orders on a Friday, "ordaynd the next day, the daie of St. Mathew, and on Sunday sung his first mass in the church of our ladie." This wonderful event (for so I regard it) took place "in the year Kyng Edward came to Bristow"; see Warton, *Hist. E. P.*, 1840, ii. 356. See also the same, p. 350, where the visit of Edward IV. to Bristol is dated either 1462 (when St. Matthew's day fell on a Tuesday, not on a Saturday) or 1463 (when it fell on a Wednesday). He was again at Bristol in 1472 (when it fell on a Monday).

It seems to me that we have here a hint as to how Chatterton came to imagine that both Rowley and Canynge were priests. Canynge was a well-known man, four times mayor of Bristol, and I presume that there is no authentic record which tells us of his taking orders in order to avoid marriage; though, on this point, I am open to correction. And I suspect that there is, similarly, no real authority to show that Rowley was ever a priest at all.

WALTER W. SKEAT.

A SPEECH ATTRIBUTED TO OLIVER CROMWELL.

Oxford: March 17, 1890.

In an article in a recent number of Sybel's *Historische Zeitschrift*, Dr. Wolfgang Michael discusses Cromwell's expulsion of the Long Parliament, and prints a speech which he believes to have been spoken by Cromwell on that occasion. People often lament, says Dr. Michael, that the actual speech made by Cromwell in Parliament on April 20, 1653, has not come down to us; but, as a matter of fact, there is a report of that speech extant (though neither Carlyle nor any other historian mentions it), and it is printed in the *Annual Register* for 1767. He then discusses the authenticity of the speech in question, and gives a translation of it at length. The speech runs as follows:

"Spoken by O.C. when he put an end to the Long Parliament."

"It is high time for me to put an end to your sitting in this place, which ye have dishonoured by your contempt of all virtue, and defiled by your practice of every vice. Ye are a factious crew, and enemies to all good government. Ye are a pack of mercenary wretches, and would—like Esau—sell your country for a mess of pottage, and—like Judas—betray your God for a few pieces of money. Is there a single virtue now remaining amongst you? Is there one vice ye do not possess? Ye

have no more religion than my horse. Gold is your God. Which of you have not bartered away your consciences for bribes? Is there a man amongst you that hath the least care for the good of the commonwealth? Ye sordid prostitutes! have ye not defiled this sacred place, and turned the Lord's temple into a den of thieves? By your immoral principles and wicked practices ye are grown intolerably odious to the whole nation. You, who were deputed here by the people to get their grievances redressed, are yourselves become their greatest grievance.

"Your country, therefore, calls upon me to cleanse this Augean stable by putting a final period to your iniquitous proceedings in this house, and which, by God's help, and the strength He hath given me, I am now come to do. I command you, therefore, upon peril of your lives, to depart immediately out of this place. Go! Get you out! Make haste! Ye venal slaves, begone! Boh! Take away that shining bauble there, and lock up the door."

Dr. Michael finds internal evidence for the genuineness of this speech in the resemblances which exist between it and other recorded utterances of Cromwell's. For instance, he charges the Parliament with corruption, says it is high time to put an end to their sitting, urges that the best interests of the country oblige him to do so, and terms the mace a bauble. All these ideas and expressions, argues Dr. Michael, may be found either in Cromwell's own speeches or in contemporary accounts of this incident.

Other evidence of authenticity he finds in the account of the source of the speech which is given in the *Annual Register*. The editor of that work prefixes this note to the speech:

"The following piece is said to have been found lately among some papers that formerly belonged to Oliver Cromwell; and is supposed to be a copy of the very words which he spoke to the members of the Long Parliament when he turned them out of the house. It is communicated by a person who signs his name T. Ireton, and says the paper is marked with the following words: 'Spoken by O.C. when he put an end to the Long Parliament.'"

(*Annual Register*, 1767, 5th ed., London. 1796. Appendix to the Chronicle, p. 212.)

It is obvious that Dr. Michael has not appreciated the full significance of those words in the editor's note which are here printed in italics. The editor declines to guarantee the genuineness of the speech, and carefully lets his readers know that he has never seen the original. Moreover, even though some of the sentiments expressed in the speech coincide with views actually expressed by Cromwell, the style does not in the least resemble that of any of Cromwell's speeches, or that of any speeches of the period.

The fact is Dr. Michael has accepted as a serious historical document what is in reality a political squib directed against the corruption of the House of Commons of 1767. Its object was plain enough at the time when it was published. On December 9, 1768,

"Col. Onslow acquainted the House of Commons that he had taken down a paper of a seditious nature, which a man had stuck up at the corner of Bond-street, and which the mob were haranguing upon the contents of. It pretended to be the speech of Oliver Cromwell, when he came to the House of Commons and turned the members out of doors. He had taken up a man, one Dennis Shade, who said he had stuck it up by the direction of one Thornton, a milk seller. He had had the man apprehended and committed to prison, and hoped by this means, that he should be able to trace it to its source."

The paper was then read, and a brief debate on it took place (*Sir Henry Cavendish's Debates*, i. 100). On the following day Shade and Thornton were brought to the bar; and the House passed a resolution that Joseph Thornton, having hired Dennis Shade "to affix, in a public place

in the town, a seditious and infamous paper, entitled 'The Speech of Oliver Cromwell at the dissolution of the Long Parliament,' with a view of inflaming the minds of the people at this time," had been guilty of a breach of privilege and should be committed to Newgate (*Commons Journals*, xxxii. pp. 97, 99). On the 20th of the same month Thornton, having apologised and petitioned for release, was reprimanded and discharged (*ibid.* 113, 116).

The proceedings recorded in the *Journals* throw no light on the authorship of the paper, and on this point I can only offer a conjecture. It is evident, I think, that the author must have been a person who was interested in Cromwell and his times, and had a considerable knowledge of both. He must also have been a person of advanced political views, who felt very strongly about the corruption of the House of Commons. One man, who was a frequent contributor to the newspapers about this time, combines these two qualifications in a very marked degree. I am inclined to suggest that the contributor to the *Annual Register*, the "person who signs his name T. Ireton," ought to have signed his name T. Hollis. Thomas Hollis, as his biography printed in 1780 shows, was a Whig whose Whiggism had developed into Republicanism. He felt so strongly about the corruption of the House of Commons that he refused to enter it, because he could only do so by means of corruption (*Life*, i. 103, 205, 322). His admiration for Cromwell he showed in many ways, but most conspicuously by his presentation of Cooper's portrait of the Protector to Sidney Sussex College, which took place in 1766 (*Life*, i. 298).

I offer this suggestion merely as a plausible conjecture, for the question of the authorship of the speech is of no importance. But that it is necessary to show that it has no claim to authenticity Dr. Michael's mistake seems to prove.

C. H. FIRTH.

A LEGEND OF ABRAHAM.

London: March 11, 1890.

Dr. B. Beer, in his *Leben Abraham's nach Auffassung der Jüdischen Sage* (Leipzig, 1859, p. 3), translates from the Talmud the following account of the way in which Abraham attained to the knowledge of the true God:

"Als er sie [d. h. die Hölle] zum erstenmale verließ, den Himmel über sich und die Erde um sich her erblickend, begann er nachzusinnen, wer wohl dies Alles erschaffen haben möge. Eben ging die Sonne auf in ihrer Pracht, da dachte er, diese müsse der Schöpfer des Weltalls sein, wart sich vor ihr nieder und betete sie an den ganzen Tag. Doch der Abend kam, die Sonne sank und Abraham meinte jetzt, dies könne wohl der Urheber des Alls nicht sein! Der Mond erhob sich nun im Osten und ein zahlreiches Sternengeheer ward sichtbar. 'Wahrlich, der Mond ist der Herr des Weltalls und die Sterne sind seiner Diener Schaar,' rief Abraham nun aus, neigte sich vor dem Monde und betete ihn an. Aber auch der Mond ging unter, der Sterne Glanz erblüht, und die Sonne erschien wieder am Saume des Horizonts. Da sagte er: 'Wahrlich, diese Himmelskörper allesamt können das Weltall nicht erschaffen haben, sie gehorchen nur einem unsichtbaren Gebieter, dem Alles sein Dasein verdankt; *da* allein werde ich anbeten fortan und vor ihm mich neigen!'"

This legend is also found in Josephus, *Antiq. of the Jews*, i. 7, and in the Qur'an, sura vi. 74. It has been popularised in Germany by Herder, (*W. z.-schönen Lit. u. K.* ix. 40), and in England by the Rev. S. Baring-Gould (*Legends of Old Testament Characters*, i. 173).

It is also referred to by an Irish writer of the end of the seventh century, namely, Muirchu, the author of the memoir of S. Patrick, published in the *Anecdota Bollandiana*,

1882, and in the Rolls edition of the Tripartite Life, pp. 269-301, 494-498. Muirchu's words are:

"Quaerebat [scil. Monelsen Saxonissa] namque per naturam totius creaturæ factorem, in hoc patriarchæ Abraham secuta exemplum."

The question then arises, how did Muirchu learn the legend? I am told by the Rev. Thomas Olden that, according to Dr. Schiller-Szinessy, the legend was known to the Jews in the West of Europe, and therefore to the Gentiles also, as early as the fifth century. But the Irish Gentiles do not appear to have come in contact with the Jews before the latter half of the eleventh century. At the year 1079 (1062 according to O'Connor) the Annals of Inisfallen (Rawl. B. 503, fo. 28a, 2) contain the following entry:

"Coicer Iudaide do thichtain dar muir 7 aiscoda leo do Thairdelbach 7 a ndichor doridiel dar muir."

Which means, "Five Jews came over sea, having presents for Toirdelbach [Hua Briain], and they were expelled over sea again"—the presents, doubtless, not being returned.

It seems probable, at all events possible, that Muirchu learned the legend in question from reading Josephus. Was there an early Latin translation of the *Ἰουδαϊκὴ ἀρχαιολογία*, or did Muirchu, like his countryman, Johannes Sootus Brigena, understand Greek?

WHITLEY STOKES.

AN OLD ITALIAN PLAYBILL.

Florence: March 10, 1890.

Several works treating on the history of the Italian comic theatre in the eighteenth and early part of the present century have lately been published both in England and Italy; and, as an old playbill of the Pavone theatre still existing at Perugia has just come into my possession, perhaps a translation of it may interest some readers of the ACADEMY.

"In Perugia during the ensuing spring of this year 1808, at the theatre of the Pavone, belonging to the Casino of the nobility, a company of comic artists, under the direction of Antonio Previtali and Giovanni Battista Pavoni, will give a series of thirty subscription recitals, with the usual two reserved for the *impresa*. The majority of the performances will possess the charm of novelty, and consist of tragedies, and dramas, spectacular, and character plays. In addition a variety of musical farces will be given in the French style [*Farsette in Musica al Costume Francese*]. The directors hope, in conjunction with their comic troop, to obtain that sympathetic consideration which they have received in the principal cities of Italy. Study, exactness, and precision, rich dresses, new scenery, and splendid decorations will all be scrupulously supplied; and, in so far as they may fall in proportion to your deserts, oh! intelligent population! you will supplement them with your clemency and pardon—inborn ornaments of your noble hearts."

A list of thirty-three names follows, including the Stentarello and other mask characters peculiar to Italian comedy. The prices of admission (given in *scudi* and *bajocchi*) to subscribers are, for the nobility, equal to ten francs; for ordinary citizens, seven and a half francs; for artisans, five francs; and for servants, the same. Each separate performance is only half a franc for an aristocrat, and of course at diminishing rates for the others, until the stranger is classed; and he is inhospitably expected to pay one franc, that is twice as much as was levied on the most distinguished resident patron.

The noteworthy passage in this playbill is the promise to present "*Farsette in Musica al Costume Francese*," which probably refers to the introduction into Italy of the French *Vaudeville*. Three years earlier it is on record that Buonaparte, when assembling his forces,

at Boulogne for the invasion of England, did not omit to collect a troop of actors under Barré, which bore for title "The London Company of Vaudevillists." Its services were not immediately wanted there!

The old form of Italian comedy, which had flourished in France since 1716 under the directorship of Luigi Andrea Riccoconi, lost its popularity, and was suppressed in 1779 by a decree of the Council of State. Signor Ademollo, in his *Famiglia di Comici Italiani nel Secolo decimottavo*, tells of the talented Carlo Bertinazzi, who was permitted to remain in Paris after the dissolution of the Italian company. He was in such high favour that a fancy breed of dogs is called *Carlin* from his name. This representative Arlecchino died of apoplexy in 1783; and one of many proofs of public admiration remains in the quatrain:

De Carlin pour peindre le sort,
Tres-peu de mots doivent suffire,
Toute sa vie il a fait rire,
Il a fait pleurer à sa mort.

Goldoni scotched, if he did not quite kill, Arlecchino and masquerade; at least Voltaire so said, when he, in 1760, congratulated him on having "liberated Italy from the Goths." But Arlecchino, much shorn, still survives in English pantomime; and the risky *lazzi* of Stentarello and Pulcinello convulse Italians with laughter to this day.

Vaudeville, so called from Val de Vire in Normandy, its birthplace, suited the French taste better; and one of their writers says "Le Français né malin forma le Vaudeville agréable, indiscret," &c.

The two queens of the house of Medici had familiarised Italian comedy in France long before 1716, the Italian language being made by their influence fashionable at court. The effeminate Henri III. (1577) and Louis XIII. (1639) were strenuous supporters of Italian favourite comedians, and protected them even when, as in 1577, their performances were so grossly licentious as to require a stop put to them for a time.

WILLIAM MERCER.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 23, 4 p.m. South Place Institute: "National Life and Thought in Russia," by Mr. W. B. Morfill.

7.30 p.m. Ethical: "The Ethics of Money Investment," by the Rev. Dr. W. Cunningham.

7.30 p.m. Toynbee Hall: "Great Teachers—Dante," by the Rev. P. H. Wicksteed.

MONDAY, March 24, 5 p.m. London Institution: "Beginnings of Modern Europe," IV., by Canon Benham.

8 p.m. Society of Arts: Oration Lecture "Some Considerations concerning Colour and Colouring," II., by Prof. A. H. Church.

8.30 p.m. Geographical: "North-American Trans-continental Pathways, Old and New," by Mr. Augustus Allen Hayes.

TUESDAY, March 25, 8 p.m. Royal Institution: "The Post-Darwinian Period," X., by Prof. G. J. Romanes.

8 p.m. Civil Engineers.

8 p.m. Society of Arts: "Engraving in Wood, Old and New," by Mr. W. J. Linton.

8.30 p.m. Anthropological: "A Skull, dredged up on the Manchester Ship Canal Works," by Mr. Isidore Spielman; "The Old British 'Pibcorn' or 'Hornpipe,' and its Affinities," by Mr. Henry Balfour; "The Ancient Peoples of Ireland and Scotland," by Mr. Hector Maclean.

WEDNESDAY, March 26, 8 p.m. Literature: "The Ethics of Homer and Aristotle, as reappearing in the Characters of Triclus and Oresida in *Shakspeare*," by Dr. J. Foster Palmer.

8 p.m. Society of Arts: "Carriage Building and Street Traffic in England and France," by Mr. G. N. Hooper.

8 p.m. Geological: "A new Species of *Ophapsis* from the Carboniferous Rocks of Yorkshire," by Miss Cotgrout; "Composite Sphenulites in Obsidian from Hot Springs near Little Lake, California," by Mr. F. Ratley; "The Bryozoa (Polyzoa) of the Hunstanton Red Chalk," by Mr. G. R. Vine; and "Evidence furnished by Quaternary Glacial-epoch Moraine Deposits of Pennsylvania, for a similar Mode of Formation of the Permian Breccias of Leicestershire and South Derbyshire," by Mr. W. S. Greeley.

THURSDAY, March 27, 8 p.m. Royal Institution: "The Early Development of the Forms of Instrumental Music," V., with Musical Illustrations, by Mr. F. Niecks.

4 p.m. Chemical: Anniversary Meeting; Election of Council and Office-bearers.

6 p.m. London Institution: "Mediaeval Commerce," by Dean Kitchin.

8 p.m. Electrical Engineers: "Alternative & Continuous Currents in Relation to the Human Body," by Mr. H. Newman Lawrence and Dr. Arthur Harries.

FRIDAY, March 28, 8 p.m. London Amateur Scientific: "Some Problems of the Western Alps—Sediments, Schists, and Greenstones," by Mr. Grenville A. J. Cole.

8 p.m. Browning: "The Beautiful Common-places of Browning," by Mrs. De Courcy Laffan.

9 p.m. Royal Institution: "Foam," by Lord Rayleigh.

SATURDAY, March 29, 8 p.m. Royal Institution: "Electricity and Magnetism," VII., by Lord Rayleigh.

8 p.m. Society of Arts: "The Atmosphere," IV., by Prof. Vivian Lewes.

SCIENCE.

SOME BOOKS ON ELECTRICITY.

THE "CONTEMPORARY SCIENCE SERIES."—*Electricity in Modern Life*. By G. W. de Tunzelmann. (Walter Scott.) The second volume of this series, if hardly as suggestive as the first, contains—as dealing with a quantitative science—less of mediaeval methods of thought. It will hardly give rise to controversy, and will probably find many readers, although scarcely among professed scientists. It does not deal with the modern theory of electricity, which we see is to be the subject of another volume of the series, presumably by Prof. Fitzgerald. Mr. Tunzelmann devotes only nineteen pages to electric and magnetic theories; and he springs from electrification as a condition to electricity as an entity (on p. 2) with a rapidity which reminds us forcibly of the devil in Lessing's *Faust*, who was as quick as thought in changing from good to evil. Indeed, Mr. Tunzelmann shows evidence in his brief theoretical discussion of impatience to reach the practical applications, the pictures, and the historical notices. Probably most of his readers will be equally impatient, either knowing all that he has to say in these two preliminary chapters, or else quite ready to take it on faith—like the young gentleman from Balliol who assumed the higher mathematics in order to pass at once to their applications to supernatural religion. It is to the chapters on the telephone, on electric lighting, and on telegraphy that the general reader will turn with most interest; and these appear to be clearly and carefully done, if the space allotted to them is necessarily small. Mr. Tunzelmann has not forgotten to introduce chapters also on electricity in war and on medical electricity. The latter chapter is somewhat brief; and a more extended account of the mechanical appliances by which the electric light is made available for internal examination in medicine, or electro-motive force is used in dentistry, might well have been included. While electricity can be of service in prolonging life, Mr. Tunzelmann, on the other hand, deprecates its application as a means of terminating it. Perhaps this is a point for scientific agnosticism till the private experiments of weary mortals on electric light cables have determined the question of its possible efficiency for criminal purposes. On the whole, Mr. Tunzelmann has written a readable little book, and we wish it every success.

Potential, and its Application to the Explanation of Electrical Phenomena popularly treated. By Dr. Tumirz. Translated by D. Robertson. (Livingtons.) We do not know this book in the original; but the translator appears to have closely followed it, and, presumably out of a feeling of piety towards the writer, has neither corrected nor drawn attention to the appalling blunder on p. 3! The statements as to force,

attraction, work, &c., do not seem to us given with peculiar clearness; and we think the translator might have easily written as good a book *de novo*. However, it is clearly printed, and may be of service to junior students in the local university colleges, and to the higher forms in schools, if teachers, before allowing their pupils to get a sight of it, adopt the plan of the Russian government and ink out effectually the obnoxious third page.

Absolute Measurements in Electricity and Magnetism. By Andrew Gray. (Macmillan.) This book stands on a higher plane than the other works on elementary electricity to which we have referred in this article; and we cordially recommend it to all students of electricity and magnetism who are not sufficiently advanced to fully profit by the author's larger work on the same subject. The chapter on units has been distinctly improved; and our sole ground of complaint now is the smallness of the type and the poorness of the paper as compared with the same publishers' *Hydrostatics* recently noticed in the ACADEMY. The book had, no doubt, to be handy for laboratory use; but we would gladly have spared the eighty-eight pages of advertisements for the sake of a more readable type.

CORRESPONDENCE.

THE YENISSEI INSCRIPTIONS.

Barton-on-Humber: March 11, 1890.

I will next (*vide* ACADEMY, February 8, 1890, p. 103) give some illustrations of the language of the Inscriptions, which is, I think, undoubtedly Monggholian, but includes certain words from allied dialects. I cannot reproduce the script here; but the values of most of the letters are clear enough. As appears from the account of the finders, many of the Inscriptions are mortuary, though the dead commemorated may have been buried elsewhere. The spelling is by no means regular, and the word-division at times inaccurate; but the variants are useful in supplying a list of equivalents; and the two special Mon. interpunction-signs (=) and (· · ·) occur, though not so frequently as (:). Searching for "grave," I came on the form:

1. X-k-s—k-sX: os-i (Ins. i. 1).
2. X-k-s—sX-os-i (Ins. xxii. 3).
3. X-k-s—sX-os-h (Ins. viii. 2).
4. X-k-s—sX-os (Ins. xii. 1).
5. X-k-i—sX-os (Ins. iii. 1).
6. X-s—kh-os-i (Ins. v. 12).
7. X-s—kh-os (Ins. v. 2).
8. X-s—khX-a (Ins. v. 4).
9. X-k-s—ksX (Ins. xx. 2).
10. ks—k-s (Ins. xvii. 5).

This archaic word *χσιχσος* or *χσιχσος* is the

Ancient Mon. (ap. Strahlenberg)	Oh-os-sk-os-r	} = "grave."
Modern Mong. (ap. Schmidt)	k-s-k-ö-r (-on)	
Tchagatai	o'-u-k-u-r	
Buriat	k-u-s-s-ng	
	x-u-s-s-ng	

In the Yenissei word the final consonant may have fallen off, as in the Buriat *auc'e* (*cf.* Mon. *tzolo-n, tzolo*); but most of the forms probably represent case-flexion, *a* and *e* being dat. and Locat. endings, and *i* the ac. ending. Archaic forms are very frequently longer than later forms; and words are spun out (e.g., Bab. *Na-na-a=Nana*) by the principle of "vocalic support" and otherwise; while, at the same time (as in the Etruscan inscriptions) vowels are constantly omitted.

The above form will probably be thought a decisive illustration of the language; but I may mention the Yenissei *zeluoc, ziluoc, zelu*, which = the Mon. *tzolo* ("rock," "stone"); and a word of frequent occurrence, which I

transliterate *xyt* = the Mon. *txi*, *tsi*, *si*, "thou." *Abaga*, perhaps originally *oeboegoe*, I have already mentioned. The Yenissei initial *a*-form is very interesting, being at once unique, so far as I know, and at the same time most clearly derived from the Runic *othil* (o, oe). Mon. uses special initial, medial, and final forms for some letters.

The Inscriptions must commemorate someone, and, in the abstract, the most probable persons are Djingghiz ("The Very-mighty"—i.e., "ding, 'great,' + ghiz, the superlative." Prof. Lacouperie) Khan and the great princes of his house, especially since we find "the Mongols worshipping as good deities the princely souls of Genghis Khan's family, at whose head stands the divine Genghis himself" (Tylor, *Prim. Cult.*, ii. 107). Now the form *ü-k-i-t:oe-l* or *oukouteé* occurs at least four times in the Inscriptions (i. 2; vii. 1; xii. 1; xvii. 6), and there can be little or no doubt about the reading, for the *u*, *k*, *t*, and *oe* are Runic letters; apparently the *u* (*ou*) and *e* are lengthened by doubling the signs, a process in perfect accordance with the archaic practice of marking the plural by reduplication (cf. Ak. *khar-khar*, "hollows"; Malay *orang-orang*, "people"). *Ükütöe* I propose to read as *Ükhöte*, commonly, but not so correctly, called *Ogotai*, the third son and the successor of Djingghiz; he ruled A.D. 1229-41, and his sway extended from Kamtchatka to Hungary. If this view be correct, we obtain A.D. 1300 as an approximate date for the Inscriptions, which allows ample time for the Runes to have spread northeastwards as far as Yenissei. It was in the thirteenth century that the Mongghols under Djingghiz borrowed the Uighur script, which the latter people had obtained from the Aramean, through the Estranghelo and Nestorian; and in 1269, by order of the great Khubilai Khan, they further adopted the Pasespa script, a Tibetan variant of one of the forms of the Indian alphabet. But the use of this latter writing ceased in about a century; and it thus probably affords an exact parallel to the adoption and cesser of a Runic script (combined with some other letters) in the North. The Mongghols were extremely receptive, and were always prepared to take from their neighbours anything that was good; and, on the whole, it is not probable that the far North would produce such literary efforts as these Inscriptions prior to the time of Djingghiz.

I need scarcely add that the above results are tentative and subject to correction, nor need I further refer to the difficulties of the investigation, which have evidently been felt by the experts engaged in it to be very great. I propose, on a future occasion, to examine some other words and forms occurring in the Inscriptions.

ROBERT BROWN, Jr.

SCIENCE NOTES.

THE anniversary meeting of the Chemical Society will be held on Thursday next, March 27, at 4 p.m. The members and their friends will dine together at the Whitehall Rooms, Hotel Metropole, on the evening of the same day.

THE subject of Lord Rayleigh's Friday evening discourses at the Royal Institution next week will be "Foam."

UNDER the title of *Dogs, Jackals, Wolves and Foxes*, Mr. R. H. Porter will shortly publish, in a limited edition, a monograph of the Canidae, by Prof. St. George Mivart, illustrated with forty-four coloured plates, drawn from nature and hand-coloured by Mr. J. G. Keulemans. The work will contain a description of the habits, geographical distribution, and life-history of every species which the author thinks can fairly claim to be regarded

as distinct, and also of various marked varieties of what he regards as probably single species. In addition, a copious introduction, enriched with woodcuts, will treat of the anatomy of the entire group, of the structural relations of the Canidae to other animals, of their position in zoological classification, and of the general relations they bear to the past and present history of the earth. The origin of the domestic dog will also be considered.

AT the last meeting of the Cambridge Philosophical Society, Mr. W. Bateson read a paper on "Some Skulls of Egyptian Mummied Cats." Six skulls and two restored heads of Egyptian mummy-cats were shown, in illustration of the early history of the domestication of the cat. The specimens indicate that the cats embalmed by the Egyptians were of at least two kinds, and that the larger variety was of much greater size than that usually reached by either the modern domestic cat or the wild cat of Europe. These facts have been already pointed out by de Blainville and Nehring; but, on comparison with a series of modern skulls, it is not possible to support the attempt to refer these animals to any particular species of cat. The presumption is rather that cats of many kinds and sizes, possibly distinct, and probably including *Felis serval* and *F. caligata* (? *F. maniculata* and *F. caffra*), were all thus embalmed; but whether these animals were all domesticated, or whether some were merely collected from time to time, there is no evidence to show. Pupa-cases of the maggots which had lived in these heads were also exhibited.

INDIAN JOTTINGS.

MR. H. H. RISLEY, of the Bengal Civil Service, has written a paper for an early number of the *Contemporary Review*, entitled, "The Race Basis of Political Movements in India." He advocates a scheme for the gradual introduction of the representative principle, founded upon the results of his elaborate researches into the ethnology of Bengal, which will shortly be published by the government in four volumes. He also incorporates his more recent studies in Hanover, with the assistance of Herr Von Beningsen and others, of the Prussian Selbstverwaltung arrangements.

MR. S. ARTHUR STRONG is preparing an edition, with translation and notes, of a Hebrew treatise on the religious ceremonies, feasts, and fast-days, &c., of the Jews of Malabar, from a MS. in the Jews' College, London, written towards the end of the last century.

THE Maharaja of Vizianagram—to whom Prof. Max Müller has already been indebted for pecuniary assistance in publication—has undertaken to defray the cost of printing a dictionary of terms employed in Hindu medical works, which has been compiled by Kaviraja U. C. Kaviratna, librarian of the Sanskrit College at Calcutta.

MR. GEORGE A. GRIERSON, of the Bengal Civil Service—joint author with Dr. Hoernle of that scholarly work, *The Comparative Dictionary of the Bihari Language* (of which Part II. has just been published at Calcutta), and compiler of that exhaustive repository entitled *Bihar Peasant Life* (Trübner, 1885)—has now issued a third book worthy to be compared with those. This is a paper on "The Modern Vernacular Literature of Hindustan," which is published as a special number of the *Journal of the Asiatic Society of Bengal*. In form, we have here a catalogue of all the authors, 952 in number, who have written in the various vernaculars of Northern India since Prakrit was superseded as a spoken language some seven centuries ago. They are

arranged in chronological order, beginning with the bards of Rajputana, the main source for early Hindu history. Descended from these is the Muhammadan author of the *Padmāvat*, who allegorised Rajput legends after the fashion of Bunyan's *Holy War*. Then come the rival schools of religious poetry, who celebrate Vishnu under his two forms as Krishna and Rāma. The latter culminated in Tulsi Dās, whose version of the *Rāmāyana* is described by Mr. Grierson as "the Bible of a hundred millions of people." An English translation of it was published, in handsome form, by Mr. F. S. Growse, in 1883 (Allahabad). The catalogue is continued down to the present time, the most notable recent features being the production of anthologies, the introduction of the printing press, and the rise of the Hindi drama. Mr. Grierson's work, which fills more than 200 pages, is illustrated with facsimiles of native MSS. and miniatures, and concludes with three indexes—of persons, of works, and of places.

WE have received the first volume of a new series of the Archaeological Survey of India, under the editorship of Dr. James Burgess. As opposed to the former series of Reports, associated with the name of General Cunningham, the aim of the new one is to reproduce the monuments with scientific accuracy, accompanied by a plain statement of historical and architectural facts. The present volume deals in the main with Jaunpur, now an unimportant town in the North-West Provinces not far from Benares and Allahabad, but known in history as the capital of an independent Muhammadan dynasty in the fifteenth century. The architectural remains here consist of a ruined fort, a very beautiful bridge of late date, and a series of mosques in fair preservation, all built in a peculiar style. The greater part of the volume is devoted to a description of these mosques, illustrated with photographs, elevations, ground plans, and ornamental details. Apart from their special character both of plan and architecture, their chief interest consists in the fact that they were undoubtedly erected by Hindu workmen out of the materials of Hindu or Buddhist temples. In not a few cases the Hindu builders have actually carved their own names on the walls. The drawings, which fill more than seventy plates, were made by Mr. E. W. Smith, with native assistance; the letter-press has been written by Dr. A. Führer, who has also added notes on the ancient sites of Bhūila-Tal and Sahet-Mahet. The former has been identified with Kapilavastu, the birthplace of Gautama Buddha; but this is strenuously denied by Dr. Führer. The latter is admitted to be the ancient Sravasti; and an inscription recently found shows that Buddhism lingered on here so late as A.D. 1219. Many Jain relics have also been discovered. It is much to be desired that the Government should take advantage of the munificent offer of the Maharani of Barmampur to undertake a comprehensive excavation of the spot.

PROF. JAMES DARMESTETER has just published, through the Société Asiatique (Paris: Leroux), his long-expected work upon the Popular Songs of the Afghans, of which an anticipation appeared some two years ago in the *Contemporary Review*. The work is divided into three parts: the text of the songs, 116 in number, which the author collected on the Afghan frontier in 1886, classified according to their subject—history, religion, romance, love, customs and folklore; (2) a translation, with a philological and historical commentary, forming a kind of encyclopædia of Afghan life; (3) an introduction, dealing with the language, history, and literature of the Afghans, in which the author gives the results of his

researches. The section on the language is based on the same plan as M. Darmesteter's *Historical Persian Grammar*. His conclusion is that Pushtu (the language of the Afghans) is not—as has been commonly thought—intermediate between India and Persia, but purely and exclusively Iranian, being derived from the Zend of Arachosia. As regards history, M. Darmesteter traces the origin of the Afghans back to the time of Alexander; and he also describes the organisation of their schools of popular poetry.

M. DARMESTETER has also read a paper before the *Académie des Inscriptions* upon the great Persian inscription at Kandahar, so often mentioned by travellers, but never before copied. M. Darmesteter obtained his copy of it, through Lieut. William Archer, from the native letter-writer to the Indian government at Kandahar. The inscription is in two parts. The first part is dated A.D. 1522, having been engraved by the Emperor Baber to commemorate his capture of the city on his way to the invasion of India. The second part, which was written in 1598, contains a history of the city from the time of Baber to that of Akbar, and also a list of the provinces and chief towns of the Mogul empire.

In a late number of the *Journal of the Bengal Asiatic Society*, Mr. Vincent Smith and Dr. Hoernle describe an ancient seal found at Bithari, in Ghazipur district of the North-Western Provinces, well-known for its stone pillar with an inscription of Skanda Gupta. This seal bears on the upper part, in relief, a representation of Garuda, the human-faced bird-monster which was the emblem of the Gupta dynasty. Below is an inscription giving the genealogy of the Gupta kings (with their queens) for nine generations, ending with Kumara Gupta II., the owner of the seal. Hitherto, only seven Gupta kings were known, from coins and inscriptions; but the dynasty is now carried down to about A.D. 550.

In the last part of the *Numismatic Chronicle* for last year, Mr. E. Thurston, describes fifteen Roman aurei lately discovered at Vinukonda, in Madras. They date from Tiberius to Caracalla; and, as with previous finds, they are in good preservation.

At a recent meeting of the *Académie des Inscriptions*, M. Senart exhibited reproductions of some Graeco-Indian statues, discovered by Capt. Deane in the course of excavations at Sikri, in the valley of the Kabul river. One of them represents an absolutely new type of Buddha, emaciated by the austerities to which he subjected himself before attaining perfect knowledge. M. Senart also referred to an inscription published in the *Indian Antiquary* of September, 1889, which was found on a sculptured fragment of Graeco-Indian style. Owing to the inadequacy of the facsimile, he was unable to regard the date as certain. M. Senart proceeded to make some general remarks upon the influence which classical art exercised upon India. In his opinion, Mr. James Fergusson has brought too low the date of many of the Graeco-Indian monuments in the north-west of India. M. Senart maintained that the chief intermediary was the Hellenism of the Arsacides; and that the period when Western influence upon Indian art was most marked was the first and second century A.D., during the reign of Kanishka (Kanerkas) and his successors.

WE have received volume x. no. 35 of the *Journal of the Ceylon Branch of the Royal Asiatic Society*, which, though dated 1889, contains the papers of the last two months of 1887. Perhaps the most interesting are the historical ones, which describe the capture of Trincomalee by the Dutch in 1639, and give a

Belgian physician's notes on Ceylon in 1687-89. But we feel especially bound to mention a paper written as long ago as 1875 by the late Louis de Zoyes, for it was called forth by the discussion in the ACADEMY carried on during the latter half of 1874 upon Sir A. Cunningham's discovery of the Buddhist sculptures at Bharhut. The letters of Prof. Max Müller, Prof. Childers, Prof. Samuel Beal, and Mr. James Fergusson are here reprinted.

MEETINGS OF SOCIETIES.

GEOLOGICAL SOCIETY.—(*Annual General Meeting, Friday, February 21.*)

DR. W. T. BLANFORD, president, in the chair.—The secretaries read the reports of the council and of the library and museum committee for the year 1889. In the former the council had again to congratulate the fellows upon the continued and apparently increasing prosperity of the society, the affairs of which were in a very satisfactory condition. The number of fellows elected during the year was sixty-six, of whom forty-six qualified before the end of the year, together with fifteen previously-elected fellows, and these, with one fellow re-admitted, made a total accession of sixty-two fellows during 1889. Deducting from this, however, thirty-eight for losses by death, resignation, and removal, and for new fellows compounding, the actual increase in the number of contributing fellows amounts to twenty-four. The balance-sheet for the year 1889 showed receipts to the amount of £2775 14s. 3d., and a total expenditure of £2775 2s. 7d., including a sum of £198 5s. 6d. expended in the purchase of stock. The balance in favour of the society on December 31 was £249 4s. 1d.—After the presentation of medals, &c., the president read his anniversary address, in which, after giving obituary notices of several fellows, foreign members, and foreign correspondents deceased since the last annual meeting, he referred briefly to the condition of the society during the past twelve months and to a few works on palaeontological subjects published in the same period. He also mentioned the finding of coal *in situ* in a boring at Shakspeare's Cliff, and then proceeded with the main subject of his address, namely, "The Permanence of Continents and Ocean-basins." After reviewing the evidence derived from the rocks of oceanic islands, and the absence of deep-sea deposits in continental strata of various ages, he proceeded to the points connected with the geographical distribution of animals and plants, and gave reasons for believing that Solater's zoological regions, founded on passerine birds, were inapplicable to other groups of animals or plants, and that any evidence of continental permanence based on such regions was worthless. He also showed that both elevations and depressions exceeding 1000 fathoms had taken place in tertiary times, and gave an account of the biological and geological facts in support of a former union between several lands now isolated, and especially between Africa and India via Madagascar, and between Africa and South America. From these and other considerations it was concluded that the theory of the permanence of ocean-basins, though probable, was not proved, and was certainly untenable to the extent to which it was accepted by some authors. The following were elected council and officers for the ensuing year: president—Dr. A. Geikie; vice-presidents—Prof. T. G. Bonney, L. Fletcher, W. H. Hudleston, J. W. Hulke; secretaries—Dr. H. Hicks, J. E. Marr; foreign secretary—Sir Warrington W. Smyth; treasurer—Prof. T. Wiltshire; council—Prof. J. F. Blake, Dr. W. T. Blanford, James Carter, Dr. John Evans, Prof. A. H. Green, A. Harker, the Rev. Edwin Hill, W. H. Hudleston, Gen. C. A. McMahon, H. W. Monckton, E. T. Newton, F. W. Rudler, W. Topley, the Rev. G. F. Whidborne, Dr. H. Woodward.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(*Monday, March 5.*)

PROF. T. McK. HUGHES, president, in the chair.—The Rev. E. G. Wood gave the following note on the cultus of St. George. Attempts have been

made to show that special cultus of St. George of Cappadocia existed in England even in the pre-Norman period; Papenbroch, Selden, Dr. Smith (in his edition of Bede's *Martyrology*, Cambridge, 1777), and Heylin (in his *Life of the Saints*) have all done so. It cannot be said that their efforts are very successful, or really go beyond showing that, in common with the rest of Christendom, the Anglo-Saxon Church esteemed St. George highly. One great argument employed has been that in Bede's *Martyrology* the name of St. George stands alone on April 23; and that this would seem to indicate that in England he was so specially venerated that no other name, as in other *Martyrologies*, was allowed to appear on that day. This consideration is of little weight, first, because the *Martyrologium Vetus Romanum*, contemporary with Bede's, itself has St. George's name and none other on April 23, and Rabanus Maurus commemorates only St. George; secondly, Bede's idea, as expressed briefly by himself at the conclusion of the ecclesiastical history, seems to have been to give only the names of martyrs whom he believed to have some genuine history, and the structure of the *Martyrology* bears this out. Many days are vacant, and many besides April 23 have only one name—e.g., January 18, St. Prisca; and June 15, St. Vitus, other *Martyrologies* containing many names on those days. Both these are entered exactly as St. George is; but there is no pretence for saying there was any special cultus of either of them in England. An examination of the *Leofric Missal* does not, except in one MS., disclose anything pointing to a special devotion to St. George. Indeed, in the *Calendar* his name appears, not among the thirty-four greater feasts of saints marked "F," but among the seventy-seven lesser marked "S." The one exception is the Robert of Jumiege's MS. now at Rouen, which undoubtedly was brought from England in the Conqueror's time. In that the name of St. George, St. Benedict, St. Martha, and St. Gregory are inserted in the Canon of the Mass after St. Lawrence. The most probable origin of the genesis of the patronal cult of St. George in England is, as regards substance, the fact of his general recognition in Europe as patron of soldiers, and, as regards time, the period of the Crusades and the belief in his apparition to Cosme de Lion. The *Ordo Romanus*, a document dating from the eighth century, is witness to the fact of his being venerated as the spiritual patron of the military art. In the order for the consecration of a knight, the prayer at the girding on of the shield is "by the merits of thy martyrs and soldiers, Maurice, Sebastian, and George, grant to this man victory against his foes." Selden cites an old French ceremonial in which the form of knighthood simply consisted in the words, "Je te fais Chevalier au nom de Dieu et de Monseigneur-Sainte George." Jacobus de Voragine in the *Golden Legend* quotes John of Antioch as relating the apparition of St. George to the Christian army besieging Jerusalem. The *Black Book of Windsor* preserves the legend of a similar apparition to Richard I.; and the evidence for the fact of the latter having repaired the ancient Church at Lydda, dedicated to the saint, seems fairly trustworthy. We may therefore without much risk conclude that the Crusaders would bring back with them to England a certain enthusiasm for St. George. It has been alleged that the council of Oxford under Langton in 1222 established the festival of St. George; but there can be little, if any, doubt that the Canon in the *Collectio Regia* containing a list of festivals is not genuine. No English MS. of the acts of the council contains it, nor is it cited by Lyndwood in the title *de Ferris*. The feast of St. George does not occur in the *Consuetudinary* of St. Osmund in its original form, nor is it included in the list contained in Archbishop Islip's *Constitutions* (1350). But the time was approaching for a formal recognition of the position which popular devotion was gradually according to St. George. The wars alike of the first and the third Edward had much to do with this. Their military glory was identified with the national life. The latter, in establishing the Order of the Garter, had chosen St. George as its patron, and he is related by Thomas of Walsingham to have invoked the saint at Calais when pressed in a certain encounter, "Ha! St. Edward, Ha! St. George." It may be suggested that this invoca-

FINE ART.

TWO FRENCH WORKS ON ROMAN INSCRIPTIONS.

Cours d'Épigraphie latine. Par René Cagnat. (Paris: Thorin.)*L'Année épigraphique, 1888.* Par René Cagnat. (Paris: Leroux.)

IN 1884-85 M. Cagnat published in that excellent periodical, now unhappily defunct, the *Bulletin épigraphique*, a series of papers intended to introduce students to the elements of Roman epigraphy; and these papers were afterwards collected into a small volume, under the title of *Cours d'Épigraphie élémentaire*. But M. Cagnat's critics, the present writer among them, were as unanimous in complaining of the quantity as they were in praising the quality of his work. Accordingly, the author has expanded his book to an octavo of 460 pages, and has dropped the epithet "élémentaire" in the title.

As it now stands, the book consists of: first, a select bibliography, giving the names of the chief works which deal with Roman inscriptions—very few, alas! are English—the *cours* proper divided into three parts, and, by way of appendix, a full list of abbreviations and *sigla*, all concluded by an index. The first part of the *cours* (pp. 1-35) comprises the alphabets used in the inscriptions—monumental, cursive, and so on—with lists of ligatures and ways of expressing numbers. Part II. (pp. 37-217) deals with the elements common to all classes of inscriptions. First, the system of nomenclature is treated; the theory of *nomina* and *praenomina* is set forth; and due information is given as to the tribes, the notification of parentage and nationality, and the methods of naming children, slaves, and freedmen. Lists are added showing the abridgments of *praenomina* and *nomina*, and of the tribal names. Secondly, the *cursum honorum*, both senatorial and equestrian, are detailed, with full lists of the *honores* involved in both careers, and, in addition, of the posts held by officials of inferior rank, *librarii regularii*, and the like. Thirdly, the names and titles of the emperors and of their relations are detailed, with a chronological catalogue of emperors, showing in each case when the various titles were assumed, and giving the exact date of all the tribunates and consulships. Part III. treats of the various classes of inscriptions separately—sacred, honorary, topographical, sepulchral—laws and documents of various sorts, and the whole mass of inscriptions which fall under the head of *instrumentum*, lamps, pottery, bricks, *tesserae*. A complementary chapter gives instances of the restoration of imperfect, and the criticism of suspicious, inscriptions. Lastly, we have the list of abbreviations, extending over nearly seventy pages, and containing about 2500 items.

I have sketched the contents of the book thus at length, because the title does not very clearly indicate them. A Manual of Epigraphy is, in the first place, a new type of book, and the type is as yet unfixed; a would-be purchaser hardly knows what to expect. And further, it is quite worth while pointing out that this particular book contains a mass of facts which will be most useful to others besides epigraphists. Epigraphy deals with every phase of ancient life

which is mentioned in inscriptions, and there are few which are not. A Manual of Epigraphy is, therefore, a summary of each of these phases. Most of M. Cagnat's facts are not new. The imperial dates can be evolved from the *Corpus*, the imperial titles are partly treated in Mommsen's *Staatsrecht*, the theory of nomenclature in the *Römische Forschungen*, the equestrian career in Hirschfeld's admirable but (in England) too little known *Vorstellungsgeschichte*. But M. Cagnat is the only writer known to me who has collected in one volume the salient features of all these questions; and from this point of view I wish most warmly to recommend his book to all English students of Roman history. The chronological table of the emperors is, by itself, of supreme value. It is much to be wished that the book may be translated into English.

As a Manual of Epigraphy, it is necessary to say only that it is a necessary complement to Wilmanns's *Exempla*. It is superfluous to add that it is a thoroughly scholarly work. Republican France has made vast strides in scientific research; but in no subject has so much good work been done as in Roman epigraphy, and M. Cagnat is the first authority on the subject in France. I trust he will pardon me if I venture to make a few humble criticisms on his excellent book.

And, first, I would suggest that there are three points with respect to which more information would be useful. M. Cagnat says little as to the dating of inscriptions which do not in themselves contain a definite date. He gives us in Part I. a great many details as to the forms of letters, and borrows from Hübner's *Specimina* a table of ideal alphabets for the first two centuries; but he hardly explains how to use them. It is sadly easy to go wrong in these matters. Of the clues afforded by the appearance of titles like *vir egregius* or the disappearance of offices like the *praefectus castrorum* he says (unless I am wrong) nothing at all. More space, again, might be given to military matters. An English reader notices that the seventh volume of the *Corpus* is seldom quoted; the reason is that the chief British inscriptions are military. A summary of Mommsen's papers in *Hermes* on recruiting, a list of the legions, with their stations and officers, and some notes on the *auxilia*, would be most valuable. The list of legions on p. 104 is good in its way, but by no means enough. Thirdly, the gods should be treated with more honour. The *deae matres* are hardly mentioned, and the reader gets little idea of the varied crowd which adorned the third century pantheon.

A very few criticisms in detail may be added. P. xxii., Mr. Watkin's *Roman Cheshire* might be mentioned beside his *Roman Lancashire*. P. xxvi., the *Archaeological Journal* might perhaps find a place. P. 24, "E for *te* or *et* should be mentioned; it is not generally known. P. 64, the abbreviations *POMT*, *POXT*, are said by Mommsen to lack authority (*Eph.* iv., p. 221); the complete *Pomontina* occurs on a Chester inscription. P. 296, the Boulogne lead pig no doubt "comes from Britain," but the phrase implies that it was *found* in Britain. The expansion "Legio II." on it seems to me doubtful. *Læxx* (*O.I.L.* vii. 1209) is a parallel, and,

tion marks a transition. Doubtless the name of St. Edward had been that most frequently in Englishmen's mouths as a national saint. Here he is put before St. George. Under Archbishop Arundel, at a synod held at St. Paul's in 1399, the clergy presented a petition desiring that "the feast of St. George the Martyr, who is the spiritual patron of the soldiery of England, should be appointed to be solemnised throughout England and observed as a holiday, even as other nations observe the feasts of their own patrons" (ex. Reg. Arundel, Wilkins, iii. 241). He is only, it will be observed, spoken of as being as yet recognised as military, not as national patron. The matter, however, dropped through, to be revived under Archbishop Chichele at the beginning of the next reign, that of Henry V. The constitution establishing the feast is in Lyndwood, *C. Inaffabilis tit. de Feriis* (l. 3). It is ordered that the feast be observed both by clergy and laity as a "greater double" with abstinence from all servile work, even as on the feast of Christmas, and that all should come to church and pray for the saint's patronage and especially "pro Rege et Regni salute," and this was to be observed for all future time. Lyndwood, in his glosses on the constitution, remarks that it was adopted at the express instigation of the king on the eve of his departure for Normandy. He also remarks that, though ceremonially the feast was not put in the highest rank (viz., that of principal greater doubles, which were only Christmas, Epiphany, Easter, Ascension, Whitsunday, the Assumption, and the Patronal and Dedication Festivals of a Church), yet that by reason of the abstinence from servile work it was made practically equal. This constitution was then the formal recognition of St. George as the national patron. Devotion to him as such rapidly spread. The *Liber Metricus* of Thomas of Elmham ascribes the victory of Agincourt to St. George—

O Christi genetrix O miles Sancte Georgi
Sub quibus alma viget Anglia fertilis opem.
cap. 26.

and

Cernitur in Campo sacer ille Georgius armis
Anglorum parte bella parare suis
Protegit hic Anglos victrix manus altitonantis
Non nobis sed ei gloria tota datur.
cap. 40.

Thenceforth "St. George for Merry England" was the cry of the nation as well as of her soldiery. It may be noted that the rank assigned to the festival in Chichele's constitution is ignored by the printed copies of the Sarum books. This does not necessarily indicate that the day was not observed as that decree prescribed. We have, in fact, evidence (in the *Greyfriars' Chronicle*) of its being so observed in London as late as 1552—Canon Chr. Scott added the following observation: In an article contributed to the *Transactions* of the Royal Society of Literature (Second Series, vol. vii., part i.), Mr. Hogg speaks of a Greek inscription copied from a very ancient church, originally a heathen temple, at Lydda in Syria, dated A.D. 346, in which St. George is spoken of as a holy martyr. This is important testimony, as at this very time was living the other George (Gibbon's "bacon-seller"), the Alexandrian bishop (ob. 362), with whom the saint is sometimes confounded. Selden (*Titles of Honour*, p. 668), speaking of the Saxon Martyrology in *Corpus Christi College, Cambridge*, says that he doubts St. George's name being first taken under Edward III., because, "in a most ancient Martyrology peculiarly belonging to this kingdom, he is the only saint mentioned for the three and twentieth day of April, though both in the Greek and Latin Martyrology there be divers more beside him on that day. Unless there had been singular honour given him from the nation, why should his name be so honoured with it?" Lingard says that the name of St. George came in the Canon of the Anglo-Saxon Mass.

though not well attested, is, no doubt, correct; but that legion was stationed near the Welsh mines. Where did the second (Isca) legion work? However, I have nothing better to suggest. P. 311, the inscription on the shield (now in York Museum) is on the edge, not "au milieu de figures." I cannot accept the explanation given of the Brough *tesserae* on the same page. It has, indeed, Hübner's approval; but it is difficult to believe that all soldiers had such leaden seals put on their necks on enrolment, and yet that such seals have turned up only in England, and there very oddly distributed. Felixstowe, Chesters, South Shields and High Rochester have each contributed a few; several thousand (it is said) have been found at Brough-under-Stainmoor, most of which will have to be hunted out by the editors of the projected supplement to the *Lapidarium Septentrionale*. I would rather connect these tiny objects with the expedition of Severus into the North. One seal is certainly of the date required (*Eph. iii.*, p. 318); and, though one is supposed to belong to the age of Constantine, the fact seems not to be by any means certain. South Shields itself, to judge by the dates assigned to its inscriptions, owed much of its Roman importance to the age of Severus. Moreover, leaving out the port of Felixstowe, all the seals have occurred on or near lines of march northward; and it is possible that we have really to deal with some form of luggage-label. The rather different leaden seal of Constantine found at Richborough probably served some similar purpose. In any case, M. Schuerman's theory that the things were *projectiles de guerre* is certainly wrong.

It remains only to commend *L'Année épigraphique*, 1888 to epigraphists. M. Cagnat has undertaken the laudable design of contributing to the *Revue Archéologique* periodical summaries of newly published inscriptions. Those who cannot (and few can) consult all epigraphical journals may hence learn the most important novelties. *L'Année épigraphique*, 1888 is a reprint of the summaries for 1888. Two inscriptions have an interest for English readers: that on the lead pig alluded to above; and No. 121 from Worms, a dedication by one *Amandus Velugni fil Devas*, where M. Cagnat, following Zangemeister, supposes *Devas* to mean "a native of Deva," that is, of Chester. This is the first time the name of the city has appeared in an inscription.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

MR. ORCHARDSON, we are glad to hear, has made great progress with that portrait of himself which is destined to be lodged in the Uffizi, at Florence, among the historic collection of portraits of famous artists.

AN important landscape, representing a well-known view in Berkshire, near the Thames, will, we hear, be Mr. Goodall's chief contribution to the Royal Academy this season.

MR. WALTER SICKERT has begun a portrait of Mr. George Moore, the novelist. It is not possible, however, that this can be finished in time for the forthcoming exhibition of the New English Art Club. To that exhibition Mr. Sickert will send a portrait of Mr. Bradlaugh, busy at his desk, and a portrait of a tall slim young lady—Miss Fancourt—in a black dinner-

dress. The lady is seen chiefly from behind; but the turned head displays the profile. The treatment of a model refined in line and colour is itself exceedingly refined. And it may interest our readers to know that, though the picture does not suggest to the beholder any association with the music-halls, which Mr. Sickert has before now been wont to celebrate, it is, in fact, a goddess of the music-halls who is portrayed in evening attire. Miss Fancourt, we believe, is known to a large section of the public as "Queenie Lawrence," and Queenie Lawrence is an eminent "serio-comic."

THE exhibitions to open next week include that of the Society of Lady Artists (professional), in the Egyptian Hall, Piccadilly; and the Stanley and African Exhibition, in the Victoria Gallery, Regent Street.

IN pursuance of their object of rendering the annual exhibition as instructive as possible, the council of the Royal Society of Painter-Etchers have decided to hold a conversazione in the gallery on Saturday evening, March 22. The chief feature of interest on the occasion will be an address given by the president, Mr. Seymour Haden.

MR. W. J. LINTON will read a paper before the Society of Arts, on Tuesday next, upon "Engraving in Wood, Old and New."

WE quote the following from the *Oxford Magazine*;

"The British School at Athens will begin exploration almost immediately at Megalopolis. They have not succeeded in getting Troezen, as they had hoped, the local proprietors having proved too hard for either English or French diplomacy. What may be found at Megalopolis it is impossible to prophesy. The site is enormous, and contains vestiges of every kind. The large theatre will probably be cleared, and may yield some statuary—a class of treasures for which theatres have seldom been searched in vain; but it is unnecessary to say that such a site cannot yield anything of very early date. Mr. Ernest Gardner will superintend the excavations; and Mr. G. O. Richards, of Hertford College, will also take part in them."

AT a meeting of the Society for the Preservation of the Monuments of Ancient Egypt, held on Friday, March 14, with the Earl of Wharncliffe, president, in the chair, the following resolution—proposed by Mr. Henry Wallis, with an amendment by General Brackenbury—was passed:—

"That this meeting has heard with feelings of profound grief and dismay the account of the recent wanton mutilation of the ancient monuments at Beni Hassan, Tel-el-Amarna, and El-Bersheh, in Upper Egypt—a disaster, as Prof. Sayce truly observes, exceeding all that has befallen the remains of Egyptian art during the past half-century; and that this meeting earnestly hopes that the Egyptian Government will take steps for the appointment of an efficient staff for the custody and inspection of important monuments, to prevent acts of this nature being again committed."

THE firm of William George's Sons—to whom Bristol is so much indebted for maintaining her literary fame—have now conferred an obligation upon all Wordsworthians by publishing a reproduction of an early portrait of the poet, formerly in the possession of Joseph Cottle, and numbered 1 in Prof. Knight's *Portraits of Wordsworth*. Of its genuineness there seems no doubt. It is signed "W. Shuter, 1798," and was, of course, painted in the Nether Stowey days. The reproduction, in photogravure, has been done by Herr Haefstangl, of Munich, in the exact dimensions of the original. It is the lyric compeer of Coleridge, not the sage of Grasmere, that appears in this youthful face, with its bright eyes and soft mouth. The high nose alone recalls the more familiar portraits of old age.

THE STAGE.

OBITUARY.

BY the death of Mr. John Maclean—which occurred at his lodgings in Percy Street, this day week—we lose one who was personally a popular and most estimable member of the theatrical profession, and an actor who was among the very safest to whom responsible parts could be entrusted. Mr. Maclean was probably never actually brilliant, and we imagine that he had of late been losing force. But that he was thoroughly intelligent and sympathetic—thoroughly hardworking and not unsuccessful—need hardly be told. Though Mr. Maclean, when he was taken from us, was at least as near fifty or sixty, it is, we are reminded, nearly thirty years ago that he first assumed upon the London stage the character of the respectable, kind-hearted, middle-aged, or even elderly man, with which, ever since, he has been wont to be associated. He played, it seems, the part of Mr. Gibson, the employer of Bob Brierly, in "The Ticket of Leave Man," when that most popular of all the pieces by Tom Taylor was first produced at the Olympic Theatre. At that time, Mr. Maclean's own age can scarcely have exceeded six and twenty; but though cheeriness of temperament would doubtless have prevented this admirable player from ever getting old in spirit, it may be that he was one of those who seem never actually young in physique. John Maclean was a steady supporter of Mr. John Hollingshead during a considerable period of that gentleman's management of the Gaiety—not, however in the later days, when the sacred lamp of burlesque had become the first thing and the last. Mr. Maclean's last appearance, we believe, was as Sir Peter Teazle—a character which, in his hands, lacked at once the necessary fire and the necessary stateliness or ceremony, but which, nevertheless, he interpreted with intelligence and sympathy. The stage possesses but few actors on whom a manager may rely so easily and safely as it was always possible to do upon Mr. Maclean.

STAGE NOTES.

AN affection of the eyes has, we are sorry to say, compelled Mr. David James to retire from the Criterion Theatre for the present. "Our Boys"—which would be little without him—has accordingly been withdrawn; and the re-appearance of Mr. Charles Wyndham, who has just returned from America, is fixed for to-night.

MISS EVA MOORE was for several nights last week—during the illness of the original interpreter—playing Miss Annie Hughes's part in "The Middleman" with great success.

A VERSION of "The Relapse," by Mr. Robert Buchanan, was to be produced at the Vaudeville on Thursday afternoon.

IT is said that Mr. Sydney Grundy's play, "Esther Sandrez"—which was brought out at a *matinée* by Miss Amy Roselle, but which Mrs. Langtry immediately purchased—will be the next venture at the St. James's Theatre; and it is further stated that, though "As You Like It" has been fairly successful, its run is not likely to be prolonged much beyond Easter.

WHEN the present Adelphi melodrama shall have finished its course, a revival of "The Green Bushes" is contemplated. This will be of interest, as the piece was deemed desperately exciting by the fathers of those who sit in the Adelphi pit to-night. Meanwhile, Mr. George Alexander and Miss Alma Murray have, for a while at least, left the theatre—Mr. Alexander to assume the part which Mr. Fred. Terry has given up in "Dr. Bill" at the Avenue, and

Miss Alma Murray, we regret to hear, through an indisposition occasioned by a cab accident.

MISS MAUD MILLETT—a portrait of whom, by Mr. Bartlett, is likely to be seen at the Royal Academy—will have no part in the forthcoming piece, by Mr. Arthur Law, at the Shaftesbury; but Mr. Willard will be supported by Miss Olga Brandon, Mr. Joan Watson, Mr. Alfred Bishop, and others. The scene of the new piece is laid in the moors of Devonshire, and Mr. Willard—once more forsaking the respectable—will appear in the guise of an escaped convict.

MR. HENRY NEVILLE is before long to leave for America.

MUSIC.

RECENT CONCERTS.

THE first concert of the Philharmonic Society took place at St. James's Hall last Thursday week. Weber's interesting Overture—"Ruler of the Spirits"—opened the programme. Next came an Orchestral Suite, a collection of dance movements from Grétry's opera "Céphale et Procris," produced at Paris in 1773. Mr. F. H. Cowen is responsible for this mode of presentation. Of the music itself there is little to say. It is pretty and pleasing, but lacks contrast. We cannot see that there is any particular gain to art in a revival of this kind. A Fantaisie for piano and orchestra, by M. Widor, was given for the first time, under the direction of the composer. Two seasons ago his Symphonic Poem—"Walpurgis Night"—was heard at one of this society's concerts, and produced very little effect. The new work is less noisy; but beyond a certain amount of skill in the workmanship and orchestration, we fail to recognise any merit in it. It lacks originality, and is at times commonplace. We must, however, mention that it was much applauded. M. Philipp played the pianoforte part well, but it is impossible to judge of his powers from this performance. M. Blauwaert, the well-known Belgian artist, sang an air from Bach's Cantata—"The Strife between Phoebus and Pan"—and Wotan's Abschied from "Die Walküre." He was more successful in the latter, which was given with much declamatory power. The programme also included Dr. Mackenzie's characteristic Overture—"Twelfth Night"—under his own direction, and the "Scotch" Symphony. Mr. F. H. Cowen conducted everything except the two works specially mentioned. The Philharmonic orchestra still maintains its supremacy in the string department.

On Saturday afternoon Mme. Backer Gröndahl appeared at the Popular Concert, and played a group of short solos. Her reading of Schumann's Novelette in F (op. 21, no. 1) was not altogether to our taste. The plaintive melody of the Trio lacked repose. Chopin's Prelude in D flat was too slow, and Mendelssohn's Study in B flat minor might have been taken faster. In tone and technique, however, Mme. Gröndahl was all that could be desired. She was well received, and repeated the Study. Mme. Néruda gave with much charm Vitali's Chaconne in G minor. Mrs. Henschel sang in a most delightful manner an air from Handel's "Hercules" and Grieg's "Solveig's Song." The programme further comprised Schumann's Quartet in A minor (op. 41, no. 1), and Grieg's Sonatina C minor for piano and violin. The latter work was interpreted by Mmes. Néruda and Gröndahl with skill, sympathy, and refinement.

On the following Monday evening, Sgam-

bati's pianoforte Quintet in B flat (op. 5) was given. The composer, who has English blood in his veins, was for many years a pupil of Liszt. In 1882 he visited London, conducting his first Symphony at the Crystal Palace and playing his pianoforte Concerto at a Philharmonic concert. The Quintet is a remarkably clever work, and indeed appeals chiefly to the intellect. Mr. Dannreuther introduced it at one of his chamber concerts some seasons back. Mme. Gröndahl played the pianoforte part on Monday, and was afterwards heard to advantage in Chopin's Fantasia in F minor. Miss Liza Lehmann, who was the vocalist, sang a pretty and fanciful song, "Go, rose," by Maurice Greene, the contemporary of Handel. The programme included Schubert's Quintet in C (op. 163), one of his greatest works.

Miss Florence May gave a concert at Prince's Hall on Wednesday evening. In Brahms' Variations on a Paganini theme (op. 35, second set) she proved herself an accomplished pianist. This exceedingly difficult piece was performed in admirable style. The technique was neat and the phrasing clear. Miss May afterwards played some short waltzes of her own composition, well written and pleasing, especially the first two. She took part in Mendelssohn's C minor Trio and Brahms' Sonata in G for piano and violin. She gave a conscientious reading of both works, but her tone in the quiet passages was somewhat dry. She was assisted by Herr Gompertz and Mr. Howell. The latter, our best English 'cellist, played as solo a Marcello Sonata with great effect.

We regret that we cannot notice Saturday's Crystal Palace concert, at which Dr. Joachim and M. E. Gillet played Brahms' double Concerto for violin, 'cello, and orchestra; nor the performance of Dvorak's "Stabat Mater" by the Hackney choir under the direction of Mr. Prout at Shoreditch Town Hall on Monday evening.

J. S. SHEDLOCK.

MUSIC NOTES.

THE Richter Series of nine concerts will commence on Monday, May 12. Works by standard composers will be given, and special prominence will be accorded to Wagner. In the present scheme Dr. Richter has enriched the list by eight important excerpts from that composer's operas and music dramas—viz., Scene 2, Act i., from "Tannhäuser; Scene 4, Act ii., from "Walküre"; Scene and Duet, Act iii., from "Siegfried"; also selections from "Götterdämmerung" and "Meistersinger, and the Overture to "Die Feen." One programme in the course of the season will be devoted exclusively to Wagner, and another to Beethoven.

Musical Notes, 1889. By Hermann Klein. (Novello.) This annual critical record of important musical events is drawn up with the author's usual care; and, although only a "brief or abstract chronicle," the facts are presented in an attractive and thoroughly readable manner. Hitherto Mr. Klein had confined himself to the musical doings of the metropolis, but this year he has added a series of articles, signed by writers of recognised ability, embodying in succinct form the leading musical events in the provinces and in Scotland. Mr. S. S. Stratton represents Birmingham; Mr. E. J. Shellard, Bristol; Mr. Peterson, Edinburgh; Mr. W. I. Argent, Liverpool; Dr. Hiles, Manchester; the Rev. J. H. Mee, Oxford; and Mr. J. Tatham, Yorkshire; besides, Cambridge is signed X and Glasgow F. These articles will, of course, greatly increase the value of this year-book as a work of reference.

NEW NOVELS.

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AND THE FUGITIVES. By Mrs. OLIPHANT.
3 vols., crown 8vo, 25s. 6d.

CLAIRE BRANDON.
By FREDERICK MARSHALL, Author of
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"A genuine romance, fresh, vigorous, stirring, that acts on us like a breath from the broad sea....The author has power, yet delicacy of touch; a bright, racy, firm, straight-forward style, and that art which can make characters live, move, and have their being." *Saturday Review.*

"As a story of exciting military adventure, 'The Bull i' th' Thorn' is not likely to be soon surpassed." *Spectator.*

"The whole story is racy, unconventional, and exciting to a degree, as well as being admirably written and full of striking passages and incidents." *Pump Court.*

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THREE INDIAN CAMPAIGNS. (Illustrated.)

GENERAL WESLEY MERRITT, U.S.A.

IN the HA WORTH: a Story. (Illustrated.) GERALD

DINE BONNER.

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RICHARD WHEATLEY.

THE SHADOW of a DREAM: a Story. Part II.

WILLIAM DEAN HOWELLS.

AMERICAN LITERARY COMEDIANS. (With

10 Portraits.) HENRY CLAY LUKENS.

&c. &c.

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LITERATURE.

A History of Modern Europe. By C. A. Fyffe. Vol. III. (Cassell.)

THE third part of Mr. Fyffe's History is of the same character as the preceding volumes. The narrative, if commonplace, is well ordered; events are placed in reasonably fair proportion, though military events are weakly described; and the views taken are comprehensive and broad. The judgments pronounced on leading men are, however, partial in some instances; the work is pervaded by a kind of sentiment disagreeable to enquirers after simple truth; and facts of importance are, more than once, slurred over if they do not fall in with the author's theories.

This volume comprises the momentous period between 1848 and 1878. Mr. Fyffe, we think, is correct in stating that the principle of nationality has been, so to speak, the determining force in European affairs throughout this era of unrest and trouble. Other forces, indeed, religious and social, have made themselves felt with marked effect; but the efforts of races, previously kept apart by barriers and distinctions of all kinds, to come together, and to assert their unity, have been the main feature of this passage of history. Italy, "the geographical phrase" of Metternich, is one state within its natural limits; Prussia is supreme over forty millions of Germans; Hungary is independent under the dual monarchy, though no one will try to predict its future; the Christian people of the East have, in a great measure, shaken off the yoke of their Turkish conquerors. The general revolution of 1848 was the first act of this mighty drama; and it is a disagreeable subject for those who have faith, like Mr. Fyffe, in mere popular movements. Mr. Fyffe describes the facts in sufficient detail, and he is too candid to suppress the truth; but he does not bring out in proper relief the two characteristics of this period, and his general conclusions are largely misleading. Nearly the whole continent outside France, the Ottoman Empire, and half-foreign Russia, asserted the claim of divided races to form themselves into national groups—a German parliament met at Frankfurt; Hungarian home rule was proclaimed by Kossuth; and Italy rose in arms from the Alps to the Straits. But the impulse was given by mobs and theorists; it was not controlled by one real statesman; it was marked by violence, ignorance, and intense selfishness; and it ended in almost complete failure. Bad as the system of Metternich was in the Austrian Empire, from the Theiss to the Danube, and especially in down-trodden Italy, and miserable as was the absolutism of the German states—the shame and degradation of the

Teutonic race—still the attempts to subvert this state of things led to disaster and humiliating defeat; and this was mainly due to the short-sighted folly, the vehemence, and the greed of democratic passion. The extraordinary force which the kingly principle retained, in spite of every adverse influence, is the other cardinal fact of the time—the monarchy in Austria was unscathed, nay strengthened; in Prussia the monarchy was never shaken; the Sardinian monarchy was the only real force developed in the great rising of Italy. As regards France, her nationality already existed; but the revolution made itself apparent in mad Socialism and Communistic foolishness, and in a revival of the Jacobinism of 1793. It would be too much to say that the power of kingship had anything to do with the sudden formation of the French empire in 1852. This was partly the result of a strong reaction against anarchy and the licence of the mob, and partly of the magic of Napoleon's name; but Caesarism is the monarchy of a revolutionary state, and the rise of Louis Napoleon was a marked sign of the time.

One of the effects of the revolution of 1848-49 was to make Russia the dominant power of the continent. She had lent an army to Austria in the war with Hungary; she had dictated in arrogant terms to Prussia; she had on her side the Conservative forces, always powerful after an age of anarchy. She cast her eye accordingly on the Turkish empire; and there can be little doubt that Nicholas thought he could dismember it with the assent of Europe, and gorge on the coveted prey of Catherine. This was the real origin of the Crimean war, not, as Mr. Fyffe hints, the meddling of Louis Napoleon; and the struggle, we maintain, was for a righteous cause—to check the preponderance of a half-barbarous power, even though it involved a Turkish alliance. We entirely deny, what Mr. Fyffe asserts, that the Crimean war was a mere waste of blood as regards the interests of Western Europe. It brought Russia down from a bad eminence, and crippled her for ten years at least; and, though the regeneration of the Turk has proved a dream, the experiment was well worth a trial. Mr. Fyffe's account of the contest is poor and meagre. He does not notice the genius displayed by Todleben in the defence of Sebastopol; he sneers at Louis Napoleon to praise Pelissier, an ignorant soldier of the Algerian type. And, though the military organisation of England, as has usually happened, at first broke down, we demur to his statement that the martial renown of the British Army in any sense suffered. Unquestionably Sardinia was the power which gained most by the Crimean War. Cavour perceived that a league with England and France would gain for his country a great position; and he seized the occasion with characteristic genius. Mr. Fyffe's sketch of the life and the career of this most remarkable and accomplished statesman is one of the best and truest parts of his book. The far-sighted, cautious, and masterly policy—a grand adaptation of means to ends—of the real creator of modern Italy, stands in marked contrast with the wild recklessness and the discordant aims of the patriots of 1848. Cavour was sustained by the great principle of nationality in what he did for Italy; but

he translated the idea into a magnificent fact, which was realised mainly through his efforts. And the capacity, the statecraft, the keen dexterity, he displayed in dealing with Louis Napoleon, with Garibaldi, and with his own countrymen, place him in the foremost rank of the great men of this century. Not democratic passion, or popular risings, not even the victories of 1859, but statesmanship worthy of the best days of Rome, has achieved the independence of a united Italy.

The unity of Italy was a precursor, and, Mr. Fyffe thinks, a principal cause of the unity of Germany, as it exists at present. In both instances the result was due to the spirit of nationality as the essential force; but in both the principle bore no fruits until it had passed out of the hands of demagogues and multitudes into the hands of statesmen. Bismarck probably is the master spirit of the great men who have made Germany, to a considerable extent, an undivided nation; but he had eminent fellow workers in the same sphere; and the military ascendancy secured to Prussia, which immediately led to German unity, was mainly due to King William, Roon, and Moltke. Mr. Fyffe evidently considers Bismarck at least equal to Cavour in genius. In this judgment we do not concur; Cavour has certainly surpassed Mazarin; but Bismarck holds a lower place than Richelieu, though in his audacity, his firmness, and the force of his character, he strongly resembles the great cardinal. It is at least doubtful whether, as Mr. Fyffe assumes, Bismarck had thought out, when comparatively young, the policy of making Prussia the head of Germany, and driving Austria out of the federal league; but he resented the supremacy possessed by the Kaiser, and probably he resolved to try "blood and iron" when he had become aware of the power of the Prussian army. He befuddled Austria in the Danish war, and showed much statecraft in all that followed; but the chances were against him when he challenged Austria to a mortal struggle in 1866. His conduct irritated two-thirds of Germany; and Cavour would have shown more resource and prudence. We pass over the campaign of Sadowa, imperfectly described by Mr. Fyffe, and by almost every writer we know. The victory of Prussia was quite decisive, and Bismarck attained every end he sought, though in this he was more indebted to fortune than any eminent man of the present age. After the expulsion of Austria from the league of Germany the German policy of Bismarck was able in the extreme. He took care not to humiliate his late enemy; he let the force of nationality have free play; and he consolidated the northern and southern states before the outbreak of the great war of 1870-1. History, however, will have to pronounce hereafter whether his policy towards France was wise or prudent. He seems not to have courted war, but he certainly exasperated France as a nation; and, when it came, he seized the occasion, we think, to force a quarrel on France when unprepared for the conflict. Mr. Fyffe's description of the war of 1870-1 is insufficient, but reasonably just. He shows how immense was the military inferiority of France; but, strangely enough, he sneers at Louis Napoleon, who, many as were his faults and shortcomings, was almost the only Frenchman

convinced of this truth. He deals impartially with Moltke, Macmahon, and Bazaine; he clearly brings out Gambetta's powers; but he does not make nearly enough of Chanzy, a warrior of remarkable gifts. The Peace of Frankfort has made another struggle between Germany and France a mere affair of time. The statesmanship of Bismarck was hardly wise if he insisted on the dismemberment of the most warlike and intensely national state in Europe; but it is understood that the cession of Alsace and Lorraine was the demand of the king and the Prussian staff.

Mr. Fyffe believes in the recent statement that the establishment of the German empire was a suggestion of the Crown Prince of Prussia, the late justly regretted Emperor Frederick. That structure may have deep-rooted foundations. It is not the mere creation of force and conquest; it has still the support of the German race; it reflects the splendour of the marvels of war. But it is exposed to the deadly enmity of France; and those who understand the discords of faith in Germany will doubt if it is as solid a work as the Italian kingdom. Bismarck evidently is aware of the facts; and his foreign policy has ever since been to keep France under a feeble government, and to unite Austria, Germany, and Russia in a close alliance. His policy as yet has proved successful, but it is questionable if its success will endure; and signs are not wanting that France and Russia may form a league in their supposed interests, which would plunge the Continent in a tremendous conflict, and perhaps efface the settlement made at Frankfort. Mr. Fyffe does not refer to the long quarrel between Bismarck and the Papal power, yet it is significant and of profound interest. The result indicates that "blood and iron," however triumphant, may not be wisdom; and that in this, as in other instances, the world is not ruled by the material force on which Bismarck, unlike Cavour, relies evidently, in the main, to accomplish his ends. The rising of the Slavic races in Eastern Europe, and their tendency to form national groups, has been the last exhibition of the peculiar spirit which is the characteristic of the present age; and this led to the war of 1877-8, the latest sharp crisis of the Eastern Question. Mr. Fyffe has given us a sketch of that war sufficiently full for the general reader, but his reflections on the results are of dubious value. The doom of the Ottoman Empire may be at hand; but whether Serbia, Bulgaria, and states of that kind will form a real bulwark against Russian power, it is not possible to predict with confidence. Should the Czar proclaim Pan Slavism as a faith, the Eastern Question may involve a struggle which might change the boundaries of the greater part of the Continent.

WILLIAM O'CONNOR MORRIS.

A Thousand Miles on an Elephant in the Shan States. By Holt S. Hallett. (Blackwood.)

FOR over a decade Mr. Hallett's name has been prominently associated with the work of exploration in Indo-China, and more particularly with the expeditions undertaken in connexion with the extension of the Burmese Railway system to Siam and South-west

China. While still in the employment of the Indian Government as civil engineer attached to the Tenasserim Division, he had an opportunity of examining the ground about the divide between the Lower Salwin and Menam basins. This was before the year 1879, when he retired from the British service; and since then he appears to have been almost continuously occupied with the preliminary work that has to be done before those railway projects can take practical shape. He has worked either single-handed or jointly with Mr. Colquhoun and others, mostly, it appears, without any remuneration, and—needless to add—without any official recognition, in laying the foundations of an undertaking which may be regarded as not merely useful, but absolutely essential, to British commercial and political interests in Southern Asia.

To Mr. Colquhoun's book, *Amongst the Shans* (1885) Mr. Hallett contributed a "Historical Sketch of the Shans"; not perhaps a very satisfactory performance, but at least attesting an earnest desire to grapple with every aspect of the question, to the promotion of which he has devoted all his energies. In the present work, which stands on a much higher level of excellence, he weaves into a graphic account of an exploring survey in the very heart of Siam a vast amount of valuable information on the physical features, topography, social, religious, and political conditions of the Siamese empire and its vassal Shan States. For some occult reason, the year of this particular expedition is nowhere given, though months, days, and even hours are carefully recorded. Circumstances, however, seem to point to about the middle of the eighties; and January 21, when Mr. Hallett, accompanied by Dr. Cushing of the American Indo-Chinese Missions, left the neighbourhood of Maulmein for the Siamese Shan States, may safely be assigned to the year 1885 with possible error ± 1 , as the mathematicians put it. Elsewhere it is stated that Bangkok, the terminus of the expedition, was reached on June 28, so that rather over five months were occupied in covering the "thousand miles on an elephant," which, however, also included nearly 550 miles by water (Meping and Menam rivers) from Zimmé to Bangkok.

The land route, starting from Maing-lungyee in the Salwin basin, struck due east across the British and Siamese frontier to Maing Haut, above Raheng on the Meping. From this point it followed the Meping valley north to Zimmé (Xieng-mai, Chieng-mai, Kieng-mai, and other forms), capital of the most important Lao (Shan) State tributary to Siam. Here the traveller enjoyed the hospitality of the American missionaries, whose noble qualities and beneficent influence, especially among the non-Buddhist peoples of Burma and Siam, receive full recognition. Mr. Hallett was much struck by the high estimation in which they are held by the chiefs and their subjects in every part of the country.

"Not only were they on a kindly and friendly footing with them, but by their bold strictures upon acts of injustice, and by exposing and expostulating against the wickedness and senselessness of certain of the reigning superstitious, they had become a beneficent power in the country."

Zimmé formed a fresh starting-point of a circular or loop journey, which went first nearly due north through Kiang-hai to Kiang-hsen on the Mekong, at the frontier of the Burmese Shan states. This was the northernmost point reached by the expedition, which, after retracing its steps to Kiang-hai, branched off south-eastwards to Lakon, and so back to Zimmé, whence, as stated, Mr. Hallett made his way, by water, through Raheng to Bangkok. The careful survey of the ground made on this occasion appears to have suggested an important modification in the direction of the main line of railway from Lower Burma and Bangkok to China, as originally proposed by Messrs. Colquhoun and Hallett. Instead of running either from Rangoon or Maulmein direct to Zimmé, it is now proposed to carry it from Maulmein east to Raheng, where it would effect a junction with the line from Bangkok, and thence run through Lakon and Kiang-hsen north to Ssumao (Samok), the Chinese frontier station. Zimmé would thus be left a considerable distance to the west, but could be connected with the trunk line by a branch from Lakon. A study of the orographic system shows that this would be a decided improvement on the original plan, the short and comparatively easy line of 160 miles from Maulmein to Raheng sufficing to connect the whole of the Burmese network with the prospective Siamese main line and all its branches. The total length of the line from Maulmein to China would be only 700 miles, with a total rise of not more than 4500 feet. This statement alone suffices to put out of court the rival project of a line from Bhamó across the alpine and deeply ravined borderlands between North Burma and South-west China, advocated by pig-headed officialdom. Speaking of this wild scheme, Mr. Colborne Baber has trenchantly remarked:

"I do not mean that it is absolutely impossible to construct a railway. By piercing half-a-dozen Mount Oenis tunnels, and erecting a few Menai bridges, the road from Burma to Yunnan-fu [Tali-fu] could doubtless be much improved."

It was by similar official obstinacy and short-sightedness that the results of Col. Chesney's memorable Euphrates Expedition (1836) were rendered nugatory; and now it is too late for a British-controlled Euphrates Valley railway, for the Mesopotamian plains are already overshadowed by the Northern Colossus. It is earnestly to be hoped that Mr. Hallett is not fated to become the "Chesney" of the Meping-Menam valley, and that the Burmo-Siamese railway project, now thoroughly worked out, may not be pigeon-holed until it is again too late. The crow of the Gallic cock has already been heard in the "Siamese Mesopotamia."

Besides the battle of the rival railways, Mr. Hallett has unconsciously fought out the battle of the rival races. Though treated less methodically than the former subject, as was to be expected, the latter is none the less very ably discussed; and, wherever opportunity offers, prominence is given to the marked moral and physical superiority of the Shan peoples over the kindred but degenerate Siamese. For the future political consolidation and material development of Central Indo-China, this is an all-important considera-

tion, and may ultimately mean a shifting of the political equilibrium from Bangkok to Zimmé.

Owing to the perplexing nomenclature, somewhat hazy notions prevail regarding the geographical position and mutual relation of these Indo-Chinese populations. A sufficiently clear idea attaches to the national names "Burmese" or "Cambojan." But when we come to "Siam," "Shan," "Lao," "Ngio," "Lueng," to say nothing of "Mon," "Talaing," "Peguan," "Lewa," "Kakye," "Chyen," "Chyn," &c., all is hopeless confusion. Even our author, in his historico-ethnological introduction, confuses "Cham" with "Siam," and applies both names to a hypothetical "small black race of the Malay stock, doubtless darkened by interbreeding with the Negrito aborigines, and perhaps with Dravidian colonists from the Madras coast." He does not seem to be aware that the Chams or Tsams, of whom a few still maintain a distinct national existence, were quite different from the Siamese, and that "Siam" itself is almost certainly the same word as "Shan." The word "Shan" is the most collective—anyhow, the most convenient—name of an immense ethnical family, which at one time occupied a great part of South and Central China, and which forms a most important element in the constitution of the present Chinese race, about fifty per cent. of whose language is in fact Shan. All the Lao, Ngio, and Lueng (Yai) peoples are also Shans, the difference between these names being purely political. Thus, the Siamese, as Mr. Hallett correctly remarks, call their Shan subjects "Lao" or "Lau." In the same way "Ngio" simply means the Shans formerly tributary to Burma, and consequently now British subjects, while "Lueng" or "Yai," with the honorific "Thai" or "Tai" ("great" or "noble"), comprises the numerous Shan communities within the Chinese frontier. Bearing in mind these distinctions and identities, the reader will have no difficulty in intelligently following Mr. Hallett in his discriminating remarks on the social and political condition of the various members of the wide-spread Shan race in the Indo-Chinese peninsula.

The British empire has been called "a fortuitous concurrence of atoms," in allusion to the unpremeditated—not to say, happy-go-lucky—way the *incoegesta moles* has been brought together. A case in point is mentioned by Mr. Hallett in connection with the visit of Mr. Bourne, of the Chinese Consular Service, to Ssumao in 1886. On this occasion it was luckily discovered that the Shan peoples just south of the Chinese station claimed to have always been Burmese subjects. It follows from the Notification of 1888 that they are now British subjects, and, consequently, that the route of the projected Burmo-Chinese railway traversing their territory can no longer be intercepted by the French extending the frontiers of their Annamese protectorate westwards. The situation is somewhat analogous to that in South Africa, where in the nick of time the British protectorate was extended to Matabele and Mashona Lands, thereby preventing the Portuguese, Boers, or Germans from intercepting the projected trunk-line from the Cape to the Zambesi, and thus safeguarding imperial interests over half a continent.

Interspersed among Mr. Hallett's itineraries are a considerable number of delightful Buddhist legends, which often illustrate the national wisdom and the marked sense of humour characteristic of the Shan peoples. Such are the myths of the gibbon, the crow and peacock, the cataracts, the Prince of Lakon over-anxious for a renewal of his youth, and others for which no room can here be found. In general, it is evident that Buddhism is little more than a veneer thinly spread over the old national belief in witchcraft, ghosts, demons, spirit mediums, omens, charms, incantations, and the like. Yet an adult Buddhist can never be induced to accept Christianity; and the missionaries appear to make no converts except among the Karens and other pagan or non-Buddhist peoples.

Attention should be called to the chapters on the state of things in Bangkok and in Lower Siam generally, where will be found a scathing denunciation of the utterly corrupt and oppressive Siamese administration. A government which is not merely based on the worst forms of feudalism, but which tends to reduce the bulk of the population to absolute slavery, must either mend its ways or cease to be.

Besides a general map showing the various railway projects, there is a series of excellent sectional maps of the route followed; also a number of rather thin illustrations, and an index.

A. H. KEANE.

The Poetry of Tennyson. By Henry Van Dyke. (Elkin Mathews.)

CONSIDERING the almost exhaustive way in which the Laureate has been discussed during the past forty years or so, it will not be taken as a disparagement of the latest book on the subject which America has sent us to say that its author has not succeeded in throwing any very novel flood of light upon the Tennysonian ethics or aesthetics. As regards the former, Lord Tennyson is too true and wise an artist to sow his garden with the thorn and briar of obstinate moral problems; hence, although his poetry is always rich in latent ethical suggestion, as all poetry of the first class must be, it is not a field for barren speculation as to ulterior intentions. It is quite possible that Tennyson may yet have his Ulrici, for the malice of the gods is capricious, and, happily for us, they evidently do not love him; but, so far, he has been spared Shakspeare's doom.

Under the other head—that of the Tennysonian aesthetics—Mr. Van Dyke cannot, without some qualification, be congratulated on his performance. He tells us that the comparative method in criticism is generally admitted to be one of the most fruitful—a large statement, which his own example hardly bears out. For our own part, we should say that the comparative method of criticism, as Mr. Van Dyke illustrates it, is distinctly one of the least fruitful; because the critic who is bent upon establishing some parallel between two authors has, for the time being, no eye for anything else, and the most salient aspects of the work he is considering are as nothing to the fanciful and

unimportant resemblances to something else, which he is engrossingly occupied in detecting. Mr. Van Dyke takes up a whole chapter with an elaborate Macedon-Monmouth comparison between Tennyson and Milton, and it would be idle to pretend that this latest outcome of what we may venture to call the Fluellen school of criticism is a success. To bolster up a weak argument, he has to drag in such accidental matter as stray correspondences between the personal circumstances of the two poets; and, when these fail him, to fall back upon vaguely large propositions, telling us that "there is no closer parallel in literature than that between the early poems of Milton and Tennyson." Except that both had in an eminent degree that "Doric delicacy" which Wotton praised in "Comus," it is hard to see where the likeness comes in. Milton's early work was a further development of the Elizabethan vein, with the addition of Tuscan sweetness and Roman stateliness, and its spirit was thus essentially retrospective. Tennyson's early work, though superficially indebted to that of his immediate predecessors, was, in a far deeper sense, a prophecy, the herald note of a new age in art. When we come to close quarters, and try to find out from Mr. Van Dyke in what the Tennyson-Milton analogy really consists, we get very little satisfactory illumination. We are told that both poets are "marked by the same exact observation of nature," and the "Allegro" and "Penseroso" are called in to prove this assertion so far as it affects Milton. Now it is probably true that the accuracy and vigilance of Tennyson's eye for natural phenomena have never been equalled in any other poet since the world began; but Milton's landscape, as the late rector of Lincoln noted, is always more or less generalised, even if it be not half-conventional. We are not surprised that a writer who considers Coleridge to have had a defective ear should assume the existence of a similarity between Tennyson's and Milton's systems of versification. Few systems could have less in common, and, as a matter of fact, Tennyson's and Milton's are pre-eminently the two outstanding and entirely individual types of English blank verse; for, while Shakspeare's blank verse was a beautiful vehicle and nothing more—Shakspeare being indeed (not to speak it irreverently) an experimentalist to the very last, who in his latest plays practised a style of versification less admirable than that of his mid-period—their blank verse is in each case so idiosyncratic as to be always interesting as an artistic product for its own sake, apart from the matter it clothes. This is not the place to enter upon a detailed examination of Tennyson's metre; but take the following from a passage which Mr. Van Dyke himself quotes—

"—right and left.
Suck'd from the dark heart of the long hills roll
The torrents"—

and observe how the italicised line has a metrical movement quite different from anything which the whole of "Paradise Lost," "Paradise Regained," and "Samson Agonistes" can show. In other respects Mr. Van Dyke's parallel is hardly more workable. But it gives him an opportunity of saying some interesting things about Milton himself; and his remarks

on Tennyson's alteration of "angel" to "seraph" in "The Palace of Art"—

"For there was Milton like a seraph strong"—

(he had originally been "like an angel tall") are an example of just and excellent criticism.

It now seems to not a few persons that the "Idylls of the King" are the one work of Tennyson's to which criticism will eventually assign a rather lower place than once appeared probable. Mr. Van Dyke does not share this view; and he combats Mr. Swinburne's disparagement of the "Idylls," without, however, invalidating the grounds upon which that disparagement was based. Mr. Swinburne, if we make due allowance for his highly emphasised way of putting things, will be found to have laid his finger on what actually is the weak spot in the Arthurian poems. Mr. Van Dyke, following his "comparative" method, hitches in Wagner somehow or other to illustrate his meaning; but apparently he does not see how Wagner makes against his case and supports Mr. Swinburne's. The "Tristan" and the "Parsifal" have just that quality of barbaric strength, shot through with barbaric voluptuousness, the absence of which so often makes the "Idylls" seem modern in tone, despite the archaic turns of diction, and decorative rather than heroic in design. These graceful, dignified figures, in suits of perfectly fitting armour, are seen to be rather wanting in the. The whole atmosphere, also, is less that of a rudely chivalric age than of an age when chivalry was becoming a tradition and a self-conscious ideal, tending to decline into an etiquette. And, apart altogether from the question whether or not we privately care for this impeccable Arthur, it is very doubtful if such a personality is congruous with any realisable conception of the character of his age. His paragon morality is surely of the sort which in such an age would almost have been distrusted as infringing unfairly upon the monopoly of immaculate virtue possessed by more officially constituted saints and anchorites. And, on other grounds, Mr. Swinburne's artistic instinct was certainly not at fault when he regretted that Tennyson, in rehandling the Mallorian epopee, did away with that initial sin of Arthur's which served as a kind of premonition of the eventual closing-in of retributive doom, and thus gave an impressive air of moral continuity to the whole sequence of events; for Tennyson thus chose to forego that sublimest of all tragic devices, the gradual loading of the air with a mysterious presentment from the first. Such a brooding of the end over the beginning—whereby, as we followed the fortunes of the king, we should all the while have been haunted by a subsensation of how, in Rossetti's weird phrase, his death was "growing up from his birth,"

"In a shadow-plant perpetually"—

would certainly have supplied a fine element of spiritual grandeur, and would have fittingly prepared the way to that strange and terrible goal, the phantasmal last battle in the cold mist by the confines of "the winter sea." As it is, that scene is, at all events, as great as anything in modern poetry; but one may safely surmise that, if Tennyson had produced the "Idylls" in chronological consecutive-

ness, their moral evolution would have been more manifestly organic than now.

No part of Mr. Van Dyke's book better deserves commendation than the chapter on Tennyson's "Historic Trilogy" of "The Making of England," as he happily calls it. Mr. Van Dyke recognises clearly enough, what the present writer has always felt to be true, that too many of us civilly cold-shouldered these splendid plays, for no better reason than because "Becket" and "Harold" were not "In Memoriam" and the "Idylls." It is to be regretted, however, that both here and elsewhere Mr. Van Dyke has imagined it his duty to give us his views of history so much at large. The ignobility of the Crimean War is not really germane to the question of the merit of "Maud" as a poem; and, even as a piece of historical character-painting, the passage in which he describes Thomas à Becket in a string of flashy Macaulayesque antitheses cannot be considered happy. The most interesting parts of his book are those in which he contents himself with the less ambitious task of tracing the Tennysonian stream up to its modest source in the volume of 1827. Since then the "Brook" has widened and deepened into a stately river, whose banks are princely gardens, statued with heroes and gods. The simile suggests the obvious and perhaps unprofitable criticism: the river, with all its amplitude, is a river, not the ocean; the statues, with their Pheidian faultlessness, are statues, not breathing figures; and the magnificent gardens are gardens, they are not the world.

The "Chronology" appended to this volume is excellent, so far as it goes. But its list of interesting contemporary references to Tennyson includes some which are, perhaps, not more important than others which it leaves out; and, in its enumeration of noteworthy magazine articles, &c., it should not have omitted Prof. Dowden's paper on "Mr. Tennyson and Mr. Browning"—an example of what "comparative" criticism ought to be.

WILLIAM WATSON.

A GREAT HEADMASTER.

A Memory of Edward Thring. By J. H. Skrine. (Macmillan.)

Edward Thring, Teacher and Poet. By H. D. Rawnsley. (Fisher Unwin.)

HERE are two books dealing with Edward Thring—two more books, one might say, if it were not ungracious to a great man and a great memory to hint that the two more are unnecessary or unwelcome. Neither the subject nor the manner of treatment in either case is less than admirable.

The English head-masters of this century are of the number of its peculiar glories; and we can hardly hear too much of those who have created for us so noble a tradition. It is true, and fortunate too, that they have, in the main, been happy in their chroniclers and critics, though possibly some writers have placed their heroes on rather high pedestals. And yet, after all, the world is not exclusively composed of superior persons who cannot lift their eyes to a higher level than their neighbours' soullery windows, to which the most modern "critical spirit" seems occasionally to limit its efforts. Mr. Skrine and Mr. Rawnsley,

however, are not blind to the faults of their head-master. But before all things they make it clear that they loved and revered him; and those to whom he was nothing but a great name and far-away influence cannot doubt from what his pupils set down about him that he thoroughly deserved the love and reverence that follow him whither he can be followed by little else.

What those closest to Thring saw in him and admired must needs have been the qualities which made him a great and enduring personality; let us glance, then, at some of the main points on which the present writers dwell. As a teacher, he distinguished himself most consistently by claiming for himself full liberty to teach how and what he chose. First of all, he must be clear of state dictation; but state dictation, as embodied in large oblong envelopes and expressions of opinions from "my Lords" did not directly affect Thring's daily work. After his gladiatorial bout with the Endowed Schools Commissioners he was left discreetly alone. But a fragment of a letter quoted by Mr. Skrine will probably interest a good many pedagogues and possibly confirm some prejudices.

"My view is simple," Thring writes; "the skilled workman ought to be allowed uncontrolled management of the work. Governors ought to sanction his plan of work originally, and act as police afterwards to see that the work up to a fair average is honestly done. . . . No work can flourish over a series of years which is exposed to interference from local amateurs in authority."

Yet this pronouncement is fairly open to the charge of inconsistency with itself. Unless "local amateurs" are other than the governors who are to sanction and then inspect samples of work, Thring seems to invite and then to defy criticism from outside. And (be it said with all diffidence) he applied himself to the general question of state interference in public elementary schools like—an amateur, that is, an amateur in bureaucratism. Assuredly our present organisation was not to his mind; in his eyes it likened itself to the raising of mustard and cress by sprinkling seed over a bottle, the departmental minutes being the seed and teachers the resulting herbs. One may very safely say, however, that, deserved as is denunciation of the bureaucratic stiffness natural to bureaus, yet, if you want to have a great deal of mustard and cress in a hurry, sprinkling it in a damp place is not a bad way of getting it; and you must not complain if your mustard and cress is not as robust as a cedar of Lebanon. The country has made up its mind that its public elementary schools shall teach a great number of sciences and languages in an elementary and sloppy way; and the offices have set themselves with consummate skill and success to provide the machinery for the edifying process. They are not to blame; the nation is to blame for not having yet learnt to lay to heart the lessons of the Fallacy of Composition.

Thring most justly complained that our national character is "suffering loss in the training," because we are so faint-hearted in our public endeavours to make our children good and truthful and temperate and loving and patient by teaching them all these things. A great deal, it is true, can be taught by the way; but these are not the first things for

which "managers" look in engaging their teachers—for public elementary schools, at least. They ask first, whether he got firsts or seconds in his class list, and whether he has three, four, five, or fifteen science certificates. Imagine the valuable intellectual and moral training that must be achieved in a case that can be quoted from a state not far from our own, and educationally constituted on similar lines. To wit; a young gentleman of Rohmboe (to use the language of high—i.e., Jajti diplomacy), in his twentieth year or thereabouts, writes to prove his fitness to enter a normal school: "I have sixteen science certificates," says he.

Of course, Thring was not the first man to preach that school surroundings should be as lovely as might be; but he certainly insisted on his theories being carried into practice with more success than many others who have shared his belief. And it is something due to him that all the world is beginning to agree that boorish and coarse furniture and walls will tell ill on those in habitual contact with them.

Above all things, however, Thring was a strong and masterful man—often hard and stern, it is true, but always filled with a sense of divine responsibility. That he was so strong a man explains the wonderful attachment of his boys; for he could do many things like the great man he was, playing fives with uncommon prowess, and troubling all the world with his hits to long on for threes.

Both of these books are of the kind called "eminently readable." Mr. Skrine's book is certainly a good deal more, being more informing than Mr. Rawnsley's, and of stouter texture; and truly he would be a pedagogue of skin more than usually thick who got no hints or inspiration from it. Although the plan of it is a little irregular, we obtain a very clear impression of the general course of Thring's history at Uppingham, and his heroic though somewhat solitary and combative spirit.

P. A. BARNETT.

NEW NOVELS.

The New Prince Fortunatus. By William Black. In 3 vols. (Sampson Low.)

Lady Baby. By Dorothea Gerard. In 3 vols. (Blackwood.)

A Heavy Reckoning. By E. Werner. In 3 vols. (Bentley.)

Colette. By Mrs. Macquoid. In 2 vols. (Ward & Downey.)

Forestalled. By M. Betham Edwards. (Spencer Blackett.)

The Peril of Richard Pardon. By B. L. Farjeon. (White.)

A Noble Woman. By Henry Gréville. (Chatto & Windus.)

SOME readers when beginning *The New Prince Fortunatus* may have felt a slight alarm lest Mr. Black should be going to give them a mere novel of what has been called "cabotinolatry"; or lest, on the other hand, he were about to satirise that somewhat ignoble cult elaborately. The former would have been terrible, and the latter disappointing—

for Mr. Black's forte is scarcely satire, except of a mild and fugitive kind. Others, less original, may have dreaded the usual grouse-shoot, the usual deer-stalk, the usual salmon-kill, and the usual Highland maiden. With these latter persons we have never had any sympathy, for these things in Mr. Black's hands are very good things; and as for "usual," the sun and the moon are usual, too. Nearly everything that is good is usual; the business of life is to take the usual with a difference. We may as well say that there is no cause for alarm. To begin with, Mr. Black's *cabotin* is really a gentleman, and a good fellow, though not very strong- or long-headed; and Mr. Black does not expect us to worship him at all. In the second place, the touches of satire are not in the least overlaboured. In the third place, though the grouse-shoot, and the deer-stalk, and the salmon-kill, and the maiden, are all here, they occupy no exorbitant space, and are respectively a very nice grouse-shoot, deer-stalk, salmon-kill, and (especially) maiden. Mr. Black has not often drawn a more agreeable heroine than Honnor (the double *n* is repulsive to us) Cunyngham; nor has he or anyone else recently indicated better the fashion in which perfect good nature and unconcern in a girl may be mistaken, and that not merely by a coxcomb, for "encouragement." Lionel Moore is not at all a coxcomb, though he is a spoilt child; and his love-makings with Honnor (though doomed to misfortune, as the reader sees at once) are very good love-makings. His friend, Maurice Mangan, though he owes something of a debt to various ancestors, from George Warrington and Mr. Cunningham's Wynne downwards, is good too. And Kate Burgoyne, the *cabotine*, is good; and Lady Adela Cunyngham, a pattern of sanity on every subject but her own literary efforts, is very good. We do not much like the other heroine, Nina the Italian, but that is perhaps because we have a corrupted taste. There is one very funny figure, who is, we think, Mr. Black's masterpiece in that quiet kind of satire which, as we have said, he can do. This is Octavius Quirk, the log-roller, a kind of Bludyer-Bunthorne, whose sunflowers are steaks and onions—a toady of the aristocracy and a Social-Democrat. Quirk is one of the neatest skits on the craze about log-rolling ever done. It is especially good, inasmuch as Mr. Black has the ear of the British Philistine. The British Philistine will surely say to himself, even he, "Here is an impossible creature. Yet Mr. Black, who knows the merry sound of the rolled log as well as most men, says that is a log-roller. *Done* [the British Philistine does sometimes speak French] the log-roller is impossible." Which, indeed, is not quite the fact. But it is a better delusion than that which imagines fiends with logs rolling them like demoniac skittle-balls all day and all night for the benefit of scoundrels and over the feet and forms of honest men.

A writer like the author, or joint author of, *Reata*, who has gained her reputation and kept it almost wholly by studies of foreign life, runs a little risk when she comes to deal with English subjects; and it is, unfortunately, human nature to imagine that when, after two authors have written together, one of them writes alone there is sure to be some sign

of inferiority. We humbly hope that much practice in criticism has given us some faculty of guarding against prejudices of this kind; and we have approached *Lady Baby* with all due exorcising of such demons and with nothing but a benevolent memory of satisfaction derived from *Reata* and *Orthodox*. The book begins in Scotland, a country where-with the author is known to have many connexions, and much of the scene continues to be laid there. The real heroine seems to us to be Maud Epperton, an impecunious damsel battered by many seasons, who is the black angel of the piece. An ineradicable, though no doubt inexcusable, fancy for black angels may be responsible for our liking her much better than Lady Baby (or Lady Frances Bevan, as her actual name is in the peerage of fiction). Lady Baby begins very well. Her scheme of "alphabet subjects," that is to say, of patiently trying a stranger with Athens, Miss Braddon, Crocodiles, and so on, till she hits the right one, is good fooling; and her unconventionality never in the least approaches—as unconventionality does constantly in novels and sometimes, we regret to say, in real life—anywhere near vulgarity. Her lover, Sir Peter Wyndhurst, who is thought to be a milksop and is a hero, deserves much commendation; and her father, Lord Kippen-dale, though slight, is good throughout. But her conduct to the said lover is not so much pretty Fanny's as silly Fanny's way, and is chiefly irritating. One of the causes or occasions of it, Laurence Carbury, a *blasé* and *ravagé* spendthrift of forty, is mere leather and prunella; and Lady Baby's brother Germaine, who falls in love with Maud Epperton and cuts himself adrift from her because he discovers she once told him a story, is as unnatural in his simplicity as Carbury in his Byronism. The introduction of an escaped panther reminds us too strongly of the immortal occasion when Pip, Miss Havisham, and Estella (or was it Pip and Estella only?) marched round the room with flags while the dogs ate veal cutlets; and all the business of the "Choughshire" copper mines (why follow a very silly practice of George Eliot's? why not say Cornwall?) is confused, theatrical, and ill-digested. Here we seem to be cursing *Lady Baby* roundly; but, in fact, its first volume is one of the most readable things we have recently come across, and there is interest and merit throughout. Perhaps it is Miss Gerard's ill-treatment of Maud that stirs our bile. It is not poetical justice which, for the sake of a mere fib or two (the just prerogative of her sex) condemns a very agreeable young woman, after a youth of penury, visiting, and a detestable aunt, to an age of soap-boiling husband. Let us hope that the soap-boiler and the foolish little Lady Baby both had the good feeling to die, and that Sir Peter and Maud "drew up together" after all.

A Heavy Reckoning ranks among the books in which, though there is no great fault to be found with them, we own that we find ourselves unable to take much interest. Something may be due to the irritating habit of giving English prefixes to foreign names. The whole scenery and the whole *dramatis personae* of *A Heavy Reckoning* are Swiss; yet we read of "Miss" Nordheim and "Mrs." Gersdorf, who, most absurd of all, has been "Lady Wally Ernsthausen." Considering

that this latter young lady's papa is Baron Ernsthause, it would have been difficult to make a richer muddle of error; and as these things necessarily occur on every page, they keep up the worry. "Lady Wally" herself, a kind of madcap, is the most attractive figure in the book; but it is all estimable enough, though, as we have said, not to us interesting.

Mrs. Macquoid's *Cosette* is one of those studies in the ordinary life of French or French-speaking countries in which the author delights, and which she executes very well. In *Cosette* the scene is Dinant and its neighbourhood, and a very nice scene too. The heroine has two lovers—one who is young and beautiful, the other who is a middle-aged *chef*. With a delicate feeling for those of the other sex who are not young and beautiful, even if they have not the honour or dishonour of being *chefs*, Mrs. Macquoid makes the young man false and not triumphant; the old one triumphant and true.

It is not usual for books to appear in "railway" form for the first time; and, therefore, we presume, though there is no other indication of the fact, and though we do not remember it in two or three-volume shape, that *Forestalled* has previously made its bow to the public. "The Double Forestalment" would, perhaps, be a more exact title; for the story (which is, indeed, a little improbable), goes to show that, whereas an old man forestalled a young one in securing not merely the hand, but the affections, of a girl, the young one forestalled the old in certain scientific discoveries. This is pleasant topsy-turvation enough; but Miss M. Betham Edwards has treated it at rather more length than it will bear. Our own moral—a base one doubtless—would be that, though there is not a stain on the honour of Nella, the young lady in question, it is neither wise from the point of view of Aphrodite nor from that of Pallas to admit into your household an "adopted brother" of your wife's who is much younger than yourself.

Mr. Dickens and Mr. Wilkie Collins are dead, more's the pity; but Mr. B. L. Farjeon is still with those who like a certain kind of story in which the one showed genius and the other talent. Of this kind of story it is difficult for the reviewer to say anything; for there is nothing but the story itself to talk about, and, if he does talk about it, both author and readers thirst for his blood. We can only say that we wish we had a dear uncle who went about with five thousand pounds in gold and notes handy. We would not kill him, or let him be killed; we would "cherish" him, as Mr. Thackeray avowed that he would do with an aunt of even less obvious attractions.

Mr. Vandam's translation from Henry Gréville, under the title of *A Noble Woman*, is a fair example of a rather difficult and extremely thankless class of work. Elegance Mr. Vandam does not attain unto; and perhaps elegance is not to be expected, as it was in the days when Carlyle and others "did" translations. Accuracy (which is too often lacking) is very fairly attained by him. As for the original, Mme. Durand never does bad work;

and, when she has Russian subjects (as here), seldom work that is not observed straight from the life.

GEORGE SAINTSBURY.

CLASSICAL SCHOOL-BOOKS.

Curtius' Griechische Schulgrammatik. By W. von Hartel.

Uebungsbuch zum Uebersetzen ins Griechische. By K. Schenkl.

Griechisches Uebungsbuch I. By W. Hensell.

Lateinisches Schulgrammatik. By A. Scheindler.

Lateinisches Uebungsbuch I. By A. Scheindler.

Lateinische Uebungssätze zur Casuslehre. By W. Eymmer. (Wien und Prag: Tempsky; London: Williams & Norgate.)

As a general rule, school books have a very limited interest for foreigners. One cannot exactly sit down and read them; one cannot adopt them in schools, for they are written in a different language; one cannot even translate them, for they are usually based on different educational systems. But the six Austrian school books named above deserve, perhaps, a brief notice, for they represent what is practically a new departure in Austrian classical education. How far this is due to Dr. von Gautsch, the energetic minister of education at Vienna, how far to the increasing interest in classical studies, visible in series like the *Wiener Studien*, we do not know. But it is pretty plain that, for some little time, Austrian scholars have been trying to improve their school books; and it may be worth while shortly to point out to English readers the chief features of their work. Some of these features will not seem very new or strange to English readers; on the contrary, here, as elsewhere, English editors, and still more English teachers, have anticipated much that is only just beginning to find a place in German and Austrian school books. And there is a good deal that is not exactly "new" matter in those school-books. The first of these features is an attempt to connect the different books together. That an exercise or a reading book should be based on a grammar is, of course, nothing new; but the writers mentioned above have gone further. Thus, Dr. Scheindler's Latin Grammar is intended to be an exact parallel to Dr. Hartel's Greek Grammar; and the agreement is so complete that, where the rules are the same for Greek and for Latin, the wording is also the same. Secondly, there is, in all these books, a definite effort to minimise the amount to be learnt. Dr. Hartel's revision of Curtius is, in some places, practically an abridgement. Dr. Scheindler has discovered, by the aid of statistics, that the supines and the passive future infinitive (*amatum iri*) occurs very rarely in the portions of classical authors usually read by beginners. He has, therefore, cut it out, inserting, instead of the supines, the perfect passive participle. So far as we know, he is the first writer who has actually done this, though English schoolmasters have not waited for Dr. Scheindler's statistics to forbid the use of *amatum* in ordinary prose, and to be very cautious in passing *amatum iri*. It is, however, decidedly more satisfactory to have the unusual forms removed from the print which beginners commit to memory. Thirdly, all the writers seem to agree in the view that the exercise must be based on the reading, though there seems to be some difference in method. One prints a number of stories in Greek of interesting contents, *à la* Sidgwick and Morice—only the contents would very often not interest an English boy—and then adds exercises which practically reproduce the original Greek. Another follows the plan of leaving this to the

teacher, who writes his own exercises on the "books" read in form. Both plans are well known in England, though the latter is far the commoner, and, we think, probably the better. Fourthly, and it is here that the German books before us most certainly excel the English, the requirements of philology are attended to. While we in England have been hesitating whether or not to adopt the new philology, and have, in general, refrained from doing so in our elementary books, Dr. Hartel has revised Curtius' Grammar, and accepted the latest results, so far as they are suitable for teaching purposes. There are many other points of detail which deserve notice in these books, but the four features indicated seem to us the main ones, on account of which we have noticed the books in the way we have done.

Xenophons Memorabilien. By A. Weidner.

Ausgewählte Gedichte des Ovidius. By H. S. Sedlmayer.

Demosthenes Ausgewählte Reden. By K. Wotke.

Schulcommentar zu Demosthenes's Staatsreden. By A. Baran.

Homer's Ilias in verkürzter Ausgabe. By A. Christ. (Wien und Prag: Tempsky; London: Williams & Norgate.)

These five texts proceed from the same publishers, and *mutatis mutandis* represent the same principles as the Grammars and Exercise Books noticed above. The texts have, in each case, been revised in accordance both with scholarship and common sense. Difficult or hopeless passages are omitted, and the whole so arranged as to be within a boy's capacity. The result is that, though one volume of notes has been given, notes are really superfluous. We should like to suggest to English teachers that it is quite possible for them to avail themselves of these cheap and well-printed texts, and thus avoid the evil which is said—not wholly without truth—to arise from the rather superfluous amount of help which editors generally give. We are sorry to see even one volume of notes among the books before us. Not that the notes are particularly bad, though they are hardly up to our standard. But we do not think that, with a carefully revised text, notes ought to be needed. We wish that English publishers would give us a few such books.

Passages for Practice in Translation at Sight. Part iv., Greek. By John Williams White. (Boston, U.S.: Ginn.) Prof. White, of Harvard, has realised and acted upon a fact which has insufficiently dawned upon us in England—the fact that, to get real advantage from a classical training, it is necessary to read the classical literature largely, freely, and at sight; not, of course, without grammatical training, but yet in a more literary spirit than is commonly adopted. For some reason or other, our English training fails in this. Ten or twelve years of Greek and Latin, with us, leaves even able youths scarcely competent to read these languages at sight. We need something more of Macaulay's way of reading classics, and modern languages too. Prof. White would achieve the object by much reading—reading aloud (Introd., p. xvi.)—of unseen passages from the best authors. The present volume is, we gather, chronologically the first, but intellectually the fourth. Part i. is to contain extracts from writers of the simpler Attic prose; part ii. will be devoted to extracts from Herodotus and Homer; and these two parts are for boys preparing for admission to Harvard. Part iii. deals with Lysias, Demosthenes, Plato, Homer, Euripides, and Aristophanes; while part iv., the present volume, omits Lysias, but adds to the "bill of fare" of part iii. Xenophon, Herodotus, Thucydides,

NOTES AND NEWS.

Sophocles, and Aeschylus, and, with part iii., is intended for preparation for "Second Year Honours" at Harvard. The reading aloud is to be tested eventually, but not normally, by the power of translating the piece on paper. The main use of the selections is to be oral—by question, hint, note, and exercise of memory and thoughtful conjecture. We should greatly like to hear the book worked by a skilled teacher on this plan. The extracts from Demosthenes are somewhat too scanty; we think the *De Corona* deserved to be drawn upon. Those from Plato are also too few to be adequate; but those from Thucydides (pp. 44-76) are excellent; and the four dramatic poets—Euripides, Sophocles, Aristophanes, and Aeschylus—are represented by interesting extracts. If, however, a chorus of Sophocles (pp. 121-2) is admissible, part of an Aeschylean chorus should surely appear—say, the Iphigenia episode in the first chorus of the *Agamemnon*.

Selection from the Greek Tragedians. By E. D. Stone. (Rivingtons.) Mr. Stone is of opinion that

"the drama, being the most complex and artificial presentment of human action, is for this very reason less fitted for immature intellects, especially when the difficulties of translation make it impossible to read more than a limited portion at a time. A boy likes a story, and is comparatively indifferent to the development of character."

There is much truth in this plea. A Greek play does hang heavy in the hands with beginners. A consciousness that a story was needful has caused the otherwise highly injudicious plan of practically beginning Greek with Homer, as we all did thirty years ago. But, after all, beginners, if carefully and pleasantly instructed, soon cease to be beginners. It is surprising to see how soon a boy of fair capacity will catch up the "note" of a character, and be interested in its development. Mr. Stone, however, has undoubtedly put together a number of interesting and stimulating passages from the three great Greek tragedians—five from Aeschylus, ten from Sophocles, twenty-two from Euripides. Notes are appended, at the end of the book, for each passage, with an exposition of the dramatic situation. For our part, we think Aeschylus, in narrative, easier than Sophocles, and should have inserted more than five extracts from his dramas—certainly one, if not more, from the *Agamemnon*, and part of the opening of the *Eumenides*. From Euripides, we think the *Iphigenia in Aulis* has been unduly neglected. The opening scene should certainly have been presented by an editor who does not shrink (see p. 118) from giving anapaestic passages. But the idea of the book is a good one, and the notes and introductions commendable.

Legends of Ancient Rome from Livy. By Herbert Wilkinson. (Macmillan.) We can heartily commend both the design and execution of this little book. It consists of selections from Livy, adapted to beginners by the omission of difficult passages and constructions, but still retaining the characteristics of the original. When contrasted with the arid and clumsy paragraphs of Eutropius, which we are sorry to find is used in High Schools for Girls, we can testify from experience that the forcible and rich style of Livy positively attracts children to the study of Latin. For what boy is there who would not burn to read on a section beginning "Aulus Postumius dictator, Titus Aebutius magister equitum." Our only complaint against the notes is that they are not sufficiently numerous; and there is a bad blunder in the Vocabulary in the rendering of *nepos*, from which it would appear that the Vocabulary has been (partly at least) compiled from the Fish Index.

MR. F. G. FRAZER, of Trinity College, Cambridge—whose wide learning is hitherto known only by his article on "Totemism" in the *Encyclopaedia Britannica*, and by stray papers in the *Transactions of societies*—will shortly publish with Messrs. Macmillan a work in two volumes, entitled *The Golden Bough: a Study in Comparative Mythology*. Mr. Frazer, we believe, is now in Greece, carrying out investigations on the spot for an elaborate edition of Pausanias.

MR. ANDREW LANG'S new book, *Old Friends: Essays in Epistolary Parody*, will be published in a few days by Messrs. Longmans. Some of the papers, but not all, have already appeared in the *St. James's Gazette*.

MR. W. HEINEMANN will shortly issue *Arabic Authors: a Manual of Arabian History and Literature*, by Mr. F. F. Arbuthnot, author of "Persian Portraits."

MESSRS. MACMILLAN have been encouraged by the success of their sixpenny edition of Charles Kingsley's novels to issue *Tom Brown's School-Days* in the same form, with the illustrations by Mr. Arthur Hughes and Mr. Sydney P. Hall. It will be ready in May.

THE next volume in the series of "English Men of Action" will be *Sir Henry Havelock*, written by Mr. Archibald Forbes.

MR. W. H. DAWSON, of Skipton—the author of "German Socialism and Ferdinand Lassalle"—has just finished a companion volume on *Prince Bismarck and State Socialism*, which will be published by Messrs. Sonnenschein & Co. in their series of monographs on social science.

MR. JOSEPH HATTON'S serial story, *By Order of the Czar*—which deals with Nihilistic plots, as well as with the persecution of the Jews in Russia—will be published in volume form by Messrs. Hutchinson & Co. in the course of April.

A new volume of essays by Mr. Edward Butler, author of "For Good Consideration," entitled *A Consideration of Gentle Ways*, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. SWAN SONNENSCHN & Co. will publish shortly a new book, entitled *New Life: Its Genesis and Culture*, by the authors of "Our Nurses, and the Work they have to do."

MR. FRANK MURRAY, of Derby, promises shortly two new volumes in his "Moray Library": No. XI., *Verses Essays*, by Mr. Reginald Brimley Johnson; and No. XII., *The Book Bills of Narcissus*, by Mr. Richard Le Gallienne.

MESSRS. GRIFFITH FARRAN & Co. propose to follow up their sixpenny reprint of the late W. H. G. Kingston's *The Three Midshipmen* with a uniform issue of *Peter the Whaler*.

THE first edition of the *Life of the Rev. J. G. Wood*, by his son, the Rev. Theodore Wood, published this week by Messrs. Cassell, has been already exhausted. A second edition is in preparation, and will be ready in a few days.

AT a recent meeting of the "Sette of Odd Volumes," Mr. Charles Holme, who lately accompanied Mr. Alfred East in his artistic tour in Japan, was elected president; Mr. Alexander Hollingsworth, of *Engineering*, vice-president; and Mr. John Lane, secretary. The latter has in the press a bibliography of the works of George Meredith, and is well known as a book-plate collector.

MR. JOHN GALWEY—for some years past with Messrs. Sotherton—has begun business as a new and second-hand bookseller in Garrick

Street, Covent Garden. He promises to pay special attention to bookbinding.

THE valuable library formed by the late John Lovell, editor of the *Liverpool Mercury*—which is particularly rich in Shaksperian literature—will shortly be sold. The catalogue contains a portrait, and a reprint of the obituary notice written by Mr. Hall Caine.

ON Tuesday and Wednesday of next week, Messrs. Sotherton will sell "portions" of two libraries, which are very characteristic of their English and French ownership. The English collection is that of Mr. James Sinclair, and consists mainly of first editions of Dickens and Thackeray and other moderns, and of books illustrated by Cruikshank, Rowlandson, Phiz. A curious entry is this (No. 260): "The Breton Glasses at Orleans, edited by Whiteley Stokes." The French collection, which is described as that of a baron lately deceased, is also largely composed of illustrated works; but these are the magnificent copper-plates of the last century, adorning large-paper editions of La Fontaine, Beaumarchais, Dorat, Retif de la Bretonne, &c.

AT the meeting of the National Indian Association on Monday next, March 31, at the Westminster Town Hall, Mr. Frederick Harrison will deliver a lecture on "Some Great Books of History."

AT the meeting of the Honourable Society of Cymmrodorion on Wednesday next, April 2, a paper will be read on "Welsh Place-Names," by Prof. J. E. Lloyd, of Aberystwyth, the editor of Hubert Lewis's *The Ancient Laws of Wales*.

PROF. JAGIO' of Vienna, has just edited, with a preface, a document interesting to all students of Slavonic history and philology. It is a *chrysobull* of King Stephen Urosh II., given in the year 1318 to a church dedicated to St. Stephen the Martyr, and was found by Prof. Vambéry in the old Seraglio at Constantinople. Prof. Jagio' tells us that great pains have been taken to make the copy exact, since this edition must supply the place of the MS. to Slavonic students, as the original will shortly be sent back to Constantinople.

THE sixth volume of the *Collected Writings of De Quincey*, just issued by Messrs. A. & C. Black, of Edinburgh, contains the famous series of essays (originally contributed to *Blackwood*) which treat of Homer and Herodotus, Cicero and the Caesars. It is curious that De Quincey, with all his pride as a Hellenist, was uniformly less happy in dealing with Greece than with Rome. But as regards the papers on the Caesars, we cordially agree with Prof. Masson's judgment that, despite all their defects, they form "perhaps the most vivid panoramic sketch of the imperial history to the found in our language." In these days of minute accuracy, it seems noteworthy that De Quincey's latest editor has not thought it worth while to provide accents to his Greek, nor even to correct his strange misquotation (p. 202):

"Exoriare aliquis nostrum de sanguine vindex."

WITH reference to the notice in the ACADEMY of last week of Mr. James Hogg's *Uncollected Writings of De Quincey* (Sonnenschein), a correspondent calls our attention to the fact that more of the papers than we then mentioned have previously been reprinted. Mr. Page, in his *Life and Writings of De Quincey* (1877), gave at length those on "Malthus's Measure of Value" and "Anglo-German Dictionaries," as well as the letter to the editor of the *Instructor* about his portrait. Still, this does not affect our main statement that Mr. Hogg has placed all lovers of De Quincey under an obligation, by bringing together in these two volumes a great deal (though not of the first importance) that was hitherto unknown.

WE have received the first number of the *Journal of the Scottish Mountaineering Club* (Edinburgh: The Darien Press), which has been founded on the model of the Alpine Club, "to encourage mountaineering in Scotland in winter [which apparently includes spring] as well as summer." Another rule declares that "the members of the club shall respect proprietary and sporting rights, and endeavour to obtain the co-operation of proprietors." In this connexion it is noticeable that the honorary president of the club is Cameron of Lochiel. This number of the *Journal* contains the address of the president, Prof. Ramsay of Glasgow; and several papers describing winter ascents.

THE FORTHCOMING MAGAZINES.

THE forthcoming number of *Mind* will contain an elaborate article by Dr. Henry Maudsley, on "The Cerebral Cortex and its Work," and an address on "The Progress of Philosophy," by Dr. James Ward.

THE April number of the *Art Magazine* will contain the first of two articles upon "Portraits of Robert Browning," written by Mr. W. M. Rossetti, whose acquaintance with the poet goes back for more than thirty-five years. The total number of portraits that have been lent for reproduction is twenty-one. The same number will also have an illustrated article on "Hameln, the Town of the Pied Piper," by Mrs. Katherine M. Macquoid.

MRS. ANDREW CROSSIE contributes to *Temple Bar* an article on "John Kenyon and his Friends," which is full of literary reminiscences of the early half of the century.

Scribner's for April will contain the second of the articles entitled "In the Footprints of Charles Lamb," with illustrations by Mr. John Fulleylove and Mr. Herbert Railton.

THE principal article in the forthcoming *Portfolio* will be a critical description of the work of Mr. Onalof Ford, with a full-page plate and minor illustrations.

In the April number of *Time* there will be articles on "Irish Literature," by Mr. Justin McCarthy; on "The Horses of the Pampas," by Mr. Cunningham Graham; and on "The Foreign Policy of Russian Tsardom," by Mr. F. Engels.

The *Art Review* for April and May will contain an historical poem, based on the story of Mary, daughter of King Stephen, from the pen of Mr. Compton Reade.

IN MEMORIAM.

SIR HENRY YULE.

"*Moriturus vos saluto.*"

Breathes his last the dying scholar—
Tireless student, brilliant writer;
He "salutes his age," and journeys
To the undiscovered country.

There await him with warm welcome
All the heroes of old story—
The Venetians, the Ca Polo,
Marco, Nicolo, Mappeo,
Odoric of Pordenone,
Ibn Batuta, Marignolli,
Benedict de Goës—"seeking
Lost Cathay and finding heaven."
Many more whose lives he cherished,
With the piety of learning;
Fading records, buried pages,
Falling lights and fires forgotten,
By his energy recovered,
By his eloquence rekindled.

"*Moriturus vos saluto.*"

Breathes his last the dying scholar,
And the far-off ages answer:
"Immortales te saluant."

D. M.

MAGAZINES AND REVIEWS.

WE have to welcome the first number of *Folk-Lore: a Quarterly Review of Myth, Tradition, Institution, and Custom* (David Nutt), incorporating the *Archæological Review* and the *Folk-Lore Journal*, which latter succeeded the *Folk-Lore Record*. From the sub-title, as well as from the editorial note, it appears that a distinct attempt is being made to extend the definition of "folk-lore"—a word itself little more than forty years old—so as to include what is called "institutional archæology," further explained as the study of "the origin and development of institutions other than those brought into existence by the direct action of the State." It happens that the subject of the most notable article in the present number can hardly be brought within even this elastic definition. This is Prof. Ridgeway's paper on "The Greek Trade-Routes to Britain," in which he subjects to careful criticism the fragmentary evidence that has come down to us in Strabo, &c., and on many points opposes the views of Mr. Elton. His general conclusion is that there were two trade routes between Massalia and Britain. The first passed across France to Corbilo, at the mouth of the Loire, and thence by sea round Brittany to the Isle of Wight, which is the Ictis of Diodorus Siculus, the Vectis of Ptolemy, the Mictis of Pliny. The other route was northwards to the Straits of Dover. Elaborate arguments are adduced to prove that the former was the earlier route, the most ingenious being that derived from the evidence of coins. The entire paper is eminently worth reading, even though all its conclusions may not be accepted. For the rest we must be content to mention Mr. Andrew Lang's presidential address to the Folk-Lore Society; the first instalments of two papers—"Magic Songs of the Finns," by the Hon. J. Abercromby, and "Legends from Torres Straits," by Prof. A. C. Haddon; an excellent summary of recent research on Teutonic mythology, by Mr. F. York Powell; and a carefully compiled bibliography. The tabulation of folk-tales is also continued. The Notes and News give promise of some interesting publications, both in future numbers of the review and also in independent volumes.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARRIÈRE, M. L'œuvre de H. de Balzac. Paris: Calmann Lévy. 7 fr. 50 c.
BLOCH, Maurice. Les progrès de la science économique depuis Adam Smith. Paris: Guillaumin. 16 fr.
D'ALBEGA, A. Les établissements français du golfe de Benin. Paris: Baudouin. 6 fr.
GONCOURT, Edmond de. Les soirées du XVIII^e siècle. Mémoires. Paris: Charpentier. 3 fr. 50 c.
HENNEQUIN, E. Etudes de critique scientifique. Quelques écrivains français. Paris: Didier. 3 fr. 50 c.
MITTHEILUNGEN aus den orientalischen Sammlungen der k. k. Museen zu Berlin. 2. Hft. Berlin: Spemann. 2 M.
QUALLSCHRIFTEN für Kunstgeschichte. Neue Folge. 3. Bd. A. A. Firalet's Tractat über die Baukunst, nebst seinen Rührern v. der Zeichenkunst u. den Bauten der Medici. Zum ersten Male hrsg. u. erklärt v. W. v. Oettingen. Wien: Graessner. 14 M.

THEOLOGY, ETC.

- HOCHART, P. Etudes d'histoire religieuse. Paris: Thorin. 8 fr.
LIBER, Jeremias. Textum masoreticum accuratissime expressit etc. S. Baer. Praefatus est edendi operis adjutor F. Delitzsch. Lipsig: Taubnitz. 1 M. 50 Pf.

HISTORY, LAW, ETC.

- BENCKER, M. Der Anteil der Perle an der Kunstschiffsterei der Alten. Leipzig: Fock. 1 M. 80 Pf.
BERNSTEIN, E. Die juristische Persönlichkeit der Behörden. Freiburg-L.-Br.: Mohr. 2 M. 80 Pf.
CAUER, F. Paroien u. Politiker in Megara u. Athen. Stuttgart: Kohlhammer. 2 M.
CHUTE, la, des Alcompra: résumé de l'histoire diplomatique de l'annexion de la haute Birmanie, 1824-1836. Paris: Challamel. 4 fr. 50 c.

- DAUDET, E. Histoire de l'émigration: Ooblets 1789-1793. Paris: Kolb. 6 fr.
DELOUME, Ant. Les manieurs d'argent à Rome. Paris: Thorin. 8 fr.
FABRICIUS, E. Theben. Eine Untersuchung über die Topographie u. Geschichte der Hauptstadt Boeotiens. Freiburg-L.-Br.: Mohr. 1 M. 60 Pf.
FAYE, J. de la. Histoire du général de Sonis. Paris: Bloud. 4 fr. 50 c.
GÜTZINGER, E. Statthalter Bernhard v. Walenstadt, der Barde v. Riva. Hrsg. vom histor. Verein in St. Gallen. St. Gallen: Huber. 2 M.
HAMMEL, E. Histoire du règne de Louis-Philippe. T. 2. Paris: Jouvet. 8 fr.
RASPOLL, A. Le Maréchal Randon (1795-1871), d'après ses mémoires et ses documents inédits. Paris: Firmin-Didot. 8 fr. 50 c.
SVONOSOV, J. N. Numismatique de la Grèce Ancienne. 1^{re} partie. Description de monnaies, histoire et description des villes. Athens: Beck. 83 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- KORSCHNER, E., u. K. HEIDNER. Lehrbuch der vergleichenden Entwicklungsgeschichte der wirbellosen Thiere. Specieller Thl. 1. Hft. Jena: Fischer. 7 M.
MÜLLER, J. L'chenes epiphylli novi. Basel: Georg. 2 M. 50 Pf.
MÜNSTERBERG, H. Beiträge zur experimentellen Psychologie. 3. Hft. Freiburg-L.-Br.: Mohr. 2 M.
NIEDZWEDEK, J. Beitrag zur Kenntnis der Salzformation v. Wieliczka u. Bochnia, sowie der an diese angrenzenden Gebirgsglieder. IV. Lemberg: Mikulowski. 2 M. 40 Pf.
RECHEN, A. Untersuchungen über die versteinerten Fluvialgeschlebe d. norddeutschen Flachlande. 1. Stück. 8. Lfg. Berlin: Springer. 20 M.

PHILOLOGY, ETC.

- ALFARAB'S philosophische Abhandlungen aus Londoner, Leidener u. Berliner Handschriften. Hrsg. v. F. Dieterici. Leiden: Brill. 5 M.
ROSENHAGEN, G. Untersuchungen über Daniel vom Bihendingen Th vom Stricker. Leipzig: Fock. 2 M.
SCHAU, R. De formulae quas poetas graeci in conclusionibus orationis directae poeuerunt. Königsberg: Koch. 1 M.
SCHULTZ, F. Die Ueberlieferung der mittelhochdeutschen Dichtung "Mal u. Bealio." Leipzig: Fock. 1 M. 50 Pf.
SCHWABE, E. Aetli Dionysii et Pausaniae attoliterum fragmenta. Accedunt fragmenta laica rum rhetoriorum apud Eustathium laudata. Lipsig: Dyk. 12 M.
TRAUTWEIN, P. De prologorum Plantinorum indole atque natura. Berlin: Habelsch. 1 M. 30 Pf.
URBAT, R. Beiträge zur Darstellung der romantischen Elemente im Latein der Historia Francorum d. Gregor v. Tours. Königsberg: Koch. 1 M.
WOSIDLO, R. Imperativische Wortbildungen in Niederdeutschen. 1. Th. Leipzig: Fock. 1 M. 20 Pf.

CORRESPONDENCE.

MICTIS.

Settlington, York: March 2^d, 1890.

In his essay on "The Greek Trade Routes to Britain," in the current number of *Folk-Lore* (David Nutt), Prof. Ridgeway has given some good reasons for identifying Vectis, which indubitably denotes the Isle of Wight, with the island of Mictis, mentioned in a passage of Timæus, quoted by Pliny. He conjectures that the reading "Mictis" is the blunder of a transcriber. How the blunder arose can, I think, be easily explained. Pliny doubtless made his notes, or even the rough copy from which his work was transcribed, in the old Roman cursive, which we know chiefly from the business memoranda of the Pompeian banker, L. Caecilius Iucundus, which were discovered in 1875. In this Roman cursive "Mictis" and "Vectis" would be almost undistinguishable. The letter *m* would be represented by three separated and nearly vertical strokes, and *i* by one. The letter *v* would be represented by two such strokes, and *e* by two more. Thus *Mi* would be written *|||* and *Ve* *||||*. Hence Pliny, in referring to the cursive notes he had made from Timæus, could easily misread "Mictis" for "Vectis."

In the modern German cursive script, which curiously reproduces some of the ambiguities of the old Roman cursive, *ve* might easily be mistaken for *mi*, save for the diacritical signs over *u* and *i*, which are of comparatively recent introduction.

As the Britons paddled their coracles to "Mictis" from Cornwall, or more probably

from Devon, in six days, and supposing they were able to paddle eighteen or twenty miles a day, the Isle of Wight would suit the conditions better than any other island that has been proposed; while the distance from the Isle of Wight to the nearest point of the French coast is only about half the distance from St. Michael's Mount.

ISAAC TAYLOR.

CHAUCER'S REFERENCE TO DIOGENES.

Cambridge: March 24, 1890.

In my edition of Chaucer's *Minor Poems* I was unable to give the source of Chaucer's reference to Diogenes in the poem of "The Former Age," st. 5. But here it is:

"Diogenes tyrannos et subversores urbium, bellaque vel hostilia vel civilia, non pro simplid victu clerum promorumque, sed pro carnibus et epularum delictis asserit excitari."—Joh. Salisburienſis, *Polarisations*, lib. viii., c. 6.

I find, too, that John of Salisbury copied this (changing *subversiones* into *subversores*) from Jerome's Epistle against Jovinian, lib. iii.

WALTER W. SKEAT.

CANYNGE AND ROWLEY.

City Library, Bristol: March 27, 1890.

As Prof. W. Skeat remarks in his letter (*ACADEMY*, March 22), that he is "open to correction" in point of his animadversions on Chatterton inconsistently, as he thinks, representing William Canynge, the builder of St. Mary Redcliffe, as both merchant and priest, I may say that Chatterton was correct.

Canynge, tired of worldly affairs, was ordained acolyte, September 19, 1467. He shortly after became deacon; and on April 16 in the following year was consecrated priest, his first mass being sung at St. Mary Redcliffe. He subsequently became dean of the college of Westbury-on-Trym, two miles north of Bristol, which college he helped to rebuild. In the church of Redcliffe are, as described by Camden, two recumbent monuments to his memory, one representing him as merchant and the other as ecclesiastic.

As respects Rowley, he was not a priest, but merchant and sheriff of Bristol. This Thomas Rowley, the chief member of the family, died on January 30, 1478; and in the nave of St. John Baptist's Church, whose spire stands above the remaining porticullised gateway of Bristol, is a brass to his memory and that of his wife. There is no account of any priest or poet of that name connected with Bristol churches, and the Rowley of Chatterton was Chatterton himself (see *Bristol, Past and Present*, Nicholls & Taylor, Vol. II.).

JOHN TAYLOR.

St. Bede's, College, Manchester: March 18, 1890.

Prof. Skeat, while raising the question whether William Canynge, of Bristol, was or was not a priest, asks:—"Was it usual for priests to know their own business so badly that they were in the habit of appointing chantry priests to pray for their souls?" No doubt Prof. Skeat has other and better grounds for his hypothesis; but the above words seem to imply some slight misapprehension of the work of the chantry priests. The office of the chantry priest was undoubtedly, as Mr. Skeat says, "to pray for souls." But this prayer for souls, in the vast majority of cases, included a whole set of definite and daily duties. It usually meant a definite work to be done at a definite place and at a definite time. For instance, it required the priest to offer his Mass for certain souls (their "good estate" if living,

their "repose" if departed thence) at a given altar, in some cases at a given hour each day of the week. In ordinary circumstances a priest could offer but one Mass each day, and if this Mass were offered in fulfilment of an obligation—such as to pray for certain specified souls—it could not be devoted simultaneously to any other purpose or "intention." Thence priests having cure of souls, and bound by the fact to offer their Mass on all Sundays and holidays for the good of their parishioners, would be debarred in most cases from accepting chantry work, by which their Mass would be demanded for a different and limited intention. Then it is to be remembered that chantry work not only claimed the Mass of the chantry priest for the purpose of the chantry, but often laid under contribution a fair portion of his day by requiring him to say the Office of the Dead, the *Placebo* and *Dirige*, and the *Commendations* which figure so frequently in the wills and deeds of the thirteenth, fourteenth, and fifteenth centuries. It will be readily understood that to discharge such obligations at a given place and hour daily constituted a tie upon residence and a drain upon time which many of the clergy, engaged in higher and wider spheres of usefulness, would find to be incompatible with the duties of their benefice. Any priest so placed wishing to found or fill a chantry would very naturally look about for some "convenient preste," as some of the old deeds express it, to undertake the post. His doing so surely need not bring with it the suspicion that "he knew his own business badly" any more than the fact of employing a secretary need imply that the employer is illiterate. A host of learned bishops—such as William Wyckham of Winchester, William Booth of York, de Kilkeny of Ely; Stapledon of Exeter; Winchelsey of Canterbury—founded chantries in which priests were to offer and pray for their souls. Booth even composed the Collect to be used for his own chantry.

As to Prof. Skeat's question whether the majority of chantry priests were not usually appointed by laymen, the answer, I take it, will probably be found in the negative. Would not the Canon Law which obtained in England require that all chantries founded *per modum tituli* should be filled either by collation by the bishop or by his institution on the presentation of the founder? The constitution of Winchelsey and the gloss of Lyndwood also seem to imply the working of the common law of the Church by the words "*post admissionem*." An exception to this arrangement would be found in chantry foundations known as "mercenary" (see Ferrari's *Bibliotheca Canonica*, Capellania); but these would form, I presume, but a very small part of the English chantries.

J. MOYES.

P.S.—Is the William Canynge to whom Prof. Skeat refers the same who is buried in St. Mary Redcliffe's, Bristol, and whose effigy is given in Rock's *Church of our Fathers*, Vol. II., p. 58? If so, would not the dress, and especially the stole, be evidence of his priesthood?

A LEGEND OF ABRAHAM.

London: March 25, 1890.

It is possible that the legend cited by Mr. Whitley Stokes has had even a more extensive journey than from Palestine to Ireland. The episode of "Strong, Stronger, Strongest," as I have ventured to call it, is found in Indian fable apart from any theological reference. Thus, in what is most probably the Indian original of the fable of "The Cat turned into a Maiden," a Brahmin who has changed a mouse to a maiden determines to wed her to the most powerful being he can find. The sun confesses

that the clouds can obscure him, *the clouds that winds disperse them*, the winds that mountains can withstand them, and finally the mountain confesses inferiority to the mice that burrow in its vitals. So the maiden marries the ridiculous mouse, and the moral of that is, "Nature will out." In a Jewish legend about Abraham, also quoted by Beer (*Leben Abrahams*, p. xi. and note 92), this fable is utilised in a discussion between Abraham and Nimrod; fire should not be worshipped because water can quench it, nor water because the clouds can carry it, *nor the clouds because the winds bear them*, nor the winds as even man can withstand them. The general idea of the two legends is the same, and much of the detail, so that there is every probability that the two are historically connected, especially as we know that the Indian fable reached Greece as early as 400 B.C., being then quoted by the dramatist Strattis (Meineke *Frag. Com.* 441 cf. my *Aesop* pp. 28, 97, 101). I have shown in my *Aesop* that there was an earlier influence of Indian fable in Jewish literature to which I attribute the remarkable Indian parallels of Proverbs xxx. The further amplification in the particular legend quoted by Mr. Stokes bears the stamp of theological systematisation.

As regards the question whence the Irish monk got his reference to the story, we may at once dismiss the idea, I think, of its being due to any mediation of Jews so early as the seventh century; their influence came later. I am unable to guess what Dr. Schiller Szinessy was thinking of in tracing the story among Western Jews so early as the fifth century. There is an Italian Hebrew version of Josephus known as "Josippon," but this is usually dated about the ninth or tenth century.

On the other hand, Latin versions of Josephus were favourite reading in the scriptoria of cathedrals and monasteries. In England at any rate scarcely a single early book-list is without a Josephus. It was from the Latin Josephus, for example, that William of Newbury got the fine speech that he puts in the mouth of the Jews of York *sub anno* 1190.

JOSEPH JACOBS.

[In Mr. Whitley Stokes's letter in the *ACADEMY* of last week, p. 207, col. 2, last line, for "Anecdota" read "Analecta."]

THE CLAIMS OF HOBBS TO THE DARWINIAN STRUGGLE FOR LIFE.

La Nouvelle Revue, Paris: March 21, 1890.

No sooner had Darwin succeeded in getting the scientific world to accept the evolution theory than people proceeded to search through their libraries with a view to discover Darwin's precursor, and from Lamarck, Goethe, and Darwin senior went back to Aristotle. Now that this historical work has been accomplished for the theory in general, men are beginning to do the same for the Darwinian theory of the struggle for life, that all-important factor in the development of organised matter. Would you allow me to use the columns of the *ACADEMY* to make good the claims of Thomas Hobbes, the great logician who, with unexampled vigour, applied the deductive method of geometry to philosophical thought?

Hobbes, like a true geometer, begins by laying down two axioms: (1) Nature hath made men equal in the faculties of the body and mind. (2) Nature gives to every man the right to all things. Each man hath by the right of Nature the liberty to use his own powers, as he will himself, for the preservation of his own nature—that is to say, of his own life; and, consequently, the liberty of doing anything which in his own judgment and reason he shall conceive to be the aptest means thereunto.

These two axioms once established, Hobbes goes on with iron logic to draw deductions therefrom; and, having surveyed the wild desires and passions of men, whose fiercest actions "are no sins, there is no law that forbids them," he arrives from deduction to deduction at the establishment of justice and civil peace. Chapters i. and ii. of *De Cive*, and xiii. and xiv. of Part I. of *Leviathan*, form one of the finest pieces of reasoning in existence, and an admirable example of the deductive method of logic in vogue during the seventeenth and eighteenth centuries. I am sorry to have to detach separate passages from the context, but I am compelled to do so in order to enable the reader at a glance to judge of the claims of Hobbes.

From the equality of ability, says Hobbes, arises equality of hope in the attaining of our ends. And, therefore, if any two men desire the same thing, which, nevertheless, they cannot both enjoy, they become enemies. So that in the nature of men we find three causes of quarrel—first, competition; secondly, diffidence of one another; thirdly, glory, i.e. every man looketh that his companion should value him at the same rate he sets upon himself. The first maketh men invade for gain; the second for safety; the third for reputation. Hereby it is manifest that every man is in perpetual war against every man—force and fraud being in war the two cardinal virtues. To this war of every man against every man this also is consequent, that nothing can be unjust. Every man is in continual fear and danger of violent death; and the life of man is solitary, poor, nasty, brutish, and short. The savage, having no government at all, lives in that brutish manner.

After having conducted us from theorem to theorem to this terrible consequence of the struggle for life, resulting from men's equality, Hobbes, with a no less inflexible logic, leads us to civil peace.

Nature giving to every man, says he, the right of doing what he thinks best for his own preservation, and men in war having a right to everything, even to one another's bodies, there can be no security to any man, how strong or wise soever he be; so every man is compelled to seek peace and use all helps and advantages of war. But in order to endeavour peace, he must lay down this right to all things, and be contented with so much liberty against other men as he would allow other men against himself; for men, being equal, will not enter into conditions of peace, but upon equal terms. So, to obtain peace, man limits his own liberty to all things, and passeth away his right; he transfers it to other men, who do the same by him. The mutual transferring of right is that which men call *contract*. When the covenant is made, not only is peace obtained, but *mine* and *thine* are introduced, and then justice makes its appearance. Because, as Locke says:

"Where there is no property there is no injustice is a proposition as certain as any demonstration in Euclid; for the idea of property being a right to anything, and the idea to which the name injustice is given being the invasion or violation of that right."—(*Essay on the Human Understanding*, Book IV., chap. iii., sect. 18).

A century after the publication of the *Leviathan*, Giambattista Vico, so justly called "the father of the philosophy of history," developed in his *Principi di Scienza Nuova* the same propositions as Hobbes:

"La legislazione considera l'uomo qual è, per farne buoni usi nell'umana società, come della ferocia dell'avarizia, dell'ambizione che sono li tre vizi che portano a traverso tutto il gener umano; ne fa la milizia, la mescolanza et la corte; e al la fortezza, l'opulenza e la sapienza delle Repubbliche; e di questi tre grandi vizi, i quali certamente distruggerebbero l'umana generazione sopra

la terra, ne fa la civile felicità."—(*Degli Elementi*, § 7, ed. di Ferrari, Milano, 1836.)

Hobbes had too great an influence in the formation of modern ideas for us to believe that Vico was ignorant of his works. Of all the modern philosophical historians he is the one who best understood Hobbes; and to understand a man as Vico understood Hobbes is to equal him.

FERGUS.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 30, 4 p.m. South Place Institute: "The Miniature States of Europe," by the Rev. John Verschoyle.

7.30 p.m. Ethical: "Count Leo Tolstoy: his Ideal and Doctrine of Happiness," by Mr. Herbert Rix.

7.30 p.m. Toynbee Hall: "Great Teachers—Savonarola," by Mr. C. A. Roberts; "Some Great Books of History," by Mr. Frederic Harrison.

8 p.m. Aristotelian: "The Philosophy of Herbert of Cherbury," by Mr. H. W. Blount.

8 p.m. Society of Arts: Cantor Lecture, "Some Considerations concerning Colour and Colouring," III., by Prof. A. H. Church.

TUESDAY, April 1, 8 p.m. Civil Engineers: "Barry Dock and Railways," by Mr. John Robinson.

8.40 p.m. Zoological: "Further Remarks on the Fauna of the Solomon Islands," with Photographic Illustrations, by Mr. C. M. Woodford; "Contributions to the Study of *Heloderma ssp.*," by Dr. B. W. Shufeldt; "A New Species of Deep-Sea Fish from the Cape (*Lophotes fukui*)," by Dr. A. Günther.

WEDNESDAY, April 2, 7 p.m. Entomological: "The Classification of the Pyralidae of the European Fauna," by Mr. Edward Meyrick; "A Catalogue of the Pyralidae of Sikkim," collected by the late Otto Müller and Capt. H. J. Elwes," by Mynheer Pieter C. T. Snellen; "Certain Species of Ocotonidae of the Section Goliathidae," by Prof. J. O. Westwood.

8 p.m. Gymnædion: "Welsh Place-Names," by Prof. J. E. Lloyd.

8 p.m. Elizabethan: "The Shakespearian Apocrypha," by Mr. Frank Payne.

THURSDAY, April 3, 8 p.m. Linnean: "The Morphology of the Gallinaceae," by Prof. W. K. Parker.

8 p.m. Chemical: "The Hydrosulphides," by Mr. H. Pierson.

8 p.m. Mathematical: "Some Groups of Circles connected with Three given Circles," by Mr. E. Lechian.

SCIENCE.

The Critical Philosophy of Immanuel Kant.

By Edward Caird. In 2 vols. (Glasgow: MacLehose.)

At last we have in English a critical exposition of the Critical Philosophy of Kant which, for thoroughness and ability, can hold up its head before any similar attempt in other languages. Twelve years ago Prof. Caird gave to the world an account of the *Kritik* of Pure Reason, which occasioned more than one controversy. The present work, which in length is more than twice the earlier book, is the result of reflections during these years on the difficulties thus suggested, and covers the whole ground of Kant's "critical" investigation into the principles of science, morals, law, art, and religion.

The outsider in philosophy may perhaps wonder at the present profusion of study on Kant, and some of the more ardent students of philosophy themselves may be heard suggesting that original work is more urgently needed than historical criticism. There is much truth in this. Yet the Critical Philosophy is a fortress at once too important and too doubtful to be safely left unattended to in the rear. Kant blocks the way. The cry to "return to Kant" was raised at first by those who, distasteful with more recent philosophical developments, pointed to him as a bulwark alike against the assaults of materialism and the extravagances of the high *a priori* road. Unfortu-

nately for these advisers, a closer examination of the ideal standard they set up showed that it was not so perfect as had been assumed. Real or alleged inconsistencies were pointed out in the several canonical books constituting the modern philosopher's Bible. Each of the three chief *Kritik* was by different judges pronounced the key to the whole system. Nor was that all. The first of the three *Kritiken* had appeared in two editions separated by a six years' interval. Half a century later a division of opinion, never altogether silent, burst out with energetic affirmations of the superior merit of one or other of these editions, and of their decided divergence. Lastly, minute inspection tended to suggest a view that, whichever edition was made authoritative, the first *Kritik* was far from being a homogeneous whole, and included passages from inconsistent standpoints.

In these and other difficulties philology reveals, to the consequent risk of subordinating the study of philosophy to a question of words and names. Prof. Caird's work is in the way of recalling philology to its position of pioneer and explorer. It may be laid down that all limitation of Kant's philosophy to one book or part of a book is in the first instance an arbitrary and unfair step, characterising the critic rather than expounding his author. The critic should, on the contrary, rise above divisions which to the author seemed insuperable, and detect a unity which, because unintended, did not fall within his ken. In the case of Kant, one may go too far in the way of marking off one period as absolutely *the* critical period. The critical spirit is not a sudden birth of 1770 or 1781; for from his very beginnings Kant is bent on getting behind the oppositions of doctrine to the presupposition of common truth, and up to the very last his critical spirit is subdued to lapses into dogmatic prejudice. Nor was the critical spirit the creation of Kant. For all modern philosophy had been in its measure criticism; it had sought to be, what Kant called, transcendental—i.e., to discover the original source from which the details and opposition of common beliefs and ideas could find their explanation, and, if need be, correction. Nor did criticism die with Kant. The movements which for the time he held in unity continued to live and spread after him.

It is one merit of the present work that it conceives its task in this comprehensive measure. If Kant is to be understood as an historic phenomenon, he must be studied in the light of his successors no less than of his predecessors. Prof. Caird has naturally little sympathy with the outcry that bids us ignore Fichte, Schelling, and Hegel, if we are to give an unvarnished interpretation of Kant. In many ways, no doubt, these thinkers represent a reaction against him; in many more they inherit and propagate his spirit. To follow Kant in solemnly cutting off Fichte from among his disciples is to be in danger of making Kantism a mere incident of history. Perhaps this is a matter for Germans. It is more to the interest of English students—*sua si bona norint*—that Prof. Caird does not perplex them with parallels to Mr. H. Spencer or polemical references to Mill. A calmer reading of both sides has taught that Kant is in one way too far removed from Mill to be usefully compared with him, while in prin-

ciple there often prevails between them a remarkable harmony. Even more important for the historical point of view is it that the reference of Kant's work to Hume has been toned down to due proportion. The shock to dogmatic slumber, about which so much has been written, came more from the spirit, so to say, than from the letter of Hume. Kant's problems, as he felt, touched and crossed those of Hume; but they were by no means the same, and the answer he gave to his own questionings would need a good deal of readjustment before it could be set forth as a reply to Hume's sceptical doubts. In these matters the historian of to-day has, far better than Kant had, the data in his own hand. He need not accept as a revelation impressions proceeding, as many of Kant's historical appreciations did, from very indirect acquaintance with earlier philosophers.

But if the outsider ask, "What precisely in plain language is Kant's value for the problems of modern thought?" he will hardly find the answer he wants from these two volumes. Attempts to sum up in a succinct popular statement the net result of Kant's lucubrations generally issue in a colourless paraphrase of the agnostic creed. At any rate, no such formulae as may be glibly retailed over an examination table need be sought here. If Kant is to be of real use, the student must be content for a while to think in his language, to don the philosophical wig of the period, to move about in the intellectual dress of the age of the great Frederick. We must walk warily among the antiquated forms of last century's thought, and be prepared for sober and often tedious work before we can master its value. Hence the very thoroughness of Prof. Caird's researches and discussions will keep them closed to any but a scholarly and patient reader. Every page of the book bears witness to the author's metaphysical acumen, his penetrating observation, the massive resources of his philosophical knowledge. But there are few of those brilliant and striking passages which arrest the reader, and invite him to feel at home. Chapter after chapter rolls him on from deep to deep, and very rarely indeed does an individual image or illustration break in upon the gray uniformity of general terms and on a stern simplicity worthy of Kant himself. There are, it is true, halting-points, at which a general outlook appears to be vouchsafed. But if the reader imagines that now the prospect will show itself freed from the confusions of detail, he will soon find his mistake. Prof. Caird never assumes the post of showman or cicerone to his hero. Rather he identifies himself with Kant, endeavours to think Kant's positions and steps over again, but to think them out more completely in the light of subsequent history and a maturer reflection. And he expects his readers to follow with their own exertions in his track. If he teaches, they must learn, and not merely open their mouths to bolt the morsels of intellectual food.

One conclusion will, perhaps, impress itself even on those who fail to grasp every word. And that is that the Kant whom they feel around and beside them, even when they barely discern his form, is not exactly what the legends of their speculative infancy had led them to expect. The old mysteries of

transcendental ego, synthetic unity, categorical imperative, *a priori*, and intuition, though they still trouble the untutored mind, have lost their terrors and also their vague promises. Kant can no longer be to us, like some strange white man among barbarians, either a wondrous deity of life or a demon of evil. He sinks down or rises up into more reasonable proportions. If he still has a Cant of his own (to revive the old play of words), he serves to clear away another Cant adhering to our insular modes of thought. His value lies in that criticism which he seems so superfluously to arrogate as his speciality. And that is found, not in isolated parts of his work, which are liable to dogmatism and which do not escape the risks of self-contradiction, nor even in the *tout ensemble* as a system of dogma; but in what Prof. Caird calls the "transcendental regress," the up-lifting of all questions into a region where opposing schools may recognise a certain reasonableness in each other—a region not of compromise by surrender of equated eccentricities, but of fuller lucidity, where controversy loses its blindness, and therefore its vehemence and inutility. But the pathway of criticism is not the highway of science; and it need excite no surprise that even Kant himself is unable to maintain his unsteady position on the ridge-way of knowledge. "At each step in Kant's work there is the possibility of a twofold interpretation of it" (ii. 153). In other words, the prepossessions of dogmatism are at every step overcoming and obscuring the single-minded spirit of criticism.

"The error of the ordinary view of things," says Prof. Caird (vol. i., p. 193),

"is seen to lie in this, that it takes the object as a thing in itself apart from, and unrelated to, intelligence. It is this error, the error of what we may call a natural abstraction, which gives rise to all the difficulties and antinomies previously spoken of [i.e., the contradictions between the world as perceived by sense and as conceived by intellect], for they all originate in the attempt to treat as a *res completa* what is not really a *res completa*. In order, therefore, to solve these antinomies, what we require is, first of all, to recognise the abstraction which such an attempt involves. What we at first take for the thing in itself is a phenomenon or existence for another—i.e., for the self; and, on the other hand, when we have recognised it to be a phenomenon or existence for another, we have begun to apprehend it as a noumenon—i.e., as what it really is in itself. The recognition that consciousness is a necessary element in all that is for it, and that existence is essentially existence-for-a-self, is at once the discovery that the object of knowledge is phenomenal, and it is the discovery of the noumenon of which it is phenomenal. For to recognise that all existence is existence for a self is to adopt a principle the natural outcome or complement of which is the doctrine that all existence is the manifestation of a self. This is in a sense to invert the use of the conception of noumenon and phenomenon, which we find in Kant; but it will be one of the objects of this book to show that it is in this inversion that we discover the essential meaning of Kant's work."

It would be easy to give a superficial censure of such an attitude. It is painful, so it might be said, to see the aged Kant led up again and again to take a final step which he resolutely declines to make; asked to put himself firmly in the standpoint which he

admits thought forces us to assume; compelled to accept that enthusiasm (*Schwärmerei*) and mysticism against which he always turns his mild appealing "as if." But, if the true lesson of history is in its development, Prof. Caird is right in holding that "the Kantian conception of Nature as that which exists *for* spirit will lead us directly to the Hegelian view that it exists only as the manifestation of spirit" (ii. 90). "The ultimate aim of criticism is to settle the possibility of an idealistic interpretation of the universe" (i. 44); to justify "idealism, in the sense that every intelligence contains in it the form of the universe, and that, therefore, all knowledge is but the discovery of that which is already our own, the awaking of a self-consciousness which involves at the same time a consciousness of God" (ii. 128). Such an attitude implies at every step a modification of the Kantian formulae. Thus, the ideality of space and time must be taken to mean that "they have no reality except as elements in the life of a conscious being, which cannot return to itself except as it opposes itself to an objective world in space and time" (ii. 93). The "transcendental regress" does not carry us behind experience to a something anterior. It always remains within the bounds of consciousness, and never gets back to a mere *given* something; and the drift of the entire argument is to show that "we are guided in the whole process of experience by the idea of an object to the complete determination of which we are continually approximating," that the thought of a totality, "within which experience grows," is the presupposition of all our efforts to determine objects of knowledge. This point of view similarly shows us that the "categories" and "principles of understanding" are only stages bringing out by degrees more clearly that the unity of the object with itself as a perceptive object ultimately involves its unity with all other objects, and with the mind that knows it. It shows us that, instead of sense, understanding, and reason being in juxtaposition, the very possibility of what is called sense-perception refers us to understanding, and that again hands us on to reason; and it shows that the beginning of the *Kritik* of Pure Reason is rightly interpreted only when the criticism of Practical Reason discovers that the principles of experience imply a "rational certitude," a consciousness which limits experience. Thus the highest altitudes of science throw light upon the lowest; nature as a whole requires spirit to explain it; "even matter itself cannot be understood except as an element in a spiritual world"; and the whole inorganic world cannot be adequately conceived without the organic. The ordinary mechanical philosophy of course denies this order, and treats the organic as only a very complex product of accident. But this, argues Prof. Caird, is only a consequence of our being enthralled in a practical materialism. "The organic cannot be regarded as that which is least accessible to our intelligence. Rather we must look upon it as that which is most intelligible, and ultimately as that which alone is intelligible" (ii. 535).

Such is the general conclusion which, gathered from the conjunction of the first *Kritik* with that of the "Teleological Judgment," is worked out through a multitude of

intricate discussions of the relations between sense and thought, between imagination and understanding, between objective science and psychology (*sensu strictiore*), and between the theoretical and the practical reason, the reflective and the determinative judgment. This metaphysical discussion occupies the larger portion of the work. But to most readers, perhaps, the chapters on the philosophy of morals and religion in the second volume may prove most interesting, as they are the easiest to follow. In this part of the work we miss an account, corresponding to that in vol. i. for the logic, of the "pre-critical" period of Kant's ethical history. Yet in more than one point Kant's characteristic standpoint emerges in the writings of 1762-66. His essay on the *Evidenz* of moral and theological principles shows that he did not suppose that from the general formula of morals the particular and "material" rules could be logically "deduced"—a point of some importance in reference to his later ethical theory. The notice of his lectures in 1765 hints his dependence on Rousseau, and the contrast between two natures in man. And, lastly, the "Observations" of 1764—a treatise which Prof. Caird does not seem even to mention—present the contrast between the solemnity of true virtue founded on principle and the pseudo-virtues of amiability, or sense of honour, and emphasise the "beauty and dignity of human nature" in a way that, even where it differs, serves to bring out his later standpoint.

In his criticism on the Kantian ethics, Prof. Caird tends, as we might expect, to show how the *Moralität* which is the predominant word in them must ultimately carry us on, if it is to be what it professes, to the Hegelian *Sittlichkeit*. Yet, without infringing on this criticism, it might have been well perhaps to notice even more than has been done the essential dependence of the highest human life on reflection and reason, and to point out how the whole tone, especially of the *Foundation* of the Metaphysics of Ethics, rings with the audacity of the Revolutionary epoch. The reader of Kant cannot too much remember that the ethical formula, "Do thy duty," with which that essay begins is transmuted into the other, "Be autonomous," and uphold thy freedom: that the moral *Sollen* is *eigenes nothwendiges Wollen*. And, like the Revolution, the Kantian formula had the fault of putting fraternity second to liberty and equality. Yet perhaps this is only to say that it remained within the "moral" strictly so called, and held that, so far as things both indispensable may be put in order of importance, justice and self-realisation must take the *pas* of benevolence and the love of humanity which is also the love of God. Prof. Caird has well expressed the truth and error of "altruism" in the following passage (ii. 402):

"The true moral self-surrender is not simply the surrender of one self to another, but of all to the universal principle which, working in society, gives back to each his own individual life transformed into an organ of itself. What gives its moral value to the social life, is that it not merely *limits* the self-seeking of each in reference to the self-seeking of the rest, nor even that it involves a reciprocal sacrifice of each to the others; but that a higher spirit takes possession of each and all, and makes them its organs, turning the natural tendencies and powers of each of the members of the

society into the means of realising some special function necessary to the organic completeness of its life. A social relation, say the relation of husband and wife, would be an unsanctified unity of repellent atoms through desires which turn them into external means of each other's life, if those who participate in it were not, by the fact of their union, brought into the conscious presence of something higher than their individuality. In fact, in this most direct union of individuals, nature generally takes care of this, by awaking affections which make the interests of the children (who represent the continued unity of the family) predominant over the separate interests of the heads of the family. Hence, we need not wonder that the first worship of men concentrated round the family *sacra*, and that the desire to keep up the continuity of these *sacra*, as a worship of the family god, became the great determining ideal influence of early morality. The surrender of the individual as a natural being, and his recovery of his life as an organ dedicated to a special social function, is the essential dialectic of morals, which repeats itself in every form of society. It is the 'logic of facts' which redeems man's life from egoism by giving him a higher *alter ego*, which yet is not the *ego* of another individual as such."

The same theme returns in Kant's rational religion. Here, too, Kant jealously guards the rights of personality, and shrinks from the bondage of a visible church. The only church he cares to recognise is an invisible one—the church of rational beings, whose union consists only in the essential identity of all rational aims. The ideal and the real stand wide asunder: the world and the flesh, instead of being transformed into the links of a unity higher than themselves, are treated only as drawbacks and hindrances to that perfect unity of perfectly reasonable souls, each moving in orbits of its own, but all working harmoniously. Kant remained at the standpoint of the Stoic—the "righteousness of the law." "Only a revised social consciousness which carries us beyond this isolating attitude," concludes Prof. Caird (ii. 624),

"can bring moral deliverance: and he who will not take upon him the burden of the evil of others, and even accept it also as if it were his own guilt, can never get rid of his own. . . . He for whom all evil and sorrow is his own has conquered sin and sorrow,—*this* was the secret of Jesus Christ as it was read by St. Paul. It is a secret which might seem to be the grave of all morality, as it seems to be the negation of individual responsibility: and it might really be so, if it were not taken as the deeper truth to which morality points, and which, therefore, presupposes the moral consciousness, while it goes beyond it."

Thus much to call attention to a very remarkable book, fairly to discuss which is impossible within the brief limits of such an article.

WILLIAM WALLACE.

SCIENCE NOTES.

MR. A. C. SEWARD, of St. John's College, has been appointed a university lecturer in botany at Cambridge.

THE Easter excursion of the Geologists' Association, from April 3 to 8, will be to North Staffordshire, under the general direction of Dr. Whealton Hind, of Stoke-on-Trent.

In a few days the first part of a new work on the Theory of Determinants, by Dr. Thomas Muir, of Glasgow, will be published by Messrs.

Macmillan & Co. In continuation of his former treatise on the same subject (1882), it presents the theory in the historical order of its development, being largely based upon a bibliography published by the author in two volumes of the *Quarterly Journal of Mathematics*. It begins with the brilliant but unfruitful conceptions of Leibnitz in 1693, and carries the record forward to 1841, the year of the appearance of Prof. Cayley's first paper.

PHILOLOGY NOTES.

AT a recent meeting of the Académie des Inscriptions, the name of M. Clermont-Ganneau was recommended "en première ligne" for the chair of Semitic epigraphy and antiquities at the Collège de France.

MESSRS. BRILL, of Leiden, announce the publication of a new review, entitled *T'oung-pao*, to deal with the history, languages, geography, and ethnography of the Further East. The editors are Prof. G. Schlegel and M. Henri Cordier, and papers may be written in either French, English, or German.

THE last number of *Trübner's Record* is an exceptionally interesting one. Besides further summaries of papers read at the recent Oriental Congress, it contains several original articles:—A Siamese version of "The House that Jack Built," by Dr. Frankfurter, with a Hebrew parallel; an account of lexicographical work at Cairo, by Dr. Vollers; a Buddhist Jataka, translated from the Burmese by Mr. R. F. St. A. St. John; a letter from Bishop Biet to Mr. Rookstro, about exploration in Tibet; a reprint from the *Pioneer* of an article on the new Gupta inscription found at Bithari; and another from the *Münchener Neueste Nachrichten* of a summary of Dr. F. Hirth's Sinological researches. The two principal reviews are of Grierson's "The Modern Vernacular Literature of Hindustan," and Winckler's "Researches in the Ancient History of the East," by Dr. C. Bezold. The obituaries, as usual, are a special feature. That of Sir H. Yule is reprinted from the *Times*, with a list of contributions to the transactions of learned societies; that of Ahlqvist is by Dr. J. N. Reuter; and then follows notices of three German Arabists—Thorbecke, Kremer, and Weil.

The March number of the *Classical Review* (David Nutt) opens with an essay on "A Future Life as Represented by the Greek Tragedians," by Miss Maud M. Daniel. The most important reviews are those of Rutherford's "Thucydides," by Prof. Tyrrell; Bury's "History of the Later Roman Empire," by Dr. T. Hodgkin; Hardy's "Correspondence between Pliny and Trajan," by Prof. Mayor; and Tucker's "Supplies," by Mr. A. E. Housman.

MEETINGS OF SOCIETIES.

ELIZABETHAN SOCIETY.—(Wednesday, March 5.)
FREDERICK ROGERS, Esq., in the chair.—A paper sent by Mr. John Addington Symonds on "The Songs of the Elizabethan Dramatists, or the Lyricism of the English Romantic Drama," was read. Mr. Symonds drew particular attention to the fact that the most prominent feature of the Elizabethan drama is a predominance of high-strung poetry in all its parts; and that the playwright, in his diction, in his images and metaphors, in his rhetorical embroidery, in his handling of blank verse, exhibits a poetical faculty which sometimes conceals the poverty of his dramatic resources. The tone of diction proper to dramatic utterance frequently exhales in lyrics. These "lyrical interbreathings," as Coleridge called them, with admirable nicety of phrase, are exquisitely beautiful. To the student in his chamber they offer new delights at the turning of every page. They appeal to his imagination, they stimulate his sense of beauty and of passion in the outer and the

inner worlds of nature and mankind. But they tend to clog and interrupt the movement of the drama. It is the function of the drama in all ages to reflect the very form and presence of the time in which it flourishes. The material conditions of the English theatre were favourable to the development of a lyrical element in our drama. In the absence of scenery and stage decorations, appeal had to be made to the imagination of the spectators. That was done by raising the accent of poetic speech to such a pitch that the wildest flights of fancy emphasised the playwright's meaning. Mr. Symonds showed by copious illustrations that the uplifting of dramatic into lyrical style in dialogue and soliloquy is common to all those of the Elizabethan playwrights who were gifted with a genuine poetic faculty. Some of the dramatists, however, were defective in the lyrical faculty. Their blank verse lyricism is rather rhetorical than poetical, and their songs are mediocre. Massinger is of this sort; so, but in a less degree, is Middleton; and Shirley might be classed with them had he not bequeathed to us the two immortal odes upon the vanity of human power and glory, from "Cupid and Death," and "The Contention of Ajax." Mr. Symonds alluded to the two collections of dramatic lyrics that have been published in this century—Mr. Robert Bell's *Songs from the Dramatists*, and Mr. A. H. Bullen's *Lyrics from Elizabethan Dramatists*; and expressed the hope that, when Mr. Bullen issues a new edition of his book, he will incorporate the songs of playwrights before Lyly, adding, perhaps, the fresh and simple April song which opens the morality of "Lusty Juventus." An interesting discussion followed, which was opened by the chairman, and continued by Mr. F. Payne, Mr. W. H. Cowham, Mr. W. Thompson, Mr. J. E. Baker, and other members of the society.

ROYAL ARCHAEOLOGICAL INSTITUTE. — (Thursday, March 6.)

EARL PERCY, president, in the chair.—Mr. J. Park Harrison communicated the first part of a paper on "Anglo-Norman Ornament compared with Designs in Anglo-Saxon MSS." He drew attention to the architectural details of the Saxon period as illustrated by many of the early MSS. From these he concluded that the architecture of the Saxon era was of a far superior character than was generally admitted.—Mr. A. Oliver read a paper on "The Roger Thoroton Brass at Newcastle-upon-Tyne." Earl Percy exhibited a silver ornament shaped like a crescent. It had been found about twelve months ago at Newham, Northumberland. It was suggested that it might have been used as a badge for some retainer of the Percy family.

FINE ART.

LETTER FROM EGYPT.

Sht: March 12, 1890.

ONE of the attractions presented by Luxor to the archaeologist is the collection of Egyptian antiquities formed by the Rev. C. Murch, of the American Mission. His residence there at a season of the year when tourists are absent has offered him opportunities of which his discriminating knowledge has not been slow to avail itself. His collection of scarabs is one of the finest in the world, and the numerous royal names it contains makes it particularly interesting. Among them is the name of "Ahmes, the chief wife of the king" and what Mr. Petrie reads as "prince of the mountains, Khian." Many of them record the names of private persons, more especially of the "feudal chiefs" who lived under the XIIth and XIIIth Dynasties. There are also three scarabs of the age of the XIIIth Dynasty, which belonged to certain "captains of the king's thirty"—a title which we found among the *graffiti* on the rocks north of Silsilis. Mr. Murch also possesses one of the large "hunting scarabs" of Amenophis III., describing the number of lions slain by the king in his

tenth year, as well as numerous rings of blue and green porcelain inscribed with the cartouches of the monarchs of the XVIIIth and XIXth Dynasties. Mr. Murch's collection is particularly rich in small objects bearing the name of Khu-n-Aten, which have probably come from the tomb of "the Heretic King," about which I have already written to the ACADEMY. He has also a terra-cotta stopper of a vase from Tel-el-Amarna, which gives us the hitherto unknown cartouche of one of Khu-n-Aten's immediate successors, and seems to read "Toui-naz-n-hib-m-Aten-mes-Aten." Mr. Wilbour has a similar stopper with the same cartouche. Another unknown cartouche is found on a large blue porcelain stamp, but the period to which it belongs is late. The gem of the collection is a large cylinder of creamy semi-opaque glass, which forms the outer coating of a cylinder of porcelain, and on which are incised the name and titles of Nofer-ka-ra. As the titles show that this must be the Nofer-ka-ra of the VIth Dynasty, we may see in the cylinder the oldest piece of dated glass in the world. Among other noteworthy things in the collection may be mentioned glass beads of the most variegated and beautiful patterns—some of which are as early as the time of the XVIIIth Dynasty—small objects of gold (one of them representing a human figure with a serpent's head), a large stone heart with a human face inscribed with a chapter from the Book of the Dead, and several strange figures of the god Bes of the Roman epoch. One, for example, of blue porcelain represents the god on the top of the *uaz* sceptre, with Horus in one hand, an apple in the other, and a monkey below. Another places him on the back of two crocodiles, with Horus standing behind, and Isis on either side. I must not forget to add that Mr. Murch possesses two chevron beads of enormous size—one no less than six inches in circumference, of the class about which Miss Buckland raised a discussion before the Anthropological Section of the British Association at Bath. My companion, Mr. Robertson, bought a bead of the same kind at Qeneh, which had been found in a tomb at Denderah, and is, therefore, presumably of the Graeco-Roman age.

When at Ekhmim I was enabled, through the kindness of M. Frénay, to carry out a long-projected excursion to the Wadi Shêkh Shebûn, some miles to the south-east of the town. The Wâdi is mentioned by Pococke, who describes it as containing a natural spring of water and a few Coptic chapels, and was rediscovered by Prof. Maspero. Its length and ruggedness, the height of the precipices which rise up sheer on either side, the cascades of stone over which the water has once made its way, and the unexpected verdure which springs up like an oasis where the water still gushes forth from the rock, combine to render the scenery not only unique in Egypt, but hardly to be matched elsewhere in the world. About a mile from the entrance of the gorge is a huge boulder covered with the names of travellers. The inscriptions are mostly Coptic, but one is in Nabathæan characters, and is dated in the third year of Malchas; while there are some curious Greek texts which inform us of the existence of a club of huntsmen at Panopolis or Ekhmim. At the head of the club was an ἀρχικύννης, or "chief huntsman"; and its members were called θηροφυλακτικοὶ καὶ κυνηγοὶ ἐπὶ τῇ θέρῃ. A little to the south of the entrance of the Wâdi have been found the small tablets of wood which bear Greek and demotic mortuary inscriptions.

South of the Gebel Shêkh Heridi, where the cliffs are known as Gebelên, I discovered some quarries with some curious representations in black paint of scenes from the Iliad. The warriors are in Greek costume, and are accom-

panied by demotic inscriptions, too much injured, however, for one who is unacquainted with demotic to attempt to copy them. By the side of the Homeric pictures are representations of the god Min, of Horus, and other purely Egyptian figures, though the delineation shows that the artist must have been the same in each case. On the rocks above the well-known quarries of the Gebel Shêkh Heridi itself my companion and I found the cartouches of Apries, which do not seem to have been noticed before; and near the northern extremity of the cliffs, a little to the right of some large quarries, he discovered the cartouches and titles of Ramses III. carved on the face of the cliff. Between the cartouches the king is standing bareheaded, with the solar orb and the symbols of life above him. His hands are held by Horus on the right and Amon-Ra on the left, and the symbol of life is held towards his face by the two gods. The whole tableau is twenty feet in height and forty feet eight inches in length, the figure of the king being sixteen feet high, while the cartouches at the side are each twelve feet high and four-and-a-quarter feet broad. The sculpture is similar to that near the ancient necropolis of Nineveh, discovered by myself some years ago, and afterwards described by Mr. Oliphant. It is evident that the quarries were worked by Ramses III., and we may, perhaps, infer that he built in the neighbouring city of Antaeopolis.

Prof. Maspero asked me to examine the tombs in the Gabel Selin (or Sala-eddin) on the eastern bank of the river, about fifteen miles south of Sift, which were reputed to belong to the age of the Vth and VIth Dynasties. I have spent a long day among them, carefully examining the cliffs from behind Dêr el-Tasseh, northward to El-Khowâleh (called El-Khowâbid in Murray's *Handbook*). There are many ancient quarries in the cliffs, most of which are being blasted away by modern quarrymen, and an immense number of tombs. None of the tombs which are accessible, however, contain any vestige of inscription or ornament, save only a solitary Greek *graffito*; and there is absolutely nothing about them to indicate their age. But besides the tombs which are accessible there is a large number which are inaccessible. These are cut high up on the cliff, which has weathered away below them; so that for untold centuries they must have remained unapproached by man. They may be among the oldest tombs now existing in Egypt. Most of them are provided with a small square window; in some cases there is a window cut in the rock on either side of the entrance. Unlike the tombs below them, they show no traces of any attempt to represent the posts or lintel of a door. The only place in which I found any inscriptions were in some large quarries behind El-Khowâleh, where I came across a good many demotic inscriptions in red paint, the figure of a Greek mercenary brandishing a sword, and the façade of a temple. The Copts had turned one of the quarries into a church, and had covered the walls with paintings and texts. About a quarter of a mile to the south of the quarries an enormous altar has been cut out of the rock; on the top of it are two hollow basins, and a path has been excavated round it.

I believe that in my last letter I forgot to say that we discovered the site of the ancient necropolis of Kom Ombos when on our way from Assuan to Luxor. The present village of Shoth, south-east of the ruined temple, stands on a portion of it. The diggers of Qurnah have already been busy there; from one of the tombs they have opened Mr. Wilbour extracted the fragments of a mummy-case of the Greek period. The character of the necropolis resembles that of Tel es-Semaneh (or

rather Kom Mehra). Both alike consist of vaulted tombs of crude brick slightly sunk in a plateau of loose soil, which rises just above the level of the cultivated land.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

MR. HAYNES-WILLIAMS has ready for the summer exhibitions two attractive pictures, while a third is in progress. Of the two already finished, the most important will be called "The Last Dance." The scene is laid at the beginning of the present century, and the composition is of three figures. The place, a ball-room, or a withdrawing-room, just apart from it; the hour, early morning; the persons, two youthful and graceful men and a pretty young woman, all of them of the best society, and in a world of easy luxury. A *tête-à-tête* between the young woman and one of the young men is interrupted courteously and of necessity by the arrival of the second admirer, to claim the girl for the final dance. The gentle unwillingness of the two seated figures to be separated is indicated with a reserved but not the less real dramatic power, and an element of light and pleasant comedy pertains to the scene. Technically, the work is very strong, Mr. Haynes-Williams's facile mastery in the treatment of a luxurious interior never having been better displayed—not even in the Fontainebleau series. The second picture of the artist is an attractive fancy portrait—a fresh and warmly-coloured young blonde lady in very simple evening dress. The subject has much character.

MR. ROSCOE MULLINS, having discharged himself of a commission for the Duke of Marlborough—two seated figures, typical of Music and Poetry, destined to be carved in wood hereafter, as the chief decoration of a great new organ at Blenheim—has ready for the exhibitions: first, the bust of a lady in marble; secondly, in clay, a little composition of great gladness—a seated boy with legs wide apart, and engaged upon a performance on the Jew's-harp (this is called "The Muse's Younger Brother"); and, thirdly, likewise in terra-cotta, a nearly nude standing figure of a young girl to be known as "The Betrothed." Mr. Mullins has never been more happily inspired than in this essentially poetic and graceful piece of work, while "The Muse's Younger Brother" attests again his talent in endowing a single figure with the vivacity of comedy.

THE Exhibitions to open next week are—the Royal Society of British Artists, in Suffolk Street; the New English Art Club, who have this year taken galleries so far West as Knightsbridge; and the Continental Gallery, New Bond Street.

MESSRS. DEPREZ & GUTENKUNST have this week had on view an important selection from a great collection of French prints to be sold next month in Paris. The Parisian collector sets possibly more store than ever upon the national school of engraving as it was developed or perfected in the eighteenth century, and we should be inclined to take exception to his judgment only when it displays itself in a preference for the coloured print over the black and white of the more legitimate engraver. It was not by colour that the art of the greater masters was recorded and multiplied by their interpreters; yet the coloured prints after Tannay and Regnault at the latter part of the eighteenth century are worth even greater sums just now in the market than are needed as the ransoms of the finest Watteaus,

the nobler and more sedate Chardins, the dainty Lavreances and St. Aubins, and the vehement Fragonards. One dainty Lavreance, by Vidal—that does happen to be coloured—we allow great charm to. It is "Le Déjeuner Anglais"; while the pair of Regnault's workmanship, known as "Le Lever" and "Le Bain"—one of them actually designed by Regnault himself, and the other designed by Baudouin—are certainly the *dernier mot* of the purely seductive. Again, such portraits of Louis Seize and Marie Antoinette as stand side by side in the rare print which, as some of our readers may remember, was reproduced in colour in Lord Ronald Gower's Marie Antoinette volume, are certainly enviable; and in the rare impression now to be sold the Boucher-like border, rose colour and pale blue, tells admirably on the satin which has served instead of paper to receive the impression. But generally we hold ourselves justified in preferring the more virile art of the engravings in black and white. Not to speak of the Watteaus and Chardins—admitted classics now in every civilised land—where has the design of the painter or the burin of the engraver done better than in "La Chemise enlevée" by Guersant, after Fragonard? The picture is in the Salle Lacaze of the Louvre. Or again, to take work yet larger in style as well as in scale, there is Liotard's portrait of his niece, Mdlle. Lavergne. The pastel, we believe, is at Amsterdam. Then, again, there are the masterpieces of Greuze, the "Orpheus Casqué" and "La Laitière"; and lastly, we must not, while leaving a world of things unmentioned, forget to name "Le Bal Paré" and "Le Concert" of Augustin de St. Aubin. The second of the two is especially memorable for dignity and balance of composition, and for the easy elegance of the assembled company. The time cannot be distant when the English amateur will follow the connoisseurs of France in at least a reasonable estimation of the whole school to which we have been referring.

MR. J. M. GRAY lectured on Saturday last upon "The Life and Works of Andrew Geddes" to the art students of the Royal Scottish Academy and the Trustees Academy, Edinburgh. The address dealt mainly with the work of Geddes in dry-point, work less widely known and appreciated than it deserves to be, owing to the rarity of fine and adequate impressions of his plates—those published a few years ago in the volume of *Wilkie and Geddes' Etchings* being much worn and deteriorated. The lecturer gave an account of the technical processes of the various methods of engraving; and his remarks were illustrated by Mr. W. G. Burn-Murdoch, who printed, before the audience, examples of etchings and of dry-point plates. The works of art brought together on the occasion—paintings and drawings by Geddes lent by various owners, and Mr. Gray's collection of progressive and other proofs of his etchings and dry-points, and of engravings from his pictures, the latter including the admirable mezzotints by William Ward—remained on view to the public in the place of lecture (one of the halls of the Scottish National Portrait Gallery) during part of the present week.

THE STAGE.

VANBRUGH AT THE VAUDEVILLE.

WHEN the successful practitioner of one art engages in the performance of another, he is apt to think very seriously of his newer love—to hold that it was in the first instance only that he mistook his vocation.

Ingres, after excelling in design and draughtsmanship, fancied himself very much as a performer on the fiddle; and many another instance might be given of the artist's determination to accept himself in the art in which the public has omitted to applaud him. Perhaps it was just because the public did not omit to applaud as a dramatist the great architect who built Blenheim and Castle Howard, that Vanbrugh himself spoke but slightly of his literature. Of one among his plays he protested that it lacked everything except length. Yet for "The Relapse" he was particular to claim at least one quality. He was hurt or surprised if it was suggested that impropriety had any place in it. Only the unduly demure could object to that which he therein set forth. We are to-day, however, too squeamish to receive the food he proffered to the robust. But it is a mistake when, in addition to this infirmity, we add—as Mr. Buchanan seems to add—the implication that Vanbrugh was heartless. Vanbrugh was not heartless at all; nor are the offices of Mr. Buchanan needed to give him what he is supposed to have lacked in this respect. His heart was in the right place; but his method in literature was essentially virile. The young lady in the dress circle was not known in his day. In our day, however, she, or the maturer relative who watches over her interests, is alarmingly influential; and such a piece as "The Relapse" has unquestionably to be treated by the adapter with no tender hand if her admirers are to be conciliated.

The long and short of it is that Mr. Buchanan is quite right in saying that his present piece is "founded on," rather than an adaptation of, Vanbrugh. He has suppressed the main plot of "The Relapse" altogether. We have no Loveless, no Amanda, no Berinthia. The transactions of the first and the last of these are not for our day. It is the underplot that Mr. Buchanan has used; and he has made into a heroine that Miss Hoyden who, in the original piece, does not so much as appear until well on into the third act. Lord Foppington is preserved; but it is upon Miss Hoyden alone that this affected and self-satisfied peer must concentrate his attentions. Tom Fashion, his younger brother, is preserved also; and the tricks by which he manages to win Miss Hoyden form almost the main business of the play. Sir Tunbelly Clumsy remains upon the scene, and one or two other minor people; and Coupler indeed is but thinly disguised as "Sir George Matcham." But, as I have implied, a great deal has of necessity gone; and with the characters there has gone too, of course, the larger part of the dialogue. Yet, if Mr. Buchanan has removed much, he has had to supply the vacancy by inventions of his own. The notion that the real Lord Foppington shall be persuaded he has come into a lunatic asylum, when in reality he has but arrived at the dwelling of Sir Tunbelly Clumsy, is Mr. Buchanan's alone. And that—together with the fact that it has naturally seemed good to him to make Miss Hoyden his heroine—implies or explains how the element of pure high comedy has yielded, on the Vaudeville stage, to the element of farce. It is very good farce—sympathetic farce, if you will—excellently acted farce beyond a doubt. Farce, however, or farcical

comedy, it is, just as plainly as the triumphs of Mr. Pinero in this kind—"The Magistrate," "The Schoolmistress," and "Dandy Dick." Only there is not here quite the affluence of invention which distinguishes our greatest living master of the comedy that is farcical.

The success of the performance—which on the afternoon of Thursday in last week was conspicuous—is due chiefly to the brothers Thorne, to Mr. Gillmore, to Mr. Cyril Maude, and, above all, to Miss Winifred Emery. This lady, whose intelligence nobody ever questioned, finds herself in reality more perfectly placed as the hoyden heroine of this version of "The Relapse" than as Clarissa Harlowe. She does much with Clarissa Harlowe—is often delicately true, and always at least realises one's ideal as to the innate refinement and sweetness of Richardson's heroine; but, as I had occasion to say a few weeks ago, she is not exactly great in the scene in which greatness might have won a triumph. Now, as Miss Hoyden, she is more than interesting—she is varied and faultless. Miss Emery's part is the big part in the piece, and she has proved her right to be entrusted with it. Mr. Thomas Thorne plays Lord Foppington with great neatness of touch, and with effective affectations. He is most entertaining in the first act, where the busy emptiness of the wealthy fop is displayed amusingly. The scene here, with the servants and the waiting tradesmen grouped around the infirm beau, goes far to recall the engaging design of "La Petite Toilette," by the younger Moreau. Mr. Fred Thorne gives much and appropriate colour to the part of a rough but tender-hearted squire, Sir Tunbely. Mr. Gillmore, as Tom Fashion, acts with great spirit, and looks—as he always looks in those eighteenth-century clothes which he wears so well—for the life of him like a drawing of Gravelot's. The marked personality of Mr. Cyril Maude and his careful art combine to give importance to the part of Lord Foppington's valet. But Mr. Maude is worthy, I am inclined to imagine, of a part more onerous and intrinsically bigger.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

SIR C. HALLÉ played Beethoven's Concerto in C minor at the Crystal Palace last Saturday afternoon. This event attracted special interest, as was evident from the large attendance. It was the last public performance of the veteran pianist in London previous to his departure for Australia. He gave a pure and refined reading of the Allegro and Largo, and in the Rondo displayed much life and humour. In the opening movement, a clever, if rather old-fashioned, Cadenza, by Moscheles, was introduced. Sir C. Hallé afterwards was heard in some short solos by Schubert and Mendelssohn, adding Schubert's Impromptu in F minor (Op. 142, No. 4) by way of encore. The programme included Goldmark's Overture "Im Frühling" (Op. 36), which contains melodious themes and bright orchestration. The subject-matter does not strike one as particularly fresh—the influence of Wagner is felt, as, indeed, is the case in most of the composer's works with which we are acquainted—but the music is clever and genial. Mozart's "Linz"

Symphony in C, and Dr. Mackenzie's Orchestral Ballad, "La Belle Dame sans Merci," were the other instrumental pieces. Miss Liza Lehmann was the vocalist.

M. de Greef, the Belgian pianist, who played for the first time in London at the Saturday Afternoon Popular Concert, made his second appearance on the following Monday evening. From his rendering of St. Saëns's Caprice on some of the ballet airs from Gluck's *Alceste*, it became at once evident that he has wonderful command of the keyboard. The showy music was given with all possible brilliancy and decision. This unclassical piece was followed by Chopin's B flat minor Scherzo (Op. 31), but there was something angular and exaggerated about the performance. For an encore the pianist gave Chopin's D flat Waltz. He afterwards joined Dr. Joachim in Beethoven's Sonata in G (Op. 30, No. 3) for piano and violin, and his part was interpreted in an unostentatious and refined manner. We shall be curious to hear M. de Greef in one of Beethoven's great pianoforte Sonatas; it is only by such means that one can judge him properly. Dr. Joachim played Spohr's Barcarolle and Scherzo with his usual success. Mr. Thorndike sang with fervour and artistic skill songs by Cellier, Somervell, and Maddison. The concert opened with a magnificent performance of Beethoven's Quartet in E minor, under the leadership of Dr. Joachim.

Miss Agnes Zimmermann gave a pianoforte recital at Prince's Hall on Tuesday afternoon. She opened with Beethoven's early Sonata in C (Op. 2, No. 3). In the Adagio her tone was somewhat cold; but the Allegro finale was played with great neatness and vivacity. A group of short solos included two interesting movements from a Bach Sonata, a quaint and attractive Arietta by Leonardo Leo the famous Neapolitan composer, and the somewhat hackneyed Rameau Gavotte and Variations. Miss Zimmermann played the first two admirably. The most difficult task of the afternoon was the Chopin Sonata in B flat minor. In the first movement the lady displayed unusual warmth and energy. The Finale, too, was given at great speed and without slip. The middle movements pleased us less; but, on the whole, Miss Zimmermann deserves great praise for her rendering of this perilous piece. The programme concluded with solos by Liszt, Rubinstein, and other modern composers. The concert was well attended.

Mr. Stephen Kemp gave a chamber concert at Prince's Hall on Wednesday evening, at which was produced an MS. Sonata in A for pianoforte and violin, by the late Sir G. A. Macfarren, interpreted by Mlle. Vaillant and the concert-giver. The work is full of tuneful, if not strikingly original, melody, and is well laid out for both instruments. The last of the three movements has most character. Mr. Kemp's programme included Dvorak's pianoforte Trio in B flat (Op. 21), songs, and instrumental solos.

On the same evening Mr. J. Barnby conducted a performance of Handel's "Israel in Egypt" at the Royal Albert Hall. The opportunities of hearing this great work are few and far between, and hence it attracted an unusually large audience. The performance was, on the whole, a remarkably fine one. Mr. Barnby's tenors and basses are heard to advantage in "The Lord is a man of war," but we wonder how many of them knew that the composer's intentions were utterly disregarded, as it is a duet, and not a chorus. And why could not Mr. Barnby, who is at times so firm, resist the undramatic demand for an encore of the "Hailstone" chorus? The vocalists were Miss Anna Williams, Mrs. Brereton, Mme. Patey, and Mr. Iver McKay, who were all in good voice.

J. S. SHEDLOCK.

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LITERATURE.

The New Spirit. By Havelock Ellis. (Bell.)

WALT WHITMAN, Henrik Ibsen, and Count Tolstoi—three more noteworthy living men could hardly have been chosen to write about. The mere selection of the names is a sign of critical discrimination. They are living, and that is probably the reason why so little has yet been said about them to the purpose. Yet we all admit that they are names of mark; we all want to take our bearings with regard to them; we all feel that they belong in a special way to the present, just as Heine belongs in a special way to the last generation; and we want to estimate how far they are likely to pass, like Heine, into the Olympus of the classics—how far, in a word, they bid fair to belong to the future. Though none of these three writers is young, and one is an old man, their spirit is younger and concerns us more than that of many writers who are their juniors by the calendar; and for all these reasons welcome is warmly due to this fresh, buoyant, and sincere volume of essays by Mr. Havelock Ellis.

Diderot, and yet more Heine, who occupy the first two studies in the book, have an interest for every one which can hardly be exhausted; and there are parts of the study on Heine which are not unworthy to be named—it is high praise—with Matthew Arnold's inimitable paper upon that writer, a paper almost as classic as Heine himself. But it is best to hasten on to the most original part of the book, the part that treats of the living—of the great names of America, of Scandinavia, and of Russia.

Could there be a greater, and apparently more dismal, paradox than the sight of the seer of democracy sitting serene under the total neglect of the democracy? If anything could bely the faith of the *Democratic Vistas*, if anything could make one thick the loud energetic civilisation of America nothing but a gigantic imposture, it is the spectacle of the only great living American poet dependent in his old age upon the sympathy—and at one moment almost upon the maintenance—of foreign friends. And yet he keeps his faith in the faithless people unshaken, for it is not at the mercy of personal neglect or personal discomfort; and, if he is right in his robust belief, surely the solution of the paradox lies in the meaning of that much-abused word the "people." The "people" in whom his confidence burns so unquenchably are not the rich people, not the millions of wire-pullers and place-hunters, not the spurious *élite* of culture, but the mass of the people, who know little of Whitman and his books, or of any books, who labour obscurely, manfully, and restlessly, who represent the vast sum-

total of energy comparable to the energies of nature herself—the mass of the people whose force and fertility are independent of all possible vicissitudes in institutions.

Mr. Ellis's account of this great poet is probably the best that has been supplied by anyone except the poet himself. There is but one departure from sobriety—a sufficiently startling one—in almost his first words. "Whitman," he says, "has been placed while yet alive by the side of the world's greatest teachers, beside Jesus and Socrates." Who said this is not stated; but it would be small honour to be canonised by a person who could perpetrate such a comparison. This is the sole extravagance in the whole essay; but it is not the only thing that will arouse resentment in the orthodox breast. The large number of persons who are blinded to Whitman's genius by the incidental nakedness of his writing would do well to ponder Mr. Ellis's most apposite contrast in this particular of Whitman with Swift. Swift regarded men and women not only as beasts, but as lower than other beasts, on account of the grotesque hypocrisy which leads them to muffle up their beasthood under decorous names; and this mask his dire indignation and misapprehended sincerity impelled him ruthlessly to strip off. There is all the legacy of mediæval body-hatred in the portrait of the Yahoo; and Swift is a Christian *manqué*. Whitman is a pagan, and takes his nudity as sanely as he does everything else. Neither writer is likely to hurt any healthy and grown person; it is the thin and eager minds, the erotic mystics, who really have the "seminal principle in their brains," not these burly and virile spirits. Where many of Whitman's poems fall short is, in one word, in *Art*. That is a sufficiently fatal shortcoming, and one which avenges itself speedily by the extinction of the peccant work. Whitman's capacity for inspiration, for prophecy, and for hope is very far ahead of his literary sense; he wrestles with difficulties of expression and construction, and constantly succumbs before them. Now and then he conquers; and an immortal flower of verse is born like

"Warble me now for joy of lilac-time,"

or like "Captain! my Captain!" Some, therefore, of the poetry, or rhythmic prose, which contains certain of Whitman's farthest-reaching thought, is artistically faulty; and Mr. Ellis, as befits his somewhat doctrinal purpose, puts aside the question of Whitman's poetic accomplishment, and is engrossed rather with inquiring what creed he can extract from him. This analysis he performs admirably; but, after all, the poetic value of a poet is the most interesting thing about him. Democracy may or may not be what the poet thinks; but he is still a poet and divine. For those who reject the prophet there yet remains the imperishable singer; though it is better still both to share his song and believe his vision.

To go too far in extracting the theories of an artist is often a gross error—it is to offer in a stark and petrified shape what he has instinctively wrapped up in flowing forms of beauty; for analysis has to shatter form, and form is the better part of immortality. Still, one cannot help trying to analyse; particularly authors like Ibsen, who is a man of

doctrines as well as a poet, and like Tolstoi, who has analysed himself so much.

Mr. Ellis brings out admirably a truth which would have silenced much of the silly wrangling over Ibsen had it been fully recognised, namely, that such a man, however much he try to preach through an artistic vehicle, remains in his own despite a poet, remains receptive to new points of view, does not tie himself down to his own stage-puppets or to any one utterance of his own—continues, in fact, to live and to expand. Most English people regard Ibsen as a writer who teaches women that have married fools and borne them children to disown the children and desert the fools. This is not quite a complete account of the matter; but even those who have read the half-dozen dramas which until the other day were all that the English public have known have inevitably gained a one-sided view of the writer. They cannot see that he is primarily a poet, and that his best work must be judged not even by a dramatic standard, still less by a doctrinaire standard, but by the requirements of that vesture of harmonious thought in perfect language which constitutes poetry.

But the poet of *Brand*, of *Peer Gynt*, and of the *Poems*, is practically unknown to the English reader, and seems likely to remain so. Few people care to learn Danish; and these poems are infinitely harder to translate than the prose dramas, their aroma is infinitely harder to preserve. The result is, that Ibsen, who is really a considerable poet, is certain to be mistaken—in England at least—for a clever preaching playwright. There is, indeed, plenty of poetry latent in his prose plays; but the poetry tends to get overlaid by the doctrine, and while we have not before us the dramatic poems as a corrective, the mistake is sure to continue. In Germany things are different. Almost every word of Ibsen's writing is translated into German, and in consequence the Germans have a much juster idea of his magnitude.

Mr. Ellis's essay is, in the main, a reprint of his introduction to the well-known little volume in the "Camelot Series," in which three of Ibsen's prose dramas are translated. Nothing could be better done, nothing could better stimulate interest and retain it. Its account of the poet's life and its exposition of his leading ideas are alike temperate and keen. One thing may be added, and it is this: Ibsen is a grandchild of Byron. The great wave of Byronic influence in Europe is not spent, though its direction be changed. There is the same energy, the same irony, the same sincerity, the same unsparing exposure of the existing social order, in "Brand" as in "Don Juan." But the spirit has had its form vastly altered. Byron very seldom had perfection and distinction of style; and perhaps this was the vengeance upon all his distractions and weaknesses of character. Ibsen, though dealing with a far inferior language, and living amid a far feebler literary tradition than the Englishman, yet makes a far more finished use of his materials; indeed, in his own way, he is to be named among the truly eminent writers—among men, that is, like Swift and Leopardi. Still, if the hand is the hand of Swift and Leopardi, the voice is the voice of Byron and of Heine; there is eternally the note of freedom, of personal assertion, of con-

test and protest—contest and protest in behalf of humanity and truth. So long as a formula is kept as wide and generous as this, it is impossible that it should spoil or warp an artist's work, or that it should do anything but quicken that work and give it the salt of life.

We have but little space left in which to speak of Mr. Ellis's study of Tolstoi with the attention that it demands. Much of the essay is taken up with what most readers of Tolstoi know—his life, his phases of doubt, and their open-air solution. But the best passages are those in which Zola is dealt with in the light afforded by Tolstoi. Matthew Arnold, with his strange prejudices of temperament, dismissed Zola and all his fellows with a sentence from George Sand to the effect that dealing with "the mysteries of iniquity" "is not literature." This is too summary: Zola does not go down under blows like this; he *can* write literature, and he has to be reckoned with. Mr. Ellis not only brings out this neglected truth, but also puts his finger on the blot of the realistic method, and his words may well be quoted:

"A great artist . . . is not afraid of any fact, however repulsive it may seem, so long as it is significant. But it must be significant. Without sympathy and a severe criticism of details, the truly illuminating facts will be missed or lost in the heap."

And a little later:

"He [Zola] has turned the tide of novel literature, wherever his influence has spread, from frivolous inanities to the painstaking study of the facts of human life. Whatever we may think for the moment, that is a very wholesome and altogether moral revolution."

These are surely the sanest remarks that have been made about Emile Zola for many a long day! They have the advantage of disposing of what Prof. Huxley called the other day "the *a priori* bigots on both sides"—both the rabid theoretical realist, who would suffer martyrdom for what is simply common or unclean, and the horror-stricken British matron. The latter is warned against the "frivolous inanities" that occupy her existence, and sent to Zola for a tonic; and the former receives the needful warning that his facts must "be significant."

Space forces me to stop at the most interesting point of Mr. Ellis's book. "Tolstoi," he says, "brings us face to face with religion"; and it is to an analysis of the constituents of religion that all this criticism has led up. While the introductory chapter attempts to analyse "the New Spirit," the concluding one attempts to generalise a creed from the data which are afforded by the analysis. About this effort only one thing can here be said. Mr. Ellis should devote a volume and not a chapter to each of these topics. At times he seems to try and distil the ocean into a nutshell; the quintessence is sometimes very exquisite, but it needs dilution. Also, there is too much use made of books, and too little of direct experience, to make us feel that the conclusions are altogether first hand. For, after all, it is far less a man's knowledge of books than the outpouring of his personal consciousness that inclines us to hearken to his gospel. That Mr. Ellis could really give us this first-hand element appears from the passage (p.194) embodying

a fragment of the author's experience, which stands out in living relief from the mass of critical disquisition, and which alone would make the book remarkable. But the last word upon so suggestive and finished a piece of work ought to be one of ungrudging praise.

OLIVER ELTON.

A History of the Four Georges. By Justin McCarthy. Vol. II. (Chatto & Windus.)

THE title-page of Mr. Justin McCarthy's volume furnishes a critic with a ready opportunity to grumble. It deludes the reader into the belief that the contents will be devoted to a description of the lives and an examination of the characters of the four Georges of the house of Brunswick; but this is far from being the object which their author has set himself to accomplish. The volumes form rather a series of essays on the events of English history from the accession of the earliest of the race to the death, in 1830, of "the first gentleman in Europe." George II., the incidents of whose reign are described in the present volume, loved neither poets nor painters, and only took an interest in their lives in the fear that his virtues might be distorted, or his foibles magnified, in the pictures of the one and the satires of the other; but the death of Defoe and of Gay form the subject of its opening pages. It is curious as characteristic of Mr. McCarthy's fondness for exhuming from its neglected burial-place some dramatic allusion, or some whimsical coincidence, that in passing from the death of Defoe he drags to light the circumstance that in the same month of the same year (April, 1731) "Mrs. Elizabeth Cromwell, daughter of Richard Cromwell, the Protector, and granddaughter of Oliver Cromwell, died at her house in Bedford Row." Religion did not interest either the king himself or any of his family, with the exception of the wife who ruled him, and her sympathies inclined to the bishops and clergymen generally deemed of doubtful orthodoxy; but a chapter on the Wesleyan movement forms a part of Mr. McCarthy's labours. The growth of Britain beyond the seas had no charm for the second George. The sole territory outside England for which he felt any desire or anxiety was the beloved electorate of Hanover. But the king's dominions expanded over fresh continents in both hemispheres; and two of the most entertaining chapters in the volume deal with Clive's victories in India, and Wolfe's defeat of the French on the heights of Abraham, near Quebec. On these points the royal ignorance was as great as that of the minister with whom he was longest associated, the Duke of Newcastle; but Mr. McCarthy, whatever may be the logical limitations of his title-page, travels in his enterprise far outside the ken of both king and courtier.

After this preliminary complaint, it is only fair to acknowledge that Mr. McCarthy usually succeeds in interesting the reader. It would not be possible for him to alter materially, however deep his researches might be, the accepted version of the history of the last century; and he does not pretend to be an explorer of records or State papers. The work of quarrying he leaves to others, but he reserves to himself the right of using their

discoveries. He does not fail, however, to keep himself abreast of their studies, and his prefatory note is a proof of this. The vexed questions, often debated and never settled, whether a certain Capt. Jenkins had lost his ear at all, and whether, if it were missing, it had been cut off by the Spaniards near Havannah or removed in a London pillory, have again been the subject of an elaborate article; and Mr. McCarthy draws attention to the paper with the remark that the documents seem to leave the matter in as much doubt as ever.

In describing the characters of the chief combatants in the political world when Walpole was its head, it is clear that the latest historian has his likes and dislikes. In the first class the stately figure of Sir William Wyndham stands out pre-eminently, but with the feeling in the reader's mind that the excellence of Wyndham's heart is magnified at the expense of his head. He was put in the forefront of the attack by Bolingbroke and Pulteney, in the belief that his pure consistency of political purpose might draw attention from their own interested opposition. Allied with these men in political life he was, his apologist pleads, but "only in a general honest thought and common good to all." And when he dies Mr. McCarthy bewails his loss with a pity denied to all the other leaders in the strife.

"He was one of the few, the very few, really unselfish and high-minded men who then occupied a prominent position in Parliament. He was not fighting for his own hand. He was not a mere partisan. He had enough of the statesman in him to be able to accept established facts and not to argue with the inexorable. He was not a scholar like Carteret or an orator like Bolingbroke; he was not an ascetic, but he had stainless political integrity, and was a true friend to his friends."

Very few men indeed deserved such language at this epoch in our national life. Shippen was perhaps the only other politician of the day to whom such phrases might be applied, and his private life was mean and sordid compared with the princely generosity of Wyndham.

Another of Mr. McCarthy's favourites, perhaps the chief of them all, is Lord Chesterfield; and the secret for this partiality is easily found. The defeats of the English ministry in the attempt to supply the Irish people with a copper coinage, through a patent granting to Wood the privilege of putting into circulation an enormous number of halfpence and farthings, had proved the necessity of sending to Dublin Castle, as the country's viceragent, a peer possessed of judgment and quickness. Carteret went into this unwelcome banishment, and his rule at last brought quiet once more into Irish affairs. A few years later it fell to Chesterfield's lot to fill the same office. To the outward eye the new ruler seemed to have little in sympathy with the people whom he was sent to govern. Even his wit was out of harmony with the proverbial instincts of that humorous race, and it seemed a foregone conclusion that his rule at the Castle would have rendered his subjects still more disaffected and have ruined for all time his own reputation for administrative ability. The result was far different. He proved, says his latest panegyrist, "that he

knew how to govern a nation which no English statesman before his time or since was able to rule from Dublin Castle." The eulogy is, perhaps, too strongly expressed; but the exaggeration, if it exists at all, is but natural in the mind of an Irish leader, and Mr. Lecky, writing in more restrained language, acknowledges that Chesterfield's vice-royalty was "eminently successful."

Somewhat to our surprise, Mr. McCarthy severs himself from the rest of English historians in endeavouring to put a more charitable construction on some of the acts of "only Fred," the ill-fated eldest son of the second George. He points out that all his family had committed themselves up to the hilt in opposition to the future king, and that every anecdote which descends to us on his doings comes from a tainted source. Some good points the prince undoubtedly had. Through his exertions, protracted from sunset to sunrise, one of the quaintest parts of London topography was saved from destruction. He was fond of his wife, and was not above confessing his partiality for her both in person and mind. If he did endeavour to obtain some more money from his father, and was not particular as to the means which he employed to get it, even his enemies must allow that the royal sire had kept his son for many years far short of the income which his position in life needed. In connexion with this hapless prince Mr. McCarthy has penned one of the pages which we wish that he had omitted from his work. He could not be expected to omit the famous epitaph which some caustic satirists revived and applied to the whole royal family; but it was certainly not worthy of the historian's reputation to drag from the obscurity of the library shelves the verses indited by the University of Oxford on the prince's decease in order that the world might be told that "Many scholastic gentlemen mourned in Greek; James Stillingfleet found vent in Hebrew; Mr. Betts concealed his tears under the cloak of the Syriac speech; George Costard sorrowed in Arabic," and so on through all the languages of ancient and modern times. Similar effusions, not a whit more creditable, were, under the dictation of the University dons at Cambridge and Oxford, poured out by their more promising pupils for many generations; but fortunately they have for the most part been left in appropriate neglect. If Mr. McCarthy seems to hold a brief in the interest of "only Fred," he makes up for it in the condemnation of his brother, the Duke of Cumberland. All the rumours which have been handed down to us of the cruelties practised on the defeated Scotch after the battle of Culloden are accepted by him as authentic statements of ascertained facts. Even the story that he ordered one of his officers to shoot a wounded Highlander who was staring at him, and that the officer bluntly refused to execute so inhuman a deed, is accepted as a tale "which might well be true," and which "we may hope to be true, as it adds another ornament to the historic decoration of a brave man," to the credit of the officer who declined the act.

It does not enter into the plan of Mr. McCarthy's work to deal with the subtler changes which were passing through the government of England at this period. He makes no attempt to trace the gradual growth

of cabinet governments, or to describe the rise of the exceptional authority of the prime minister. Such points of discussion are left for the investigation of the constitutional historian. Walpole is, of course, the predominant figure in the larger half of Mr. McCarthy's volume; and, taken as a whole, his view of that statesman's character affords no just ground of complaint. It is curious, as showing the difference between two political historians in dealing with the same event, that the story of Walpole stooping just before his ejection from office to intrigue with the Pretender in the hope of catching the Jacobite vote is adopted in a few offhand sentences by Mr. McCarthy as a probable intrigue on his part, while Mr. Morley, on the other hand, discusses its probability in three closely-reasoned pages, and finally dismisses it as incredible.

The first half of the last century abounds in interesting events; and as Mr. McCarthy has a keen eye for a dramatic situation, the interest of the piece does not fall off in his hands. The assertion that Lord Carteret "was exiled to the House of Lords" on his becoming Earl Granville by the death of his mother is, of course, a blunder, as he had long possessed a seat in that assembly. Such a word as "he *pomped* it with more than Oriental splendour" should not be allowed to blot the narrative. As a popular introduction to the history of England under the second George, this volume is entitled to just commendation.

W. P. COURTNEY.

A SIXTEENTH-CENTURY TREATISE ON THE GLOBES.

Hues' Treatise on the Globes. Edited, with Annotated Indices and an Introduction, by Clements R. Markham.

Sailing Directions (from a Fifteenth Century MS.). Edited by James Gairdner, with a Glossary by E. Delmar Morgan. (Hakluyt Society.)

THE Hakluyt Society aims at opening "an easier access to the sources of a branch of knowledge which yields to none in importance, and is superior to most in agreeable variety," by editing and printing rare or unpublished records of the work of early travellers and geographers. This branch of geographical work, which was considered a necessity in the days of Hakluyt and of Purchas, is even more indispensable now than it was then. For geography is essentially a progressive science; and as the unknown portions of the globe become more circumscribed, and the constant supply of fresh information modifies preconceived theories and opinions, so there is less and less opportunity for mere daring exploration, and an ever increasing necessity for a sound knowledge of comparative geography. The days when great results might be hoped for from a brilliant dash into the unknown are gone for ever, and success can now be achieved only by scientific knowledge and sagacious inference, approved by known facts. And since it is not possible to appreciate the position of geographical science in our own day without comparing it with the ideas and methods of our predecessors, the Hakluyt Society does important and valuable work by placing within our reach

the records of their labours and discoveries. The volume issued by the society this year contains Hues' *Tractatus de Globis*, and some curious sailing directions from a fifteenth century MS.

The *Tractatus* was written as a guide to the use of the Molyneux globes, which were the first ever constructed in this country, and the largest that had been made up to the time of their publication, in the hope that it might be useful in advancing the art of navigation. It is needless to say that Mr. Markham's introduction is a comprehensive and masterly commentary on the whole subject. He passes in detailed review all the globes which preceded or were contemporaneous with the first made in England, so far as a knowledge of them has come down to us, from the armillary spheres of the ancients to the globes of Mercator; the Molyneux globes themselves are fully described; and an analysis of the manual for their use completes a deeply interesting and valuable essay.

In the days of Elizabeth, "our Kingdome at that time being well furnished in ships and impatient of idleness," the interest of the nation had become fully aroused on all questions relating to geographical research, and English seamen had begun "to contend even with the Spaniard and Portugall himselfe for the glory of navigation." It was only natural, therefore, that these deeds should be worthily recorded.

"When Drake and Cavendish had circumnavigated the globe, when Raleigh had planted Virginia, Davis had discovered his straits, and Lancaster had found his way to India, the time had come for Hakluyt to publish his *Principal Navigations*, and for Molyneux to construct his globes."

But although Englishmen were thus coming to the front as discoverers and explorers, it was "the opinion of many understanding men that their endeavours had taken the lesse effect meerely through ignorance," and the lack of a "reasonable competency of skill in geometry and astronomy"; and it would have been strange, indeed, if attempts had not been made to remedy this defect. The attention of many of the ablest men in both universities was accordingly turned to the subject, and several learned cosmographers and mathematicians made sea voyages expressly to acquire practical experience of the requirements of navigators. This enabled them to do more for the advancement of nautical science than they could possibly have accomplished by theoretical study alone, and it was in this way that Hues himself was enabled to turn his learning and ripe knowledge to such good account.

The two famous globes which formed the subject of Hues' treatise, and were also described by Hood and Blundeville, were constructed by Emery Molyneux—of whom very little is recorded beyond the fact that he was an able mathematician and draftsman—and published about the end of 1592. The expenses were defrayed by Master William Sanderson, one of the most munificent and patriotic of those merchant princes of London who did so much to advance the interests of geography and the prosperity of their country in the time of Elizabeth. It is probable that the employment of Molyneux by Sanderson was due to the recommenda-

tion of John Davis, the Arctic navigator, who evidently assisted in the preparation of the globes, while Hakluyt, and many eminent navigators and mathematicians also gave help and advice. The appearance of the globes, which are two feet two inches in diameter, beautifully executed and well mounted, naturally caused a great sensation, and many replicas were produced and sold. Only one set, however, has been preserved, and that one is now in the library of the Middle Temple, "a strange depository for geographical documents of such interest and importance." Mr. Markham considers it highly probable that they were included in the library of Robert Ashley, an old Templar who died in 1641, and left all his books to the Inn which was almost entirely his home during the latter years of his long life; and that "it was in this way that they found a last resting place—one may almost say a burial place—in the library of the Middle Temple." An engraving (after a photograph) of the celestial globe is given as a frontispiece.

Master Robert Hues was born in 1553, in a village called Little Hereford (pronounced Harford), which is eight miles north-east of Leominster, and is separated from Worcestershire by the river Teme; but nothing is known as to his parentage. He took his degree at Oxford in about 1578,* and soon afterwards devoted himself to the study of geography and astronomy. At Oxford he was noted as a good classical scholar, and he afterwards became a celebrated mathematician. He was the intimate friend and executor of Sir Walter Raleigh; and he was with Thomas Cavendish in his last voyage to the Straits of Magellan, sharing in all the privations and hardships of that ill-fated expedition. He must have returned to England just at the time when the Molyneux Globes were published, for his manual was written in the following year, and published in 1594. During the last years of his life, Robert Hues resided almost entirely at Oxford; and there he died, in his eightieth year, on the 24th of May, 1632, in the "Stone House."

The *Tractatus* opens with an epistle dedication to Sir Walter Raleigh, in which the discoveries made by Englishmen during the reign of the great queen are recapitulated; while the preface is chiefly devoted to proving the sphericity of the earth, and confuting the arguments of those who maintained that the mountains prevented the earth's surface from being round, and that a liquid surface is flat. The treatise itself is divided into five parts, the first treating of things which are common to both globes; the second devoted to the planets, fixed stars, and their constellations; the third to a description of land and sea portrayed on the terrestrial globe, and to a discussion respecting the circumference of the earth; and the fourth

explains the use of the globes. The fifth part consists of a learned treatise by Master Heriot on the rhumb lines and their uses. Master Hues reviews at some length the knowledge possessed by the Greeks and Egyptians, for in his day students still treated the work of the ancients with respect, and discussed their methods; and while the advances and improvements of later times were welcomed, the philosophers whose labours and discoveries are recorded in the "Almagest" and "Geography" of Ptolemy, were looked upon as the founders of nautical science. He also propounds various problems in navigation, and utterly scouts the idea of finding longitude "by the helpe of sunne dials, or clocks, or houre glasses, either with water or sand, or the like." Such toys were worthless; and those who sold them, "to the great abuse and expense of some men of good note and quality, who are perhaps better stored with money than either learning and judgment," were "impostors." "Away," cried Master Hues, "with all such trifling, cheating rascals!"

The second part of the *Tractatus* supplied an admirable explanatory guide to the celestial globe; but the fourth part, in which the practical uses to which the globe may be put by the navigator are described, was the most important in the eyes of the author, and was the one by means of which he hoped to be of most service to his countrymen. Previous to the discovery of logarithms the globe was a great boon to navigators, as it supplied methods of finding the place of the sun, latitude, course and distance, amplitudes and azimuths, time and declination, by inspection. Consequently, it came into very general use on board ship; and as a practical guide to its use the treatise of Hues became a most valuable book to sailors, "so that it played no unimportant part in furthering the exploring enterprises of Englishmen in the seventeenth century." The English title-page tells us that it was "Written first in Latine. . . . Afterward Illustrated with Notes, by Io. Isa. Pontanus," and "lastly made English, for the benefit of the Vnlearned." It was also translated into Dutch and French, and altogether went through thirteen editions.

The *Index Geographicus*, which exists only in one or two editions, is a long and very complete list of places, with their latitudes and longitudes, and will be a useful help towards the identification of old names, or of names made obscure by peculiar spellings. Mr. Markham has added a biographical index containing short notices of astronomers and mathematicians, as well as references to the places in the text where their names occur, and an astronomical index prepared on the same plan. Indices of names of places and scientific terms occurring in the text are also given.

In his account of the unique mediaeval MS., now printed for the first time, which has been appended to Hues' treatise, Mr. James Gairdner, of the Public Record Office, tells us that among the Lansdowne MSS. in the British Museum is a folio volume "the greatest part of which," according to the catalogue, "formerly belonged to Sir John Paston, Knight, in the reign of Edward IV." It consists of a number of short tracts, two treatises of more considerable length, and the tract containing directions for the circum-

navigation of England. Mr. Gairdner discusses at some length the question whether the MS. did or did not belong to Sir John Paston, and follows its history down until it passed into the possession of the first Marquis of Lansdowne, and thus became a portion of the Lansdowne library, now in the British Museum. To whomsoever the MS. originally belonged there can be no doubt about the antiquity of the handwriting, or that this particular tract was written by William Ebesham, Sir John Paston's transcriber. It is, therefore, a genuine specimen of the sailing directions with which navigators had to be content in the days of John and Sebastian Cabot.

At the present time, the ground covered by this tract of twenty pages, which includes directions not only for the circumnavigation of England and Ireland, but also for a voyage to the Straits of Gibraltar, occupies no less than nine respectable volumes of the "Admiralty Pilots," or sailing directions, each volume dealing exhaustively with its own particular portion of coast. The dictum that "easy reading is hard writing" applies in full force to sailing directions (*experto crede*); and bearing in mind the laborious care and wealth of material represented by these volumes, which are written for "unlearned" sailors as well as scientific navigators, the result of the comparison is decidedly satisfactory. Unfortunately, seamen do not always utilise to the full extent the advantages so freely placed at their disposal. The early navigators pored over their "Rutters of the Sea" until they probably knew them by heart; but the modern "Pilots" are too often neglected until a rock crops up where no rock should be, and then they are eagerly searched in the desperate hope that a peg may be found on which to hang the blame due to careless or reckless navigation.

Mr. E. Delmar Morgan has rendered the old directions intelligible by means of an excellent glossary, with introductory remarks, and a map on which the names of places are marked in their old and modern forms. The work of identification has evidently been not only a labour of love but pretty hard labour to boot; and it is easy to believe that "many of the names appeared, at first sight, hopelessly difficult," and that

"it was only after patient investigation and research that their meaning became clear—for who would suspect that 'Leyrnes' referred to the well-known town of Wainfleet, or that 'the Shelde' was no other than the now fashionable sea-bathing place of Cromer; that 'Whitvies,' 'the Spone,' and 'Wolveshorde' were respectively Whitby, the Spurnhead, and Dunnose Point? Passing to the other side of the English Channel, or the channel of Flanders, as it was then called, we find such names as 'the Hagge' for Cape La Hague, 'Hoggis' for Cape La Hougue, 'Berfietnes' for Cape Barfleur, and many other curiosities."

All these difficulties, and many others, have, however, been successfully surmounted; and the result is a most curious and interesting specimen of the small beginnings from which may be said to have sprung the valuable directories now issued by the Hydrographic Department of the Admiralty for all the navigable coasts of the world.

GEORGE T. TEMPLE.

* It is not easy to find him in Mr. Andrew Clarke's *Register of the University of Oxford, 1571 to 1622* (Oxford Historical Society). There was indeed a Robert Hughes, of Magdalen Hall, who took the degree of B.A. in 1578; but he is identified by the editor with Robert Hughes, of Magdalen Hall, who matriculated *circa* 1574, and is then described as "Bucks., gen. f., aetat. 17." There was another Robert Hughes, also of Magdalen Hall, in 1573, whose age would suit better; but of him no particulars are known.—ED ACADEMY.

Axel. Par le Comte Villiers de l'Isle-Adam.
(Paris: Quantin.)

Axel is a Rosicrucian story of the accomplishment of human destiny by means of renunciation. The hero and heroine are two orphans, the last descendants of a noble race, and they are brought together by the working of a mysterious temptation. Sara de Maupers leaves a convent and renounces Faith; Axel, of Auersperg, the young lord of the Black Forest, educated in the occult sciences, renounces Knowledge—both of them tempted by the secret of a hidden treasure, which they discover in a mountain cavern, mysteriously connected with the funeral vault of the castle of Auersperg. Having found this royal wealth, they disdain it; falling in love with one another, they deem life incapable of realising their dream of happiness, and decide to die together:

"L'accomplissement réel, absolu, parfait, c'est le moment intérieur que nous avons éprouvé l'un de l'autre. . . Ce moment idéal, nous l'avons subi: le voici donc irrévocable, de quelque nom que tu le nommes. Essayer de le revivre, en modelant chaque jour à son image une poussière toujours décevante d'apparences extérieures, ne serait que risquer de le dénaturer, d'en amoindrir l'expression divine, de l'anéantir au plus pur de nous-mêmes. Prenons garde de ne pas savoir mourir pendant qu'il en est temps encore."

Axel should be read for its beauties of style and imagination, perfect rhythm and grace of poetical diction.

WILLIAM MARKHEIM.

Leaves of a Life. By Montagu Williams, Q.C. In two vols. (Macmillan.)

THE seamy side of human life has an irresistible attraction for those who live on the right side of it; and so Mr. Montagu Williams's Old Bailey reminiscences have become the book of the season.

The first volume is decidedly entertaining, in spite of—or, perhaps, because of—the extraordinary discursiveness and lack of finish which characterise it. This discursiveness seems to be a natural product of the Old Bailey, and not an idiosyncrasy of Mr. Montagu Williams, for it was as strongly marked in Serjeant Ballantine's reminiscences as it is in these. It comes, one may suppose, from the fact that, as ninety-nine out of every hundred people who are tried for serious offences are guilty, the only chance for the prisoner's advocate is to try and distract the attention of the jury from the main issues to some irrelevant point. Discursiveness is a considerable assistance, and is cultivated accordingly, until it becomes second nature. To this effect was the advice Mr. Montagu Williams reports as given by Serjeant Ballantine as to what to do in a bad case—"Oh, just jump in and splash about." Compare, too, the story of a Mr. C., who, when defending a man for horse stealing in a "dead" case, "addressed the jury in something like (note the 'something like') the following terms":

"Gentlemen, I have been among you for a great many years. I was born in your county, and my people were with you for two or three generations. You have always been friendly with me, man and boy. . . A change has now come over my life. Her Majesty has sent for me to make me one of her own

counsel. I shall never address you again. This is the last time my voice will be heard in your ancient hall. Let us part as we have always been—the best of friends."

The foreman of the jury at once said, "We find for Mr. C.," and the prisoner was released. To the same effect, also, is a story of Ribton making a long speech before Mr. Justice Wightman:

"'Mr. Ribton, you've said that before.' 'Have I, my lord, I'm very sorry, I quite forgot it.' 'Don't apologise, Mr. Ribton, I forgive you, for it was a very long time ago.'"

And so a good many of the stories Mr. Williams has to tell never come to any particular point or have any particular moral in them. In the second volume this is especially marked. Indeed, there is hardly a chapter in it worth reading, except that about the "counsellor's dawg," in which he recovered a stolen dog on payment of £20. When he remonstrated with the thieves for having stolen from such an excellent friend of the profession, the leader said:

"That's the best of it. Lord, sir, you should have seen how my pal Bill did laugh. 'Aint it rather hard,' says I, 'to take the counsellor's dawg?' 'Not a bit, Jim,' says he, 'he's had a good lot out of us, and why shouldn't we get a little out of him.'"

This joke, however, cost the stealer dear, as Mr. Williams afterwards prosecuted him for another dog theft, and ran him in for eighteen months for the dog and twelve months more for the collar; and the man was heard to say as he left the dock, "Thought he'd have me some day. He's made me pay d—dear at last for those pieces." With the exception of this incident—very well told—there is little in the second volume, which is padded out with the author's speeches in the Lefroy and Lamson murder cases. In fact, to imitate his practice of appending Latin tags to his chapters, it is a case of "desinit in piscem."

Perhaps one of the most striking things about the author's career at the bar, besides its tragic but happily not fatal finish, was the long time it took him to settle down to the profession. Though his family was, he says, steeped in law for generations—his great-grandfather a Chancery barrister, his grandfather a solicitor, and his father on the Oxford circuit—he tried being a schoolmaster, a soldier, an actor, and a playwright, before he went to the Bar; and he had made the acquaintance of money-lenders and the police-courts as a victim before he began to get his living out of them. When he did go to the Bar, though his first case filled him with despair of success, his success was remarkably rapid. He claims to have defended more prisoners than any other living man, and implies also that he had defended more successfully. With great frankness he conveys his belief in the guilt of by far the greater number of his clients. On the occasion of what he calls "the most cruel and heartless murder in his experience," his client the night after his acquittal paraded the High Street drunk, and, holding out his hand, said, "My counsel got me off, but this is the hand that did the deed"; and, in one of his first *causes célèbres*, he successfully defended Catherine Wilson for attempt to murder, only for her to be immediately taken into custody on seven separate charges of actual murder. On the other hand,

he gives at least two cases of wrongful conviction, and argues therefrom for that necessary institution, a Court of Criminal Appeal, though it is only fair to say that in neither case would an appeal have resulted to all appearances in a different verdict, as both were cases of mistaken identity, and the mistake was only discovered by the subsequent confession of the true culprit. There are some tales of acquittals connected with juries which sound remarkably highly coloured, one especially in which a melancholy Jew figures as a self-offered jurymen, prepared to disagree with the other eleven in a "dead" case, and successfully carrying out his design by his plentiful provision of sandwiches and sherry. But all the Hebrew tales, of which there are several, especially in connexion with Ballantine, have a quite Hebraistic or Hellenistic ring about them, though perhaps they are none the worse for that.

The interest of the book, however, hardly lies in its good stories, which are few, and very few of quotable length, but in a general jauntiness of style; and the retelling of some celebrated murder cases, which always attract as our only modern substitute for the ancient amphitheatre.

ARTHUR F. LEACH.

NEW NOVELS.

By Woman's Favour. By Henry Erroll. In 3 vols. (Bentley.)

Among Aliens. By Frances Eleanor Trollope. In 2 vols. (Spencer Blackett.)

The Gold of Ophir. By Elizabeth J. Lysaght. In 3 vols. (Ward & Downey.)

Glenathole. By Cyril Grey. (Griffith, Farran & Co.)

The Blindness of Memory Earle. By Charles T. C. James. (Remington.)

The Celebrated Janet Homfrey. By Percy Fendall. (Gardner & Co.)

King Squash of Taddyland. By an Envoy Extraordinary. (Field & Tuer.)

THERE is not so much passion in *By Woman's Favour* as there was in *The Academician* or *An Ugly Duckling*, nor is there quite so much reality in it, looked upon simply as a character-study. Yet it is the cleverest book that Henry Erroll has produced—regarded, indeed, from the standpoint of plot-construction, it is almost faultlessly clever. There is no slovenly writing or careless draughtsmanship; the plots within the main plot do not interfere with each other, or with the central action of the story; and, although there is society in it, both Bohemian and other, this is neither too vulgar nor too high. The title has a French look; and, in the hands of such an artist as M. Zola, and, still more, of M. Guy de Maupassant, what a study in human selfishness would the literary adventurer who, in London, styles himself George L'Estrange, have become! Being English, and therefore ambitious, self-regarding and light-hearted rather than selfish to the core, he merely becomes engaged to and jilts his London landlady's daughter; he makes merely ineffectual love to the wife of the theatrical manager who employs him; and when, finally, in the last chapter, he appears in the two characters of successful playwright

and husband of the pretty puritan, Dorothy Wyvern, no *liaison* casts its shadow on his domestic happiness, which seems likely in the long run to become rather dreary and conventional. It is just as well, indeed, that George Collins or L'Estrange should be made, by Henry Erroll's skill, to play but a secondary part in *By Woman's Favour*. He is not satisfactory, and his success in London is decidedly improbable. There is, of course, no reason why the admired poet and baritone of a Manchester tavern should not become the writer of acceptable leading articles and successful plays in London. But George L'Estrange gives no evidence of superior ability; his cleverness is altogether superficial; and the keen eyes of Mrs. Fellowes see through him and into the virtual imposture of his assumptions of gentility to some purpose. But his residence in the house of the disreputable actor, Mellon, permits of the presentation of some very delightful pictures of essentially low-class London life, with its warm-heartedness, its vulgarity, its petty miseries, and its shabby delights. Both Mrs. Mellon and her daughter Lucy, whose simple souls never rise above bloaters and shirt buttons, will be appreciated a good deal more than George L'Estrange, who writhes—though not more than he deserves—under the affectionate but greasy familiarities to which he is subjected in his character of Lucy's "young man." There is a suspicion of "comic copy" in the jealousy and antics of Jarvis, who plays so uncomplainingly the part of second string to Lucy's bow. The two truly leading characters in *By Woman's Favour*, are Jim Fellowes, the theatrical manager, and his wife Helen; although not a few readers of the story will, looking at it simply as a series of character-sketches, be disposed to give the places of honour to the actress Gwendolin and her elfish quasi-sister Prue. But the triumph of Fellowes' devoted love for his wife, and her own renunciation of her dangerous but not unnatural affection for another and more loveable man, are in every sense the best incidents in this story. As a mere novelist's trick, too, the episode of the anonymous letter by which poor Prue tries at once to open the eyes of Fellowes and to secure Mrs. Fellowes' lover for her "sister," but which only brings about her own death and salvation to the man she warns, is perfect in its way. In all respects *By Woman's Favour* is a sound piece of literary workmanship, and a good and enjoyable book.

Among Aliens is, comparatively speaking, a disappointing book—that is to say, it is not quite so good a story as one has a right to expect from its author. The Italian sketches are good. The two sisters—simple sentimental Lucy and her guardian Catherine, who is surely, however, somewhat too much of a Martha to have the making of a good artist in her—make excellent foils. The game of cross-purposes in which Catherine engages with Reuben Rutherford is a pretty one, even although it is as old as fiction. But the ecclesiastico-aristocratic plot which is formed to secure the person and fortune of Lucy, is rather too Borgian and elaborate for this century, or even for the last; and although the scoundrel-prince of the story deserves the fate which is meted out to him in the end, the seduction

and revenge that lead up to it are, it must surely be allowed, somewhat too conventionally Italian. There are all the elements not only of a good but of a well-written story in *Among Aliens*; but, unfortunately, they are not made enough of.

The Gold of Ophir is an excellent romance of a very old-fashioned kind. Two cousins, bearing the same name, James Ardell, meet with an accident when travelling on the Continent. The bad cousin escapes with an injured arm, whereas the good cousin is left for dead. Even when he recovers, his reason is gone. The two young men are, of course, as like as two peas; so the wicked James, having taken care to steal his cousin's locket and papers, has no difficulty in achieving a feat of personation and passing himself off as the heir to the warm-hearted Dives, John Ardell, to whom has come the "Gold of Ophir." He is no match for Destiny, however. A neglected wife appears; and his cousin, having been restored to sanity by a marvellous expert in brain disease, confronts and confounds him. It is the human environment of the millionaire that is the feature *par excellence* of *The Gold of Ophir*—shrewd Lawyer Barton, with his loyal and loveable daughter Peggy, the essentially mean and self-regarding clerical half-brother of John Ardell, and, above all, Miss Judith. Mme. Enderlin, the motherly soul who nurses the real James Ardell back to life in St. Johann, is also a delightful sketch. Altogether, there is a healthy and pleasant warmth of simple sentiment in *Gold of Ophir* which will cause it to be read, when more ambitious and subtly—but also coldly—psychological novels are neglected.

Practically all that need be said of *Glenathole* is that the author has evidently in him—or perhaps in her—the making of a good novelist of the eminently popular school of Scotch fiction of which the authoress of *Aldersyde* is the head. As this book stands, it is far too long; it contains far too many characters; and the writing is occasionally effusive to a fault. But it is, from the literary point of view, a most conscientious performance. The old Scotch ideals of piety and purity are kept well before the reader. And at least four characters in it—Kenneth Errol, the moral weakling; Raymond Dunbar, the young man who is too good to live long; Mary Errol, the pretty saint; and Jessy Douglas, who is as much of a flirt as any good Scotch girl can ever be supposed to be—are quite as well executed portraits as any to be found in the gallery of the artist who is still best known by her maiden name of Annie S. Swan. The worthy old minister, moreover, is just such a character as the writer of *Lights and Shadows of Scotch Life* would have delighted in portraying. Cyril Grey is not specially successful as an artist in scoundrelism. Lesley—the extraordinary civil servant, who is in reality the chief of a band of smugglers, and who constitutes the "bad company" that "leads astray" the naturally good young man, Kenneth Errol—is an impossibility in Scotland, though he might have been a possibility in the Isle of Wight in the days when smuggling was a branch of industry in which it was considered legitimate for even respectable folk

to take part secretly. If *Glenathole* be a first effort, it must be accounted a promising one. Cyril Grey should prune, but also persevere.

There is a good deal of cleverness diffused over *The Blindness of Memory Earle*. The relations between the Vicar, Stephen Allardyce, and his very much better and stronger half are so amusing that one could have wished the author of this book had given us more humour and less domestic tragedy than he has done. But the story is not sufficiently compact; and the blindness of Memory Earle to the affection both of the man and of the woman, who love him is tiresome in the extreme. Merrett, too, maudlin in his attachment to the man who has befriended him when he is sunk in moral weakness—as he is maudlin in all things—is a very unsatisfactory character. The initial lodging-house chapters are the best in a book which, on the whole, is a rather provoking one, because the middle and final scenes do not by any means sustain the promise of the beginning.

The Celebrated Janet Homfrey is a clever story by a clever writer, who has set himself to beat conventional sensationalists on their own field. Mr. Fendall has gained a certain measure of success by telling a singularly unpleasant story with a violently original plot. Two brothers fall in love with the same woman, who has sworn to be avenged on the seducer—and to all intents and purposes murderer as well—of her sister. This scoundrel turns out to be the particular brother whose love Janet Homfrey cannot help reciprocating. She kills Robert Drummond—though the actual blow which causes his death is struck in self-defence—when she discovers who he is. Then, of course, Gilbert Drummond is accused of the murder of his brother, and is on the point of being condemned when Janet, by a timely confession, saves him, and then goes mad. The story in *The Celebrated Janet Homfrey* is everything, and a powerful but repellent story it is.

It is obvious that *King Squash of Toadyland* is a satire upon British high and low life; but that is the only thing that is obvious about it. Some of the characters, such as Mr. Ashbin Tartlet, Lord Handoff Kirkdale, Mr. Henry Taunton (who lives at Rape's Look and belongs to the Gridiron Club), and Mr. Gustavus Camera are, it is only too plain, intended to be portraits of living personages of more or less note; and some are executed cleverly and not too ill-naturedly. That portion of the book which lays bare our social sores, like the chapter on "The Town of Gin," is genuinely, though not unduly, realistic; and the whole of it is carefully written. At the same time, the author would be well advised not to attempt to follow the example of Alexandre Dumas *père* and "write up" a revolution—even a revolution to place in power "the Prince and Princess of Gyrru Fad." He can tell a love story more than fairly, however. The Envoy Extraordinary's courtship of Lady Leonora is, in spite of the wild improbability attending her husband's death, far and away the best thing in *King Squash of Toadyland*.

WILLIAM WALLACE.

CURRENT THEOLOGY.

"THE EXPOSITOR'S BIBLE."—*The Prophecies of Jeremiah, with a Sketch of his Life and Times.* By the Rev. C. J. Ball. (Hodder & Stoughton.) There is a passage of Herder in which that true lover of the Bible contrasts the *Modpredigten* of his day with the heartfelt and heart-stirring discourses of Jeremiah and Ezekiel. The contrast between modern sermons and ancient prophecies may be less needed now; but it is well for "The Expositor's Bible" to recall attention to these great pastor-prophets (see Jer. xvii. 16), whose works are so little studied because so little understood. There is in Mr. Ball less of that rich faculty of application which enabled Mr. G. A. Smith, without wronging the primary sense, to show strangely modern aspects of the teaching of Isaiah. His style is less easy; the critical and the popular elements are less completely fused in his exposition. But his scholarship is not inferior, and though he has not spoken out as frankly as could be wished, his sympathy with progressive study is, we venture to hope, not less genuine. Vigorous new translations from the Hebrew are more prominent in the present volume than they were in the *Isaiah*, nor does Mr. Ball feel bound either to the Authorised Version or to the Massoretic text. It is a still greater novelty that he designates the God of Israel, not as "the Lord," nor yet as "Jehovah," but as "Iahvah." How many scholars, we wonder, will endorse this pronunciation? It was time that some change should be made. But if Jehovah is to be abandoned—familiar as it is to the English reader—it is desirable that teachers should agree on the substitute to be adopted. Many excellent points might be mentioned both in the translation and in the exegesis. How vivid is the explanation of "lodging-place" (Jer. ix. 2, p. 188)! How delicate the tact in the rendering "my Lord Iahvah" (Jer. i. 6, p. 69)! How true the sympathy with the prayers of the much-tried prophet (p. 313, cf. p. 42)! And though Mr. Ball hesitates to carry his readers very far into Biblical theology (hence a poor explanation of Jer. xvii. 12, 13), yet what an excellent hint is that on p. 32, and how well he describes the "immortal spirit" of the Bible on pp. 177-179! Must we intermix some regretful censure with these justly appreciative words? The author will hardly be surprised if we do. He isolates himself too much from other students. Not only does he put forward his private opinions with a confidence which is hardly justified (e.g., on the name "Iahvah" and on Hebrew metre), but he gives an impression of wishing to prepossess orthodox readers in his favour by somewhat too eager criticisms of men who have "borne the burden and heat" of the struggle for that very view of the Old Testament which he himself in essentials apparently holds. Take, for instance, Mr. Ball's treatment of Hitzig—the most acute of modern commentators on Jeremiah—in chap. i., and of Kuenen, on p. 368! It is not right that he should quote from the latter without giving either the reference or the date of the book. The *Godsdienst van Israel*—a masterpiece of critical construction—was published in 1869-1870. Its learned and modest author has doubtless criticised his own work long since, and modified many details. Mr. Ball's own account of the history of the Jewish Sabbath is itself not in all points satisfactory. He lets the reader imagine that the notion of the Sabbath was much the same from the time of Moses to that of Ezra and Nehemiah. Or take his treatment of another work, to blame which is in some quarters a certificate of orthodoxy—the *Encyclopaedia Britannica*. How eager he is to set the author of the article on Jeremiah right! How prominently he contrasts the "exaggerations" and "misleading statements" of this

least startling of all the critical articles in the *Encyclopaedia* with the moderate and judicious views which he leads us to expect from himself (pp. 4-6)! Want of historic imagination and defective sympathy are indeed serious faults; but more proof ought to have been given, especially by one who needs so much indulgence himself. The author returns to the charge (without indeed giving a reference) at p. 33. Apparently he does not quite realise the difficulty which the theory criticised was designed to meet. But certainly he has taken no pains to enquire whether the theory had been at all modified since the year 1881. Had he referred to this "well-known writer's" study on *The Life and Times of Jeremiah*, published nearly two years since, he would have found at p. 146 that Baruch may be supposed to have read, not only the prophecy contained in Jer. xxv., but "the most relevant of Jeremiah's prophecies, especially that very important one (chap. xxv.) written in the fatal year of Carchemish, and containing a new and definite announcement of most serious import." It is not pleasing to have to mention this lack of generosity in the author of so useful a book. But it stares the reviewer in the face, and is not a desirable precedent for future writers in "The Expositor's Bible."

The Prophecies of Jeremiah. By C. von Orelli. Translated by Rev. J. S. Banks. (Edinburgh: T. & T. Clark.) This is really the second part of a commentary (published in 1887) on the two first of the "greater" prophets. English print takes up so much more room than German that the translation is nearly twice as bulky as the original. This is to be regretted, as the work was projected in the interests of a not very wealthy class. It would, perhaps, have been better to omit the translation of Orelli's version of the prophets, which, neither from a literary nor from a critical point of view, is of much importance. The commentary is in the same style as that which we noticed not long since on Isaiah. It represents a criticism well adapted to the transitional stage in which most English students are. Jeremiah's authorship of chap. x. 1-16 is defended, but with a hesitation which does credit to the writer's candour; and, though more positiveness is shown in claiming chaps. i. and li. for the prophet, the grounds on which a large school of critics reject the claim are set forth with reasonable fulness. Chap. lii. is, of course, given up to the spoiler. It is an appendix "written neither by Jeremiah, nor for Jeremiah's book," and "was borrowed from a historical work." Chap. xxv. 13 b is a marginal gloss which has strayed into the text in a wrong place; it was meant as a heading to xxv. 15, &c. Chaps. xxxix. 1, 2, 4-10, are also an interpolation derived from the same source as chap. lii. The exegesis is well up to the level of ordinary students. There is no depth, much less subtlety, in tracing the prophet's thought, or in showing the relation of his ideas to the course of religious development. But common-sense there is; and if the student can be induced by Orelli's example to apply the same inestimable faculty to his author, only with more use of the comparative method, and, perhaps, less timidity, we shall have cause enough to be grateful to the accomplished translator of this work.

The Servant of the Lord in Isaiah XL.-LXVI., reclaimed to Isaiah as the Author from Argument, Structure, and Date. By John Forbes. (Edinburgh: T. & T. Clark.) The tone of this volume is worthy of one who has lived and worked to such an advanced age. The attempt to show a symmetrical arrangement of Isaiah xl.-xliv., and of other sections of the Book of Isaiah, by the correspondence of catchwords (a principle already applied by Delitzsch, and on a large scale by Cornill)

deserves attention. The rest of the book gives evidence of a vigorous individuality, but is fundamentally uncritical. A paper reprinted from a theological review is added as an appendix, relating to Isaiah's great prophecy of "Immanuel." The very thorough indices deserve commendation.

Biblical Commentary on the Psalms. By Franz Delitzsch. Translated by the Rev. David Eaton. Vol. iii. (Hodder & Stoughton.) This excellent translation of an invaluable work is now complete. How greatly it contrasts with the English version previously in circulation has already been said. It is not easy to translate Delitzsch. Not only knowledge of English and German, but some Hebrew scholarship and acquaintance with the bibliography of the subject, are necessary safeguards to the translator. It is hardly worth while to cavil over this or that word in which the exact shade of meaning may not have been seized; as a whole, the book thoroughly satisfies the just claims of the student. Wetstein's belated contribution on "the mountain of Bashan" (Ps. lxxviii. 16, 17) is a welcome addition to this volume. The errata must be very few; but can "Cordilleries" (p. 460) be correct?

David in the Psalms: with various Notes on the Psalter. By the Rev. F. W. Mozley. (Bell.) This book is somewhat in the style of Dr. Forbes's *Studies in the Book of Psalms*, noticed in the ACADEMY of April 14, 1888, but the work of a younger and less scholarly author. Mr. Mozley admits that he has no "available knowledge of Hebrew"; and though he has used one or two German as well as some English commentaries on the Psalms, it is but too patent that he has not read a single book of the Old Testament on modern exegetical principles. Had he once mastered even the Book of Isaiah, he could not have written so uncritically. The redeeming features in the volume are the attempt to consider the Psalms in groups, and the attention paid to the titles of the Psalms in the Septuagint. The remark is made that the theory of the Davidic authorship of the whole Psalter had no influence on the Septuagint titles. But will it be contended that there was not a growing tendency subsequent to the first "Davidic" collection to ascribe psalms to the traditional founder of psalmody? It is pleasing to add, however, that Mr. Mozley does not ascribe Ps. cxxxvii. to David himself, but adopts the view (in which there is a spice of criticism) that it was prefixed to a "Davidic" collection consisting of Pss. cxxxviii.-cxlvi. Mr. Mozley does not seem acquainted with the famous passage in the Babylonian Talmud (*Baba Bathra*, 14b). With an adequate training he might do better things, at least if he could put on one side his strong theological prepossessions (see on Ps. cx.). Among the novelties of this book we notice that Ps. xlix. is "a funeral psalm, suggested by the recent death of David."

The Psalms in Greek according to the Septuagint. Edited for the Syndics of the University Press. By Henry Barclay Swete. (Cambridge: University Press.) A separate issue of the text and critical apparatus of the Psalter will be acceptable to many academical students. The second volume to which it belongs has not yet appeared. The friendly help of Dr. E. Nestlé, of Ulm, has greatly contributed to the accuracy of the critical notes.

NOTES AND NEWS.

MR. W. M. FLINDERS PETRIE has finished his winter's work in the Fayum, and is now staying at Jerusalem, preparing for his excavations on a Canaanite and Israelite town near Gaza, on behalf of the Palestine Exploration Fund.

MISS AMELIA B. EDWARDS is now on her way home, having sailed from New York on Saturday last, March 29, in the *Etruria*. She did not allow her accident to interfere with either business or pleasure. On Tuesday, March 22, she was the guest of Sorosis—which we take to be the lady's club of New York—who celebrated their twenty-second anniversary by a luncheon at Delmonico's. On the same evening she gave an address to the Nineteenth Century Club on "The Romantic Fiction of the Early Egyptians," when her views on the Egyptian origin of certain folk-tales were contested by Prof. Daniel Brinton, of Philadelphia, and Prof. T. F. Crane, of Cornell.

THE Committee of the Beatrice Celebration in Florence during May and June (see ACADEMY, January 11) have carried out a happy idea in inviting the poets of Europe to contribute a sonnet of homage to Beatrice, the autographs of which will be framed and hung in perpetuity in the new Sala Dantea now being added to the Biblioteca Nazionale for the purpose of commemorating the festival and enshrining all that is best in the Beatrice Exhibition. Miss R. H. Busk—who undertook to canvas the poets of England—has already received contributions from Mr. Swinburne, Mr. Lewis Morris, Mr. Andrew Lang, Mr. Edmund Gosse, Mr. Theodore Watts, showing that Beatrice has not ceased to be an "inspiratrice." Lord Tennyson's state of health, unfortunately, precludes him from leading this poetic chorus; but it is hoped he will at least be able to send an autograph line to be hung with these poems expressing the very valid reason of his "gran rifiuto." Miss Busk has also received for transmission to Florence photographs from Miss Rossetti of her brother's paintings and drawings of Beatrice; and from Mr. John Addington Symonds the promise of a copy of the forthcoming new edition of his work on the study of Dante.

MANY readers of the ACADEMY will be glad to know that a committee has been formed to take steps towards erecting a memorial to the late Rev. Dr. R. F. Littledale. It is suggested that the memorial should take the form of a reredos in the chapel of St. Katharine's, Queen's-square, W.C., where he ministered daily for the last twenty years of his life; and it is further proposed to endow a cot in St. Margaret's Orphanage, East Grinstead, to bear his name. Subscriptions may be sent to the hon. treasurer, Mr. Octavius Leefe, 1 Quality-court, Chancery-lane.

A NEW quarterly, of a novel character, is announced for publication on May 1 by Messrs. George Routledge & Sons, who have hitherto been one of the very few leading publishers without a magazine of their own. It is to be called *Subjects of the Day*; and its special plan is to deal systematically with important subjects of the day, in a series of articles written by experts, together with a general summary, reviews of books, and a bibliography. For example, the first number will have for its subject "State Education for the People"; and among the contributors will be Sir William Hunter, Sir Philip Magnus, the Rev. E. F. M. MacCarthy, of Birmingham, Mr. Edward M. Hance, of Liverpool, and Mrs. Emily Crawford. The editor is Mr. James Samuelson, author of works of travel in Roumania, India, &c.

MR. WILLIAM O'BRIEN'S novel, entitled *When we were Boys*, will be published by Messrs. Longmans, in one volume, on April 21.

MR. GEORGE ALLEN has in the press a posthumous volume of poems by Charles Mackay, with an introduction by his son, Mr. Eric Mackay.

MESSRS. CHAPMAN & HALL will publish in the course of the present month Dr. Juncker's

Travels in Africa, translated from the German by Prof. A. H. Keane. The volume will be illustrated with thirty-eight full-page plates and numerous woodcuts in the text, as well as with maps.

MESSRS. TRUSLOVE & SHIRLEY have in the press a History of the two parishes of Bloomsbury and St. Giles's, by Mr. George Clinch, of the British Museum, whose name is a guarantee that antiquarian and literary anecdotes will not be neglected. The work will be illustrated with twenty-four full-page plates, reproduced from rare originals by the photomezzotype process.

MESSRS. METHUEN & Co. will shortly commence the issue of a series of copyright novels—each published in a single volume and at a low price—under the title of "Methuen's Novel Stories." The first will be a new work by Mr. Baring Gould, entitled *Zael*, and this will be followed by Mrs. Leith Adams's *My Land of Beulah*. Novels by Edna Lyall, Miss F. Mabel Robinson, Mr. G. Manville Fenn, L. T. Meade, and other well-known writers, will appear in due course.

MESSRS. F. V. WHITE & Co. will shortly publish *Blindfold*, by Florence Marryat, and *A New Othello*, by Iza Duffus Hardy, each in three volumes; and *The Confessions of a Doormat*, by Alfred C. Calmour, and *The Mystery of a Woman's Heart*, by Mrs. Edward Kennard, each in one volume.

THE new volume of "The Book Lovers' Library," to be issued very shortly, will be *Newspaper Reporting in Olden Time and To-day*, written by Mr. John Pendleton, author of "The History of Derbyshire."

MESSRS. SWAN SONNENSCHNEIN & Co. are adding to their "Social Science Series" volumes on *Crime and the Prison System*, by Mr. W. Douglas Morrison, of the Wandsworth gaol; and *Charity Organisation*, by Mr. C. S. Lock, Secretary of the Charity Organisation Society.

WE understand that, in accordance with the promise recently made by Mr. Raikes in the House of Commons that public attention should be again called to the advantages of government insurance, the General Post Office is about to issue, in leaflet form, Mr. A. G. Bowie's article on "Post Office Insurance and Old Age Pay," which recently appeared in *A I.*

MR. W. MARWICK, secretary of the Ruskin Reading Guild and editor of *Igdrasil*, will give a lecture to the London Ruskin Society, at the London Institution, on Friday next, April 11, at 8 p.m., on "Kings' Treasures: their Use and Abuse."

MR. DAVID NUTT, almost all of whose publications belong to that special class that are really worth the buying, has just issued a reprint of *Lyrical Ballads* (1798), edited by Prof. Edward Dowden. This little book—whether we consider the actual circumstances of its production, the value of some at least of its contents, or its place in the history of literature—might be expected to be one of the most sought after of all first editions. Yet we find, from *Book-Prices Current*, that a well-known collector was able to purchase a copy in April 1887 for £2 6s. To those who cannot afford even so much as that, the present reprint will satisfy all reasonable desires; for the typography simulates that of the original. Here may be seen the fruits of the memorable companionship of Coleridge and Wordsworth during their Nether Stowey days; and "The Rime of the Ancient Mariner" may be read in its primitive spelling. Prof. Dowden has limited himself to a brief preface and a minimum of notes, which may be thought rather

inadequate by those who are not already versed in the bibliography of the subject.

WE must be content with recording that *Days and Hours in a Garden*, by E. V. B. (Elliot Stock), has reached a seventh edition within about as many years from the date of its first publication. Nothing new has been added to either text or illustrations, except a preface commemorating the changes that time has wrought in the garden which is the subject of these charming and now familiar pages.

UNIVERSITY JOTTINGS.

MR. JOHN MURRAY announces a series of University Extension Manuals, under the editorship of Prof. Knight, of St. Andrew's. Though designed primarily for the use of students attending the authorised courses of lectures, it is hoped that they will also serve as text-books for private study. The general plan will be to keep in view the historical evolution and philosophical significance of each subject, while avoiding the enumeration of mere details. The following are some of the arrangements that have already been made: Mr. M. E. Sadler, the Oxford Secretary, will write on *Political Economy*; Dr. Roberts, the Cambridge (and now also the London) secretary, on *Modern Geology*; and Prof. James Stuart, the founder of the movement, on *Mechanics*. In English literature, Mr. Edmund Gosse has undertaken the Jacobean poets, and the Rev. Stopford Brooke the poets of the nineteenth century, from Blake to Tennyson. The editor himself will be responsible for *Ethics* and *The Philosophy of the Beautiful*; and most of the other philosophical and scientific subjects have also been assigned to Scotch professors—*Logic*, to Prof. Minto; *Psychology*, to Prof. Seth; *Comparative Religion*, to Prof. Menzies; *The History of Education*, to Prof. Laurie; *Physiology*, to Prof. McKendrick; and *Botany*, to Prof. Patrick Geddes. The manuals will be issued simultaneously in England and America.

THE Queen has accepted the dedication of *The Life and Letters of Adam Sedgwick*, by Mr. J. Willis Clark and Prof. T. M. K. Hughes, which will shortly be published by the Cambridge Press, in two volumes.

THE residuary legatees of the late Daniel Procter, recognising the importance of pathological studies and the desirability of securing the fullest facilities for their prosecution by the students of the Manchester medical school, have decided to contribute the sum of £6,000 for the endowment of the pathological professorship at Owen's College, which will henceforth be associated with Mr. Procter's name.

THE *Durham University Journal* for March 29 prints an interesting notice of the late Edward Bradley, better known as "Cuthbert Bede," together with a provisional list of his publications. The first appearance of *Verdant Green* was in a supplement to the *Illustrated London News* for December 13, 1851, consisting of twelve of the illustrations to the first four chapters, with a few lines of descriptive letter-press to each. Part I. appeared in 1853, Part II. in 1854, Part III. a year or two later; and afterwards the three parts were collected into a volume, of which (it may be recollected) a six-penny edition was published a few years ago. All the illustrations were designed and drawn on the wood by the author. *Little Mr. Bouncer and His Friend, Verdant Green*—which we believe to be a sequel, and even less successful than most sequels—was published in 1878; and there were also two intermediate books, *Tales of College Life* (1866) and *College Life* (1862).

THE commemoration address on the fifteenth anniversary of the Johns Hopkins University,

Baltimore, was delivered by Dr. E. H. Griffin, professor of philosophy, who took for his subject "The Influence of Learned Institutions upon the Progress of Modern Society." It was announced that the first course of lectures on poetry on the Turnbull foundation will be given in the spring of 1891 by Mr. Edmund Clarence Stedman; and that the Caroline Donovan endowment will probably be devoted to a chair of English literature.

CORNELL UNIVERSITY has recently received a gift of 300,000 dollars (£60,000) to form an endowment for its library. The donor is Mr. Henry W. Sage, of Ithaca, New York, whose total benefactions to Cornell now amount to about one million dollars.

ORIGINAL VERSE.

THE VENUS OF MILO.

"Dinanzi a noi pareva sì verace,

Che non sembrava immagine che tace."—*Pwv.*

Goddess of Beauty!—goddess still, though Time
Hath ruthlessly defaced thee—what rare art
Was his who fashioned thee? Thou stand'st
apart

From all thy kind, most perfect, most sublime.
Thy beauty wastes not, nay, for never crime,
Nor hate, nor passion hast thou known, nor
smart

Of cankering grief, nor pain, nor aching heart—
Thy brow is smooth to-day as in thy prime.
Thou standest yet, but where is he who planned
The fashion of thy limbs, and wrought the stone
With ever-patient skill and loving hand,
And left thee faultless, lacking life alone?
World-famous thou, by eager thousands scanned,
While he, forgotten, lies with the unknown!

PAGET TOYNBEE.

OBITUARY.

EDWARD HAILSTONE.

THE death is announced of Mr. Edward Hailstone, of Walton Hall, Yorkshire, at the age of seventy-two years.

Mr. Hailstone was formerly a solicitor in Bradford, and succeeded his father as law clerk to the Leeds and Liverpool Canal, which position he held for over forty years. In literary and antiquarian circles he would be best known for his extensive collection of literary, artistic, and antique treasures—probably the finest in the North of England. Mr. Hailstone was a leading member of the Yorkshire Archaeological Society, a member of the National Archaeological Society, of the Athenaeum Club, and a fellow of the Society of Antiquaries. He had the honour of receiving a medal and diploma, the latter signed by Prince Albert, for services rendered in connexion with the Great Hyde Park Exhibition of 1851.

We understand that the deceased gentleman's famous collection of Yorkshire books, &c., has been bequeathed by him to the Dean and Chapter of York, to be preserved in the Minster Library, and that the rest of his library and works of art will be sold.

MAGAZINES AND REVIEWS.

THE *Boletín* of the Royal Academy of History of Madrid for March gives a further instalment of inedited documents relating to the Cortés of Madrid, 1646-7 and 1649-51, by Manuel Danvila. The difficulty of raising money speedily for pressing wants was very great, and king and Cortés are sorely puzzled which of several proposed expedients to employ. F. de Selgas has an excellent monograph on the early Basilica of Santa Maria in Oviedo

(793-812), and its royal pantheon. He shows that the original plan was that of a Latin Basilica, with no Byzantine influence. The only artistic ornaments came from still older buildings, Visigothic and Roman. A description of the tombs, their inscriptions, and identification of almost all their occupants, follow. The Viscount de Palazuelos reports on a Roman inscription from Orgaz, in the province of Toledo. Padre F. Fita prints a curious Brief of Innocent VIII. to Ferdinand and Isabella, 1487, begging for the arrest and imprisonment of Pico de la Mirandula, who was then in Spain.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOSQUET, Em. *Traité théorique et pratique de l'art du relieur*. Paris: Baudry. 12 fr. 50 c.
DESORMES, E. *Notions de typographie à l'usage des écoles professionnelles*. Paris: École Prof. Gutenberg. 8 fr.
DUMAS, Alexandre, fils. *Nouveaux Extraits*. Paris: Calmann Lévy. 3 fr. 50 c.
GAUTIER, Judith. *Poèmes de la libellule, traduits du japonais*. Paris: Melet. 15 fr.
INCHAUS, E. N. *Les Nouvelles Hébrides*. Paris: Berger-Levrault. 5 fr.
MONTFERR, Xavier de. *La tireuse de cartes*. Paris: Dentu. 6 fr.
NEUKOMM, E. *Berlin tel qu'il est*. Paris: Kolb. 3 fr. 50 c.
PINFLOOHE, A. *Basedow et le Philanthropisme*. Paris: Colin. 7 fr. 50 c.
SAMARY, Jeanne. *Les Gourmandises de Charlotte*. Paris: Hachette. 4 fr.

HISTORY, ETC.

- AMIAUD, A., et V. SCHILL. *Les inscriptions de Salmanassar II., roi d'Assyrie (880-844)*. Paris: Welter. 12 fr. 50 c.
GRONAU, G. *Die Ursperger Chronik und ihr Verfasser*. Berlin: Lehmann. 1 M. 50 Pf.
HANSERKONIGER, H. *Reg. vom Verein f. hantische Geschichte*. 8. Abth. 1477-1880. Bearb. v. D. Schäfer. 4. Bd. Leipzig: Duncker & Humblot. 21 M.
KUNZ, H. *Der polnisch-russische Krieg v. 1831*. Berlin: Luckhardt. 4 M.
SCHILL, V. *Inscription assyrienne archaïque de Samal-Ramman IV., roi d'Assyrie (824-811)*. Paris: Welter. 8 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN der k. preussischen geologischen Landesanstalt. Neue Folge. 1. Hft. Berlin: Schropp. 17 M.
EISENER, P. *Das Gefäss- u. periphere Nerven-system d. Gorilla*. Halle-a-S.: Tausch. 20 M.
GOETTE, A. *Abhandlungen zur Entwickelungsgeschichte der Tiere*. 5. Hft. Hamburg: Voss. 36 M.
LIE, S. *Theorie der Transformationsgruppen*. Unter Mitwirkg. v. F. Engel bearb. Leipzig: Teubner. 16 M.
RESULTATS, wissenschaftliche, der v. N. M. Przewalski nach Central-Asien unternommenen Reisen. Zoologischer Thl. Bd. II. Vögel. Bearb. v. Th. Piecke. 1. Lfg. Leipzig: Voss. 10 M. 50 Pf.
SANDERBERG, F. v. *Uebersicht der Versteinerungen der Trias-Formation Unterfrankens*. Würzburg: Stachel. 3 M.
SCHROETER, H. *Grundzüge e. rein-geometrischen Theorie der Raumkurve 4. Ordnung 1. Species*. Leipzig: Teubner. 3 M. 80 Pf.

PHILOLOGY, ETC.

- CANABUTZ, L. *ad principem Aesi et Samothracae in Dionysium Halicarnassensem commentarius*. Primum ed. atque praefatus est M. Lehnardt. Leipzig: Teubner. 1 M. 80 Pf.
HETZ, W. *Aristoteles in den Alexanderdichtungen d. Mittelalters*. München: Franz. 4 M.
KLOTZ, R. *Grundzüge altrömischer Metrik*. Leipzig: Teubner. 12 M.
MIDDERDORF, E. W. *Die einheimischen Sprachen Perus*. 1. Bd. *Das Runa Stim od. die Keshua-Sprache, wie sie gegenwärtig in der Provinz v. Cusco gesprochen wird*. Leipzig: Brockhaus. 16 M.
MUELLER, H. D. *Zur Entwicklungsgeschichte d. indogermanischen Verbalbaus*. Göttingen: Vandenhoeck. 4 M.
MUELLER, L. *De Acoli fabulis disputatio*. Berlin: Calvary. 3 M.
PLAUTI, T. M. *fabularum reliquiae Ambrosianae. Codicis scripti Ambrosiani apographum confect et ed. Gu. Studemund*. Berlin: Weidmann. 20 M.

CORRESPONDENCE.

CHAUCER'S STORY OF "THE MAD COW."

Cambridge: April 2, 1890.

If there is in Chaucer one *crux* which has been considered of all the most hopeless, I should say it is the reference in the Wife of Bath's Prologue, l. 231.

"A wys wyf, if that she kan hir good,
Shal bere hym on hond, the Cow is wood."

So says the Ellesmere MS. Tywhitt remarks that we shall never know the sense till we discover the allusion.

Dr. Murray has, practically, solved the hardest part of the riddle. In the New English Dictionary, s.v., "Chough," he shows that the various readings, *cow, cove, &c.*, tend to prove that "cow" in this passage does not mean a cow, but a jackdaw or chough. Cf. "Coo, monedula" in the Promptorium.

Hence the sense is as follows: "A cunning wife, if she knows how to make the best of things, will make her husband believe that the jackdaw is mad."

But this is just one of the commonest of mediaeval stories, being told of various talking birds, originally of a parrot. See the "Story of the Husband and the Parrot" in the "Arabian Nights;" the story at p. 73 of "The Seven Sages," ed. Wright; and Wright's remarks in his preface, p. x.

Very briefly the story runs thus. A husband, leaving his wife, sets his parrot to watch her. On his return, the parrot relates her misconduct. But the wife says the parrot lies, and tries to prove it by an ingenious stratagem. The husband believes his wife's deceitful plot, and promptly wrings the bird's neck for telling stories, under the impression that it has gone mad.

That Chaucer knew this story is proved by the fact that he used up some of the details in his Manciple's Tale.

WALTER W. SKELT.

SLAVONIC PLACE-NAMES IN GERMANY.

Oxford: March 27, 1890.

In Mr. Morfill's inaugural lecture as Slavonic Reader at Oxford, noticed in the ACADEMY of March 22, a few German towns are cited as instances of ancient Wendish or Slavic settlements, the names of which are entirely foreign to German, and can be interpreted only by means of the Slavonic languages.

It may be, perhaps, not unwelcome to some readers of the ACADEMY, if space will be granted to trace, as briefly as possible, the Slavonic source of those local names, and, at the same time, to add a few further examples. Besides personal information from Mr. Morfill, I am indebted to an elaborate monograph by A. Buttmann, *Die Deutschen und Wendischen Ortsnamen der Mittelmark und Niederlausitz* (183 pages, Berlin, 1856), as well as to the chief authority of Sáfari's *Slavonic Antiquities*, referred to in my note on "Early Contact between Celts and Slavs" (ACADEMY, March 15).

1. Rostock, derived from Russian *ras-tekut* or *ras-teč*, "to run or flow into different directions," which meaning precisely agrees with the topographical position of Rostock not far from the mouth of the river Warnow, and may be compared with Aber-ystwyth and its meaning in Welsh.

2. Schwerin, from *svēr*, "a wild animal," applied to a park where wild animals are kept.

3. Strelitz, from *strélets*, "an archer, hunter," the neighbourhood of this town and of Schwerin being a famous hunting-ground.

4. Leipzig, from *Lipovitsa*, i.e. Linden or lime-tree town.

5. Dresden = Wendish *Droždzeje*, a "harbour or anchorage."

6. Potsdam = *Pod Dubami*, i.e. "beneath the oak trees." Its earliest known name in 993 was "Postupimi."

7. Berlin = Wendish *Barlin*, i.e. "a shelter, place of refuge," though this derivation is not quite certain; for, according to Malin (*Etymologische Untersuchungen*, Berlin, 1856, p. 75), it is probably of Celtic origin, and denotes a pasture-ground or heath-bush, a covert. For the Wendish derivation see Zwahr's *Niederlausitz - Wendisch - Deutsches Handwörterbuch* (Spremberg, 1847, p. 6).

8. Jüterbogk = Polish *jutro*, Russian *utro* "morning," Bog, "god," hence the god of the morning dawn.

9. Zerbst = *Ostervisti*, its earliest name according to a document of the German emperor Otto I., dated 949. It was so called after the first Sorbian inhabitants of the place, Srbs, Sorbs, or Serbs being the original native name of the Slavs among themselves, whereas their common foreign appellation was Wends or Winds, as Šáfarik has conclusively shown (*op. cit.* i., p. 165).

Gratz = borough, town, being identical with *Gard* in Stargard, i.e. old town, or Germanised, Oldenburg. Compare also Novgorod, i.e. "new town."

H. KREBS.

THE ORIGINAL OF LEIÇARRAGA'S BASQUE NEW TESTAMENT.

Paris.

On January 13, 1890, I discovered what has, I believe, never been stated in print—that Leiçarraga's New Testament (La Rochelle: 1671), including the appendices, was based on a French version (No. A, 169) in the Bibliothèque Nationale, Paris, entitled:

"Le Nouveau Testament, c'est à dire, La nouvelle alliance de nostre Seigneur, et seul Sauveur Iesus Christ. Translate de Grec en François. Imprime [sic] par Conrad Badius M.D.LXI."

M. J. Vinson informed me that Leiçarraga had used a text authorised by "Les Pasteurs et les Docteurs de l'Eglise de Genève," of which an edition came out at La Rochelle in 1616; but, after a careful examination, I found this to be quite impossible; whereas the other text served as a very much more literal translation, and thus forms an authoritative glossary to a large number of words in the Basque language, the earliest known use, and in some cases the only occurrence, of which is due to Leiçarraga. Philologists would all welcome a reprint of the Basque text, accompanied by that of Badius, which it translates, page facing page.

In proof of my conclusion, I will cite two sentences from the appendices:

"Propitiatoire en la Loy estoit la couverture de l'arche, cachée des ailes des deux cherubins."

"Propitiatorioa, Leguean cen bi Oherubinen hegalez estalia cen arkaren baldia."

The word *Baldia* = "la couverture," is not found in the printed dictionaries. All are incomplete. "Adam, homme, ou de terre, ou Rousseau" = "Adam, guicóna, edolurrezcoo, edo canabará."

The French version in question is anonymous as to the translator, and without date as to place—so far as regards the title-page. But there is an address within, stating clearly that it is a revision of Calvin's (printed by the same Conrad Badius at Basle in 1559), made by Calvin himself and Theodore de Beza.

EDWARD SPENCER DODGSON.

E. D. GERARD AND DOROTHEA GERARD.

Edinburgh: March 31, 1890.

Will you allow me to correct an inaccuracy in the review of *Lady Baby* by Dorothea Gerard, which appeared in the ACADEMY for March 29? Your reviewer says:

"It is, unfortunately, human nature to imagine that when, after two authors have written together, one of them writes alone, there is sure to be some sign of inferiority. We humbly hope that much practice in criticism has given us some faculty of guarding against prejudices of this kind; and we have approached *Lady Baby* with all due exorcising of such demons, and with nothing but a benevolent memory of satisfaction derived from *Reata* and *Orthodox*."

Reata, *Beggar my Neighbour*, and *The Waters of Hercules* were written by both sisters, under their joint name of E. D. Gerard; but *Orthodox*, like *Lady Baby*, was the work of Dorothea Gerard alone.

LOUISE LORIMER.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 6, 4 p.m. South Place Institute: "National Life and Thought in France," by Capt. Hector France.

MONDAY, April 7, 5 p.m. Royal Institution: General Monthly Meeting.

THURSDAY, April 10, 8 p.m. Electrical Engineers: "Signalling Across Rivers in India," by Mr. W. F. Melhuish; "The Diathermancy of Air in relation to the Efficiency of Incandescent Lamps," by Mr. F. Higgins.

FRIDAY, April 11, 8 p.m. New Shakspeare: A Paper by Miss Latham.

8 p.m. London Institution: "Kings' Treasures: their Use and Abuse," by Mr. W. Marwick.

SATURDAY, April 12, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

THE MEDIAEVAL ZOROASTRIAN RELIGION.

The Philosophy of the Mazdayasnian Religion under the Sassanids. Translated from the French of L. O. Casartelli by Firoz Jamsajji Dastur Jamsajji Asa. (Bombay: Jehangir Bejanji Karani.)

A MELANCHOLY interest attaches itself to this book, owing to the early and sudden death of the translator, the only son of his father, the learned Dastur Dr. Jamsajji Minocherji, whose liberality in lending his own valuable MSS., and whose exertions in obtaining the loan of those belonging to others, have so materially assisted the compilation of the new edition of the Avesta Texts. About fifteen years ago I had many opportunities of conversing with the translator. He was then a young man, well acquainted with English and the simpler branches of his religious education, but still requiring further study of the more difficult Pahlavi texts. His perfect respect for his father, and complete obedience, though merely the ordinary duties of a high priest's son, were particularly pleasing in these days of insubordination, when rapidly advancing education is too apt to produce self-conceit and arrogance. His French studies were of later date; but the general accuracy of this translation shows that he had acquired a very complete knowledge of that language.

The work itself is a very useful and well-arranged compendium of the philosophical and religious doctrines of the mediaeval Zoroastrians, giving an account of their good and evil spirits, cosmology, ethics, and eschatology, derived chiefly from the Bundahish, but with many additions from other Pahlavi writings of the same or later date, including quotations from the third book of the Dinkard. Unfortunately, the statements of later writers, and of foreigners and enemies of the faith, are sometimes adopted as if they were of equal authority with those of contemporary and native writers, who must have

been better acquainted with the facts. The translator's notes frequently protest against the conclusions of the author, and, in most instances, with considerable justice. This is especially the case when the author tries to trace the monotheism and other praiseworthy doctrines of the Mazdayasians to Jewish or Christian influence, forgetful of all that might be said on the other side of the question. My friend Dr. Casartelli also objects strongly to some of my own statements and translations; but, if he will carefully re-examine my writings and the original Pahlavi texts, I venture to think that he will find far less reason for positive objection than he imagines. For instance, I never placed the Avesta and Pahlavi writings on the same footing as to age, but distinctly attributed the latter to "later Persian priestcraft." Of course, we must agree to differ with regard to the era of Zarathushtra, who is still so far a prehistoric personage that nothing but the most inconsistent and mythical statements regarding his epoch and life have yet been discovered—statements on which not the slightest reliance can be placed.

R. W. WEST.

TWO BOOKS ON VACCINATION.

History and Pathology of Vaccination. By R. M. Crookshank. (Lewis.)

Jenner and Vaccination: a Strange Chapter of Medical History. By Charles Creighton. (Sonnenschein.)

WE have here two independent protests against the theory and practice of vaccination, made by two medical men of special eminence and official weight in pathology. Dr. Creighton's work is addressed to the general public. It is, like all he writes, clear and incisive, and also uncompromising even to provocation. Dr. Crookshank's two handsome and elaborately illustrated volumes appeal more particularly to the members of his own profession, as a critical and historical inquiry into the origin, growth, and present position of vaccination. It is enough to say here that the inquiry has been conducted with industry and candour, in the spirit of a dispassionate searcher after truth, who desires to conciliate and persuade, and who deserves respectful attention and reply. The evidence of statistics is claimed, rather than produced, in favour of their conclusions, and some glaring instances are quoted of the failure of vaccination to protect against smallpox; but, in view, we suppose, of the shameful double-dealing of figures, most stress is laid upon the appeal to history and pathology. In so far as the question is one for historical and pathological inquiry—and surely it must be so to a high degree—it might be urged fairly enough that the deliberate and formulated opinion of the vast majority of the medical profession ought to outweigh the protests of a very very small minority, and that the general public in any case is not a proper court of appeal to decide where doctors disagree. As a matter of fact, however, it is open to reply that the bulk of the medical profession are in this matter as ignorant and incurious as the bulk of the laity. They and the inquisitive public are told by medical and legal authority to believe in vaccination as part of a theory based upon analogies; some rough, but striking, statistics and illustrations are quoted in support of this particular application of the theory; they see much of vaccination, whose immediate effects are usually harmless; they see next to nothing of smallpox, which is known to have been the scourge and disfigurement of past generations; and this joyful coincidence seems a sufficient verification of authoritative teaching. The public cannot, perhaps, be expected to require more stringent proof of

the theory and efficacy of vaccination; but that the medical profession should not be more exacting seems strange to some, to others culpable. It is neither; but merely a natural result of the exaggerated deference paid in medical education to the principle of authority. That education, in many respects excellent, makes huge demands upon the powers of memory and observation, encourages shrewdness, resource, and a wonderful assurance and agility in arguing from small premises to large conclusions; but too often where it is not empirical it is dogmatic, it assumes principles and gives no reasons. At no medical school are lectures given upon the history of medicine as an inductive science, upon its logic and axioms and methods, its fashions and prejudices and errors. But medical education is too vast a subject for a note or a digression. The movement against vaccination may or may not be irrational, and in contempt of facts; but at least let the medical profession be sure of its ground, and not rest content with the theological treatment of a scientific question.

SCIENCE NOTES.

It is proposed to issue, as a supplement to Thompson's *Natural History of Ireland*, the information that has subsequently been accumulated concerning Irish birds, mainly in reply to an announcement that appeared in the *Zoologist* for 1884. The editor of the work is Mr. R. J. Ussher, Cappagh, Lismore—who will be glad to receive any additional notes; and it will be published in this country by Messrs. Gurney & Jackson, Mr. Van Voorst's successors.

PHILOLOGY NOTES.

THE forthcoming number of the *Babylonian and Oriental Record* will contain the following articles: "The Nation of the Mards," by M. J. Halevy; "The Assyrian Sacred Trees," by Mr. W. St. Chad Boscawen; "Did the Assyrians know the Sexes of Date-Palms?" by Dr. J. Bonavia; "Traditions of the Deluge in Ancient Chinese Lore," by Prof. Terrien de Lacouperie.

It is difficult to keep pace with the publications of Dr. Daniel G. Brinton, whose prolificness is equalled only by his audacity of speculation. Quite recently we noticed (*ACADEMY*, December 7 and March 15) two papers of his in which he sought to connect the ancient Etruscans with the Libyans. He has now sent us—in addition to a solid volume entitled *Essays of an Americanist* (Philadelphia: Porter & Coates)—another paper read by him before the Philadelphia Oriental Club, on "The Cradle of the Semites," together with a reply by Dr. Morris Jastrow, Junior. Dr. Brinton, it may be as well to remember, has lately paid a visit to Algeria, where he was evidently much interested in the researches of French savants as to the language and ethnology of the Kabyles. He now goes so far as to maintain that not only the Etruscans, but also the primitive Semites, were immigrants, along the African shore of the Mediterranean, from some region near its western extremity. Dr. Jastrow contested some of his philological arguments, but admitted the weight to be attached to the traces of a white race found in Palestine. But it by no means seems to follow that this white race, which other anthropologists (notably Prof. Sayce) have connected with the Libyans, was necessarily the primitive Semitic stock. The evidence of language certainly seems to connect the Semites with the Hamitic stock of the lower Nile valley.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, March 6.)

DR. SANDYS, president, in the chair.—Mr. Darbishire read a paper on *ἐπιδέξιος* and Hdt. ii. 38—*γράμματα γράφουσι καὶ λογίζονται ψήφοις*; "Ἕλληνες μὲν ἀπὸ τῶν ἀριστερῶν ἐπὶ τὰ δεξιὰ φέροντες τὴν χεῖρα, Αἰγύπτιοι δὲ ἀπὸ τῶν δεξιῶν ἐπὶ τὰ ἀριστερά· καὶ ταῦτα ποιῶντες αὐτοὶ μὲν φασὶ ἐπιδέξια ποιεῖν," Ἕλληνας δὲ ἐπ' ἀριστερά. The most common explanation, which makes *ἐπιδέξια* = "skilfully," is not consistent with the lateness of this sense—once in Aeschines (iii. [In *Timarch.*] 178), three times in Aristotle (*Eth. Nic.* iv. 14, ix. 11, *Rhet.* ii. 4) &c., and does not give a satisfactory antithesis. Its usual sense in Homer is in connexion with the passing of the wine-cup, which went from left to right of the feasters, and not of the cup-bearer. Compare also Plato, *Sympos.* 177 D, where *ἐπὶ δεξιὰ* is explained as beginning with the extreme left-hand man. If now we wish to transfer the image to the case of a man writing, it is obvious that he represents the cup-bearer, his hand or pen represents the cup, and the row of letters the row of feasters. The letters then must be considered as having their own right and left, and *ἐπιδέξια γράφειν* will be "beginning at the writer's right" just as *ἐπιδέξια οἰνοχοεῖν* is "beginning at the cup-bearer's right." Thus the remark in the text is a play upon words attained by opposing the etymological sense of *ἐπιδέξιος*, "towards the right," to its derived one, which in certain connexions may be "towards the left." This interpretation is supported by the careful contrast of *ἐπιδέξια* with *ἐπὶ τὰ δεξιὰ* and of *ἐπ' ἀριστερά* with *ἐπὶ τὰ ἀριστερά* in the passage before us. Any difficulty which may be felt in regarding written characters as having their own right and left can be met by a passage from Aristotle (*Metaph.* N. 6, p. 1093^a 30), in which he says that the Homeric line (*viz.*, the purely dactylic) *βαλὺνται ἐν μὲν τῇ δεξιᾷ ἐντὶ αὐτὰ συλλαβαῖς, ἐν δὲ τῇ ἀριστερᾷ ὁκτώ*, where the right half is obviously the first half, made up of three dactyls, and the left half the second, made up of two dactyls and a spondee. [This is the express explanation of the scholiast, twice repeated. Bonitz, who attempts to reverse the relations by dividing the line at the caesura, is compelled (a) to restrict the remark to lines with feminine caesura; (b) to make Aristotle commit a *ὑπερτον πρότερον*, as he thus states the second half and the larger number first.] But to call the first half of the line the right is only possible if the line is regarded as facing the reader and having a right and left hand of its own. Compare finally Aristotle, *Probl.* κς 31, p. 943^b 28, where the wind is credited with a subjective right and left. This, however, is more natural.—Dr. Postgate made some observations on the *u*-declension in Latin, criticising (*inter alia*) V. Henry's view that *senatus* was derived from *senatūs*, as the change of *uo* to *uu* was only established for Imperial times, and the truth being that *senatus* was only a mode of writing to show that the *u* in *senatūs* was long.

SHELLEY SOCIETY.—(Wednesday, March 12.)

W. M. ROSSWATT, Esq., in the chair.—A paper was read by Mr. William Cory, on "Shelley's Classics," avowedly written from the standpoint of a classical scholar to whom "for nearly half his years of discretion Shelley has been a wearisome disappointing versifier, a writer with a very slender outfit of thought and very little art or skill." As the result of a recent study of Mr. Buxton Forman's edition, Mr. Cory was able to point out various errors in Shelley's Greek, "such as a schoolboy escapes from after two or three years of even the stupidest routine." As regards the poet's classical attainments, "he had a gentleman's acquaintance with the two languages and the two literatures, and would have got on pretty well in rivalry of display with Sam Rogers, Landor, Dean Herbert, Lord Grenville, Byron; not with Sir Robert Peel, Edward Earl Derby, Sir Francis Doyle, Macaulay, Hallam." It was Shelley's misfortune at Eton to be the pupil of the dullest tutor of his time; there is nothing to indicate that he attended any good classical lectures at the university; and it may be gathered from his letters that after leaving Oxford he never was near a good library or sojourned in the house of a cultivated

travelled gentleman. The Greek authors with whom he was most conversant were Homer, Plato, Aeschylus, Euripides. It is to be regretted that he did not also become familiar with Herodotus, Sophocles, and Aristophanes. Of Virgil, Cicero, Horace, and the Latin writers in general, he seems to have known but little. He hated Latinity, because his tyrants drenched him with it. It is worthy of note, however, that the commencement of the famous chorus in "Hellas"—"the world's great age begins anew"—is derived from Virgil's "Magnus ab integro saeculorum nascitur ordo."—The reading of the paper was followed by a discussion.

NEW SHAKSPEARE SOCIETY.—(Friday, March 14.)

DR. F. J. FURNIVALL in the chair.—Mrs. C. Stopes read a paper on "Shakspeare's Treatment of his Originals." Shakspeare, on facing the writing of a play, had to do so under at least four laws or limitations, considering: (1) Its effect on the public (and the censor); (2) its relation to the acting powers of his own company; (3) the materials which he had to hand; and (4) the satisfaction of his own feeling and critical judgment. To these evidently at times must have been added a fifth—a "second intention"—such as is explained by Spenser in his opening of the allegory of his "Faery Queene," and of his meanings in the general and in the particular. There are evident traces of some such representation of contemporary men in Shakspeare's plays on ancient stories, just as in Greece traces reveal that in the past the white buildings were coloured—the playwright thus making "old offences of affections new." 1. Shakspeare had to labour against what may be called the sensationalism of his age, much as George Eliot has done in our own, by showing the interest in the character, apart from, as well as through, the plot. The blood, murder, and horrors necessary to give zest to a pre-Shakspearian tragedy drowned character and thought in a flood of action. Shakspeare only once followed the prevailing taste—in "Titus Andronicus"; afterwards he made the taste follow him, that was his genius. 2. The acting powers of his company must have varied much from time to time, and a history of the actors might sometimes give a suggestion of the date of a play. We know that successive editions of "Hamlet" age the hero according to Burbage's age. 3. Shakspeare, in considering his materials, drew a broad line between histories and other works, whether tragedy, comedy, narrative, or lyric. In depicting history, he attempted in the best possible way to depict the truth, and took trouble with his materials, so as not willingly to mislead his hearers. Yet, as an artist, he had to study the pictorial; and he foreshortened time, as an artist foreshortens objects—*sc.*, in 1 and 2 "Henry IV." and "Henry V." His three Roman histories (from the authorities chiefly of Plutarch and Appian of Alexandria) were even more faithful in rendering, through his greater respect for classical authority. When not dealing with history, his fidelity to his original is less marked; if the original be a play, it depends very much upon whether it belonged to his own company or to another, and whether it had been lately or successfully played; if a novel, whether it adapted itself very readily to theatrical representation or not. The "Merchant of Venice" was an illustration of complexity of origin and commingling of material; while "Romeo and Juliet" showed simplicity of origin, with the text of it followed with comparative faithfulness. "Love's Labour Lost" and "Midsummer Night's Dream" were examples of plays in which Shakspeare wove the plot himself from small, or incongruous, material; while "Lear," "Cymbeline," "Hamlet," and "Macbeth" were examples of plays based upon old history, but treated as romance. Of these, "King Lear," while holding most nearly to the text, yet contains a foreshortening of history, necessitated by a dramatic climax. "Hamlet," though probably based somewhat upon the earlier tragedy of the name, existed in the German theatre; but there it was chiefly based upon the story of Amlethe the Dane in Belleforest's *Histoires Tragiques*, borrowed from Saxo. Shakspeare probably borrowed it from the French, in which there was a remark that these things

happened before the faith of Christ. Shakspeare revolutionises the play, with the consequent revolution of faith and manners. The real Hamlet had the bravery, revenge, patience, and cunning of the savage; the Shaksperian Hamlet was a Hamlet to date—a Christian, scholar, philosopher, trained in all the accomplishments of his age. A counterpart, and yet contrast, to "Hamlet" is "Macbeth," from whom Shakspeare has taken away the Christianity he gave to Hamlet. Never was character so wronged by historian; never did Shakspeare wrong so much even the character he found in history; he gave Macbeth all the vices of all the sovereigns for eighty years before his time. It was as if he had created one of Galton's generic photographs, by superposing one photograph on another, to give the type-idea he had gathered from the chaotic seething of a troublous age.

MANCHESTER GOETHE SOCIETY.—(Thursday, March 15.)

DR. WARD, president, in the chair.—A letter from Baron Caspar Riesbeck, written in 1780, was communicated by Mr. Roeder. It describes a visit to the Weimar Court, and criticises Goethe and his followers from a conservative point of view.—The Rev. F. F. Cornish then read a paper on "Der junge Goethe," the title having reference to Hirzel's well-known collection of all Goethe's writings surviving from the period before he went to Weimar in 1776. Pointing out that the first edition of Lewes's "Life of Goethe" had come out just at the full tide of the first flow of biographical materials following the poet's death, he glanced at the additional matter which was increasing upon us from the opening of the Goethe archives, and urged that a Goethe society should aim at keeping students in fresh contact with the original sources. To this course was due the change which had come over opinion respecting Frau von Stein, and the light which was being shed upon Goethe's domestic life with Christiane. In answer to the question: Why did not Goethe marry before he came to Weimar? Mr. Cornish reviewed his Leipzig life in connexion with newly-recovered letters, and pointed out that the illness which nearly killed Goethe at the end of these three years was attributed by him to a short outbreak of fast life under the influence of Behrlich. Following this up, he traced the evidence that Goethe had been profoundly influenced by this illness, which had been a real turning point in his life; and he pointed out in a letter to the same friend dated Nov. 7, 1767, the occurrence, in an imaginative form, of the first germ of the Faust-Margaret scenes, with several curious coincidences of language and thought. Passing on to the Sessenheim Idyll, Mr. Cornish urged that we must go back from *Dichtung und Wahrheit* to the contemporary sources in order to see how Goethe behaved at the time, and found evidence that he had been deeply ashamed of himself, had kept the whole matter as secret as possible, and had probably done so very much under the fear of his father's displeasure. Eight years later he paid a visit to the Brion family, and after a friendly reception felt that he could now "feel his conscience at ease about these reconciled ones." The traces of Goethe's remorse which exist in *Ghosts* and *Stella* were alluded to, and the probable bad effect of Goethe's faithlessness upon his subsequent life, both in his inability to love again as he had once done, and in his attempt to substitute a Platonic affection for an ordinary love and marriage. In the case of Lili, the relations between the two families contributed greatly to break off the engagement; but all through the pre-Weimar period, as well as the early years at that place, the unwillingness of the elder Goethe to help his son to settle, together with the son's dislike of the profession of an advocate, were the constant determining causes which kept him from marrying, while the circumstances of the court life again put additional obstacles in the way. The relation—a pure one—with the Frau von Stein, was an attempt, manfully clung to, to find a *pis-aller*; and when this came to an end on Goethe's return from Italy, it was the tenacity with which, as the result of his whole past experience, Goethe clung to his unpromising amour with Christiane which went far to redeem it and to secure him a tolerable share of domestic happiness.—The president agreed gene-

rally with the lecturer's view of Goethe's various love affairs, but wished more importance to be assigned to Goethe's love for Lili, and thought that the elder Goethe's influence in preventing his son's marrying was perhaps somewhat overrated. He urged, moreover, that eighteenth century notions of love and marriage differed from our own.

FINE ART.

REMBRANDT'S DRAWINGS.

THE second series of reproductions of Rembrandt's drawings, which Dr. Lippmann—the well-known authority—of the Berlin Museum, has edited, and which can be seen in London at Messrs. Deprez and Gutekunst's, is, in some respects, even preferable to the first, of which we took careful note, on its appearance, about a year ago. The reproductions themselves are carried out with extraordinary success, and the subjects—which in some cases present greater difficulties—are, perhaps, upon the whole, more complex. No doubt, quite as large a proportion of the drawings in the present series represent the master's handling of the themes of landscape; and this is indeed well, for, while so many of Rembrandt's etchings are of landscape scenes, and while so many of his *croquis* with the pen and his slightly-washed drawings also record them, the student—if student we may call him—who knows Rembrandt exclusively by his painted work has little notion of his command of the aspects of outward nature. Yet nothing in the world shows more completely than Rembrandt's very slightest landscape drawings the magical addition to nature which it is the province of art to bestow. Though in one sense Rembrandt was a profound realist, and not an idealist at all, his work possessed that measure of idealism which belongs to whatever has received the inalienable gift of "style." The dignity of Rembrandt's vision—even more than the dexterity of his brush—elevated the most ordinary theme which he elected to treat.

Having thus by implication pronounced an *éloge* on every single landscape subject which may be beheld in this second series of reproductions from his drawings, let us, by way of change, draw attention briefly to one or two figure-pieces which strike us as even singularly memorable for the pregnancy of their expression. Of art, as well as of material fortunes, the Roman's saying is true: "Men do not understand how great a revenue there is in economy." Rembrandt did understand that; and it is through his economy of means that, alike in landscape and in figure subject, he has been able to leave us so varied and so vast a heritage. The drawing numbered 78—of which the principal figure is an old man, evidently of the superior classes, leaning upon a stick—is noteworthy for a dainty precision which it is not inappreciative of the rest to describe as exceptional. "Rembrandt's own Portrait in his Painting Dress"—a man of full middle age, facing the spectator, and looking at him with the utmost directness—is a most welcome and an unquestionably authentic addition to the counterfeited presentments of the master with which we are already familiar. The first drawing in this second series, "An Old Man Lying on his Deathbed, surrounded by his Family," recalls, though vaguely, the not less expressive and pathetic etching, "The Death of the Virgin." The several drawings of the nude figure—though not one of them approaches the occasional elegance of the etching of "The Woman with the Arrow"—all palpitate with life.

It is worthy of notice that more than half the drawings in the present series belong to the Duke of Devonshire. They are thirty-three in number, and they come—one and all—

from the collection of Nicholas Antoni Flinck, the son of Govaert Flinck, the painter, one of the most approved of Rembrandt's pupils. It was in 1754 that they were purchased, at Rotterdam. Of the remaining drawings, the greater number belong to Mr. J. P. Heseltine, well known as a collector of fine taste and an excellent amateur etcher. Then there are four drawings from the Dresden Print Room, and two which are the private property of Prince George of Saxony. It may be remembered that in the first series by far the greater number of examples came from the Berlin Print Room, and the remainder from the cabinet of the English private collector who is represented in the present issue. English amateurs are much indebted to all those gentlemen who are assisting the publication which it has again been a pleasure to refer to.

FREDERICK WEDMORE.

EXCAVATIONS IN THE FAYUM.

Jerusalem: March 30, 1890.

LAST October I resumed work on Kahun, the town of the XIIIth Dynasty from which I had obtained the things exhibited during the summer in London; and in November my friend Mr. Hughes-Hughes took up the work at Gurob, the town of the XVIII-XIXth Dynasty.

During my absence in England, Mr. Fraser, who kindly took charge of the place, had succeeded in entering the pyramid of Illahun, by a well which I had partly opened before I left. The arrangement of the pyramid is quite different to that of any other known. A shaft over forty feet deep descended from beneath the pavement near the south-east corner; thence a gently sloping passage led up in the rock to two chambers, not under the centre of the pyramid, but nearer to the shrine on the east side. The first chamber was lined with limestone, of which much had been removed, probably in Ramesside times; the inner chamber was lined with red granite in the same way as the sepulchre of Menkaura at Gizeh. It contains a red granite sarcophagus, without a trace of lid or contents. The form is strange, having a large rectangular lip or brim around the top. The sides are exquisitely flat and smooth, being dull-ground, but not polished. Their equality and regularity is astonishing, the errors of work being mostly one or two hundredths of an inch; and all the dimensions are in exact numbers of cubits and palms. It is the most brilliant piece of mechanical work yet known in Egypt, or perhaps in any other country. In front of it was the alabaster table of offerings for Useratesen II., whose name I had previously found in the temple of this pyramid.

A small pyramid, of which I discovered the base to the north-east of the large pyramid, I have now carefully cleared all around; but no trace of an entrance can be found. The occupant is, however, known from fragments of the external shrine, which bears the name of a Princess Atmu . . . (?), probably a daughter of Useratesen II.

At Kahun the remainder of the town was cleared, and all the houses planned. We now possess the complete design for a town as laid out by an architect of the XIIIth Dynasty. The larger houses have an *atrium*, with a small tank in the midst, at a little way from which are the surrounding columns, usually four on each side. These columns were of wood or stone; and a part of a wooden capital shows the palm type, which was as yet quite unknown to us at so early a date. The principal objects found are a basalt statuette of Si-sebek, an official; a seated figure in limestone; a most

naturalistic ivory carving of an ape seated; a large wooden door with traces of cartouches and a scene of Usarkon II. (probably brought from some tomb in later times); a wooden stamp of Apepi; a large number of flint implements, wooden and bronze tools, weights, and many more of the apparently alphabetic marks on pottery. Outside of the town the rubbish heaps of the XIIth Dynasty were found; beneath and mixed with the pottery of that age were pieces of Aegean pottery, with rude decoration which, though barbaric in its style, is clearly the earliest step toward the Greek decoration. We thus appear to have reached the elements of the Aegean culture in 2500 B.C.

At Gurob the age of the Mykenae geometrical pottery is now completely settled, ranging from 1400-1200 B.C. Beneath the floors of many of the houses were found holes full of personal property, all burnt. Clothing, chairs, necklaces, mirrors, combs, pins, knives, alabaster cups, blue glazed bowls and kohl tubes, and the false-necked vases of Mykenae, are all found together, and the amulets and ornaments are of Tutankhamen and Ramesu II. These burnings are quite un-Egyptian in their nature, and probably are analogous to the Greek funeral pyre, thus maintained after the foreigners here had adopted burial in Egyptian fashion.

The next period, the introduction of plant design, is shown by an Aegean vase with ivy sprigs, found in a tomb at Kahun, which may be dated 1100 B.C.

A remarkable point of history is given on a small altar dedicated to the royal ka of Amenhotep III.; it appears to be one of a series made by Queen Thii for "her brother, her beloved, the good god Ra-ma-neb." This is the first real evidence as to the parentage of this celebrated queen, and shows that she was a sister-wife, like most of the queens of that age. Iuaa and Tuua were therefore be the familiar names of Tahutmes IV. and Mutemua. The name of the Mesopotamian daughter of Dushratta is yet unknown; but she cannot have been the same as Thii.

A great number of minor objects have also been found, which illustrate the manufactures of these periods, and are invaluable for dating the styles of the XIIth, XIXth, and XXIIIrd Dynasties.

These sites are now nearly exhausted; and I have closed my work in Egypt for this year, and I hope to soon begin excavations for the Palestine Exploration Fund on a Canaanite and Israelite town near Gaza.

W. M. FLINDERS PETRIE.

CORRESPONDENCE.

THE "GANGKEE TIGER."

8, Lezham-gardens, Oromwell-road, Kensington:
March 30, 1890.

A very bad copy of the famous "Gangkee Tiger" is now on the walls of the Japanese exhibition in the White Gallery at the British Museum.

The original of this picture, which came into my possession in 1869, belonged to the Prince of Matsui, and was taken from his palace during the insurrection of the Damiois, in February 1868, when the Damiois surrendered or lost their property, and the Tycoon was replaced by the Mikado.

In 1869 my picture of the "Gangkee Tiger" was exhibited in the South Kensington Museum, where it remained four years.

The marvellous skill of the painting will, doubtless, be remembered by many of your readers; and if any should be interested in the comparison of the original with the copy now shown to the public, I shall be happy to show

my valuable specimen of early Japanese art to any gentleman who will call by appointment at my house.

ALFRED BARTON.

NOTES ON ART AND ARCHAEOLOGY.

It is understood that Mr. Frith has requested to be placed on the retired list of the Royal Academicians.

A SPECIAL course of lectures is now being delivered at the Guild and School of Handicraft, 34, Commercial Street, E. Last Thursday Mr. Henry Holiday was the lecturer. Next Thursday, April 10, Mr. Cobden Sanderson will lecture on "Book-binding." On April 17 Mr. W. B. Richmond will take "Gesso-work" as his subject. The last two lectures of the course will be given on April 24 and May 1 by Mr. Stirling Lee ("A Talk on Sculpture," with practical illustrations), and by Mr. E. P. Warren ("Parlour Architecture"). On May 5 the next school-term will be opened, when the Marquis of Ripon will preside at the first of a course of lectures by Mr. C. R. Ashbee on "The Architectural Story of England." The lectures begin at 8 p.m., and are all free.

MR. FELIX JOSEPH, to whom the Nottingham Castle Museum is already indebted for several valuable donations, has just presented to that institution a collection of about two hundred drawings of the early English school, intended for book-illustration. Most of the drawings are in sepia, and are in a perfect state of preservation. The artists represented include Thomas Stothard, Robert Smirke, Richard and William Westall, Thomas Uwins, S. Wale, and Wright of Derby.

MR. JOHN H. NODAL has written an introduction to the catalogue of a collection of the engraved work of Samuel Cousins, which is now on exhibition at the Manchester Arts Club. The entire collection—all of artist proofs—is lent by one member, who possesses examples of all but two of the total number of 194 plates which Cousins engraved. In addition, Mrs. Frank Holl has lent the original portrait of Cousins painted by her husband in 1879. An etching of this by M. O. Waltner is hung opposite Cousins's mezzotint of his own portrait by Mr. Edwin Long—the last plate that he worked upon.

THE proprietors of *L'Art* offer prizes for three competitions: (1) original etchings; (2) etchings after pictures, ancient or modern; and (3) designs for the cover of the bound volume of the review. Proofs of the etchings, which are limited as to size, must be sent in before October 21; the designs before June 15.

It has been left to Mr. W. B. Hole—whose etchings in the Edinburgh volume were a trifle mannered and unequal, though in several points clever—to produce at last what is probably the most characteristic rendering of a characteristic Millet. "The Wood Sawyers" is a somewhat slightly executed but most vigorous and veracious example of the master. It belongs to Mr. Constantine Ionides. The plate which Mr. Hole has done from it is a large one, and it is largely treated; but under the apparent breadth there is discernible to the expert any amount of well-directed labour. The plate is a pure etching, infinite in variety of tone—as good in this respect as a mezzotint, yet with all the virility of the etched line. The extent, nevertheless, to which the engraver has artistically subordinated himself to the painter—seeking only to deliver the painter's message, in the painter's own tongue, so to say—is very remarkable. Millet's

very brush-work appears to be rendered. It is certainly suggested in an amazingly dexterous, yet never in an obtrusively clever, fashion.

THE STAGE.

Idols of the French Stage. By H. Sutherland Edwards. In 2 vols. (Remington.)

MR. EDWARDS'S volumes are of the kind now common in the literature of the stage—scrappy, not invariably accurate, but seldom or never dull. Possibly stimulated by the welcome extended to a similar work in Paris, he presents us with accounts—generally in the most approved anecdotic style—of Armande Molière, Adrienne Lecouvreur, Marie Favart, Sophie Arnould, Marie de Camargo, Madeleine Guimard, Louise Dugazon, Hippolyte Clairon, Louise Contat, Françoise Raucourt, Anne de Saint-Huberty, Rachel Félix, and Mme. Sarah Bernhardt. He passes lightly over the surface of his subject; to other than personal matters he pays scant attention. His chief purpose is to entertain his readers, and in this he may be said to have succeeded. Whatever else may be thought of the book, it is at least a fresh proof of his literary tact, his knowledge of theatrical ana, his keen sense of all that is striking in incident and character.

In one case, there can be no doubt, Mr. Edwards has increased the attractiveness of his pages at the expense of hard facts. To rank Armande Molière among the "idols" of the stage is to convey a most erroneous idea of the position she actually occupied. Piquant as her acting often was, it is clear that she did not possess exceptional talents, produce exceptional effects, or acquire exceptional popularity. Tradition is all but silent as to her achievements, even in such parts as Célimène. Indeed, had it not been for her illustrious husband, who wrote for and assiduously coached her, she would have failed to rise above mediocrity. From the time of his death, which occurred in her twenty-eighth year, she gradually dropped out of sight, although Louis XIV. made her one of the first sociétaires of the Comédie Française. Why, then, does Mr. Edwards treat her as entitled to a place in this gallery of portraits? Few questions could be more promptly answered. He would not miss a chance of dealing with her private life. In the biography of Molière, as most of us know, she is a very important figure. Without unusual graces of person or mind, she yet aroused in him an affection which the discovery of her unfaithfulness seemed only to intensify; and many exquisite scenes in his plays, especially the "Misanthrope," owe their origin to and reflect the anguish she inflicted upon him. For these reasons Mr. Edwards draws up an elaborate record of her career, at the same time naïvely admitting that she was aided less by her talents than by the name she unworthily bore. To him, as to so many writers, the temptation to make capital of *La Fausse Comédienne*—that curious mixture of probable truth and demonstrated falsehood—has been practically irresistible.

Mr. Edwards devotes seventy pages to Armande Molière, but omits to speak of two actresses who rose to the highest distinction. One of these was Racine's sometime mistress,

Marie Champmélé. In tragedy she reigned supreme for nearly thirty years, and of many familiar characters in the old classical drama—Bérénice, Roxane, Monime, Iphigénie, and, more important than all, Phèdre—she was the first representative. It is needless to go further than a collection of letters which Mr. Edwards must have read to find how powerful were the impressions she created.

"It is only to enjoy Champmélé's acting," Mme. de Sévigné wrote in 1672, "that I have seen Thomas Corneille's 'Ariane.' It is a poor tragedy; all the characters are execrable. But when she appears a murmur of admiration is heard; everyone is enthralled, and her despair moves the audience to tears. . . . Champmélé seems to me the most wonderful actress I have seen. She is a thousand times better than Descoilleux; and I, who am supposed to have some talent for acting, am not worthy of lighting the candles when she appears."

The other luminary passed over in silence by Mr. Edwards is Marie Dumesnil, "la bonne Dumesnil" of eighteenth-century correspondence. Physically fragile, she could scale the heights of tragedy with ease and power, and was so terrible as Cléopâtre in "Rodogune" that when she swept down to the footlights the spectators there involuntarily shrank back. In scenes of pure tenderness, too, she was equally at home. "What do you think," asks Voltaire, after avowing that she made the success of his "Mérope," "of an actress who keeps us all in tears for three acts together?" It is surely matter for wonder that Mr. Edwards should have ignored the existence of these mistresses of their art, to say nothing of Jeanne Gauguier, Marie Dangeville, or Mdlle. Mars.

From a purely theatrical point of view the narrative has less interest than its title might suggest. Mr. Edwards has not sought to make it a valuable contribution to the history of the French stage. Nearly the whole of the chapter relating to Adrienne Lecouvreur, for example, is taken up with her misplaced affection for Maurice de Saxe, her rejection of the proffered hand of the Comte d'Argental, and the circumstances that were long supposed to have attended her death. What Mdlle. Aïssé has said on the last-mentioned subject is quoted at length; but the suspicion that the great actress was poisoned by a jealous lady of high degree is disposed of by the testimony of Voltaire, who caused the body to be opened. Of Marie Favart's merits in comic opera we hear very little; and of her innovations as regards theatrical costume—for she was the first player to discard silks and diamonds and wigs when they were out of character—we hear nothing at all. Instead of information on these heads, there is a minute record of the persecution which she endured at the hands of Maurice de Saxe rather than become his mistress, and which, *pace* Mr. Edwards, culminated in her being shut up under a *lettre de cachet* until she yielded. Lastly, two-thirds of the article on Hippolyte Clairon, beyond doubt the most impressive actress of her time, is occupied by a translation of the absurd ghost story in her *Mémoires*. Mr. Edwards has yet something to learn about this wayward and eccentric lady. According to him, she was born to shine in comedy, and, although successful in the tragedies of Corneille and Racine, showed the perfection

of her talent in Molière's characters. Here, as in his assertion that she was sent to For l'Evêque for organising a cabal against a rival, he is absolutely mistaken. With Molière's characters she had no sympathy; it was only in the tragedies of Corneille and Racine that she found a congenial element.

Curiously enough, the least satisfactory part of the work is that which relates to Mme. Sarah Bernhardt. Beginning with the well-known story of her recitation in early life before Auber, Mr. Edwards is content to devote only five arid pages to her career, and has as much to say of her passion for notoriety as of her intellectual gifts. One serious blunder must be laid to his charge. In 1880, he tells us, she was

"so enraged by an uncomplimentary newspaper criticism that she sent in her resignation to M. Emile Perrin, director of the theatre, quitted Paris, and came to England, where she gave a series of representations, and, appearing among us for the first time, caused a veritable sensation in London society."

The italics, of course, are mine. Mr. Edwards seems to have been out of the world in the summer of 1879, when the Comédie Française fulfilled their memorable engagement at the Gaiety, and when Mme. Bernhardt, as one of the company, electrified audience after audience, became the cynosure of all eyes in representative drawing-rooms, received the most flattering social homage, and was written about by a thousand pens.

FREDERICK HAWKINS.

MUSIC.

RECENT CONCERTS.

MODERN Belgian music played a large part at the second Philharmonic Concert given at St. James's Hall on Thursday evening, March 27. In fact, foreign composers are being made much of by the Philharmonic Society. In this we see no harm; for if native art needs encouragement, it also needs competition. English musicians should have means of learning what is being done for music abroad; yet only the best should be brought forward. One cannot but wonder how the *Orchestral Selection* from M. P. Benoit's music to the drama "Charlotte Corday" was fixed upon as worthy of a hearing. As a rule, music written in connexion with the stage suffers when torn from its surroundings; and it is highly probable that these movements are not placed in the most favourable light on the concert platform. But as they were given with the composer's sanction, and indeed under his direction, his work may be judged from an abstract point of view. M. Benoit is a musician whose spirit has been stirred within him by the brilliant orchestration of Berlioz and by the powerful music-dramas of Wagner. Fine sounds, however, do not make fine music; and form, unless quickened by genius, is meaningless. M. Benoit's intentions are of the best, but his discernment does not keep pace with his desires. In the "Charlotte Corday" Suite, one meets with passages of merit, but the interest is not sustained. Indeed, the composer achieves success in inverse ratio to his efforts; hence the simple "Idyll" and the "Ball" scene are more satisfactory than the Overture and the Finale, which are meant to be dramatic, but are only melodramatic. The programme included songs by M. Huberti, another Belgian composer. "Le Munnezanger" has a picturesque

orchestral accompaniment; but two other songs proved, in spite of some good ideas, exaggerated in sentiment. They were sung by M. Blauwaert. The orchestra was under the direction of M. Huberti. M. Ysaye, who made his first appearance here last season, gave a magnificent rendering of Viouxtemps's showy Violin Concerto in D minor. His tone was pure and rich, his execution faultless, and he entered thoroughly into the spirit of the music. He was received with enthusiasm, and for an encore played a Paganini Caprice. Haydn's genial "Reine de France" Symphony was admirably rendered under the direction of Mr. F. H. Cowen.

Beethoven's Oratorio, "The Mount of Olives," was performed at the Crystal Palace last Saturday afternoon. In spite of the high opus number (85), it is one of the composer's early works; and from remarks afterwards made by him it is clear that he was not satisfied with it. The orchestral Introduction and following Recitative, the soprano and tenor Duet, and the concluding "Hallelujah" chorus, however, atone in a measure for any weakness in the other movements. The soloists were Miss Anne Marriott, and Messrs. Piercy and Watkin Mills. The performance of the work was moderately good. It has not been given at the Crystal Palace since the year 1876—a sufficient proof that the Oratorio is not a special favourite with the public. The programme included Dr. Bridge's interesting setting of "Book of Ages," written for the Birmingham Festival of 1885, Mendelssohn's "Reformation" Symphony, and Dr. Macfarren's "St. John the Baptist" Overture.

The concluding Popular Concert of the season took place on Monday evening last. The programme opened with Mozart's Quintet in G Minor, his masterpiece in that particular style. Messrs. Joachim, Ries, Straus, Gibson, and Piatti were the able interpreters. Miss Fanny Davies and Signor Piatti gave an excellent rendering of Rubinstein's showy Sonata in D (op. 18) for pianoforte and 'cello. Spohr's Concerto in B minor (op. 88) for two violins was performed for the first time at these concerts. This work, written shortly after the composer had settled at Cassel in the service of the Elector, is perfectly clear in structure, and, moreover, full of those brilliant bravura passages which Spohr knew so well how to write. It consists of three movements—the middle one, an Andantino, is extremely graceful. Mme. Néruda and Dr. Joachim, of course, played the concerto to perfection, and at the close were recalled four times. The pianoforte accompaniment was in the safe hands of Miss Agnes Zimmermann. This lady also took part in Schumann's pianoforte Quintet (op. 44). Contrary to the usual practice on the concluding night, there was no pianoforte solo. Miss L. Lehmann was most successful. She sang a quaint and graceful anonymous song, entitled "La charmante Marguerite."

J. S. SHEDLOCK.

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Mr. Sharp opens his book with a rapid but comprehensive glance at the condition of European literature and intellectual effort generally at the time of Browning's birth, and an enumeration of the men of mark who were his contemporaries at the beginning of his career. Then comes an account of the Browning family and of the immediate ancestors of the poet, a part of his work in which Mr. Sharp acknowledges his indebtedness to a privately-printed pamphlet by that well-known and enthusiastic Browningite, Dr. Furnivall. Trustworthy evidence is adduced to show that there is no proof for the often-repeated statement that certain of the poet's forefathers were Jews. In the male line he is said to have been descended from that Capt. Browning who commanded the ship in which Henry V. sailed to France previous to the battle of Agincourt, and whose shield bore, in memory of the expedition, *gules, two bendlets wavy, argent and or*—a shield borne by his descendant Micaiah Browning, who raised the siege of Derry in 1689 by springing the boom across Lough Foyle, and perished in the act. These were also used by the poet himself. His maternal grandmother was partly German, partly Scottish; while his paternal grandmother was a Creole, born in the West Indies. His ancestry, accordingly, was a curiously mixed one; and doubtless much of his versatility and varied power is traceable to these strangely mingled currents of blood that fed his brain and heart.

He was not the first of his family in whom artistic and literary power had manifested itself. His uncle, William Shergold Browning, was the author of a well-known History of the Huguenots; and to his father—a clerk

in the Bank of England during a great part of his life—"shop" was "shop only," for in his leisure he had time and taste for scholarship, for drawing, for the practice of verse. In his son's words, "his brain was a storehouse of literary and philosophical antiquities. He was completely versed in mediæval legend, and seemed to have known Paracelsus, Faustus, and even Talmudic personages personally." It is further recorded of the father of the author of *The Ring and the Book* that he possessed "an extraordinary analytical faculty in the elucidation of complex criminal cases." The mother, too, was a skilled musician—a woman of exceptional sweetness and depth of religious feeling.

Nothing could well have been happier or more fortunately ordered than was this poet's childhood. The father was much with his children; and we have a charming picture of how he used to carry his infant son in his arms up and down the study, singing him to sleep with lines of Anacreon. Of his debt to this wise and loving father Browning was fully conscious; and only a few weeks before his death he expressed himself on the subject in words that may well be quoted:

"It would have been quite unpardonable in my case not to have done my best. My dear father put me in a condition most favourable for the best work I was capable of. When I think of the many authors who have had to fight their way through all sorts of difficulties, I have no reason to be proud of my achievements. My good father . . . secured for me all the ease and comfort that a literary man needs to do good work. It would have been shameful if I had not done my best to realise his expectations of me."

In that cultured home of his, the ways leading to very varied kinds of intellectual effort lay open to young Browning; and, with strong aptitudes in many directions, he seems at first to have hesitated as to the choice of his life-work. It is significant that, even after he had published his first poetic volume, he was regarded by his friends rather as a musician and artist than as a poet. His introduction to the works of Shelley affected him most powerfully, and must have done much towards enabling him to discover his own true self, his real vocation. Shelley's books were procured for him, at his own request, by his mother; and what an epoch the first reading of them must have made in his life—what a moment that must have been when he first "saw Shelley plain"! The influence of the earlier poet is distinctly traceable—along with much that is by no means derivative—in Browning's own initial volume, *Pauline*, whose publication in 1833 was rendered possible through the generosity of his aunt. Of this poem Mr. Sharp gives a full, interesting, and discerning account, rightly assigning to it "a unique significance because of its autopsychical hints." Our author draws attention to the fact that this book, as also *Paracelsus* which followed it in 1835—unknown as they remained to the general public until within quite recent years—received a thoroughly cordial welcome upon their publication from a judicious few, the Rev. W. J. Fox and Allan Cunningham reviewing the former most favourably in the *Monthly Repository* and the *Athenæum*; and John Forster, on the evidence of the latter, venturing, in the *New Monthly Magazine*, "without the

slightest hesitation," to "name Mr. Robert Browning at once with Shelley, Coleridge, Wordsworth."

There is little of striking incident to record in the poet's life during the years that immediately followed the publication of *Pauline*. He spent some time in Russia, a visit which left its trace in the vivid local colouring of "Iván Ivánovitch" published more than forty years later; and he then passed to Italy, which, often revisited, afforded a lifelong inspiration to his art.

In 1846 came the union of Robert Browning to that great English poetess who bore his name. It seems that the accepted story as to their first romantically accidental meeting must be abandoned. It used to be said that Miss Barrett had written something in praise of Browning's verse, that he called on her to express his sense of obligation, and—owing to the mistake of a servant—was admitted to the room of the invalid authoress, whose state of health at the time was such that she was able to admit the visits of only her most intimate friends. Mr. Sharp, however, asserts, authoritatively that Miss Barrett's future husband was introduced by her genial and generous cousin John Kenyon. Meet, at any rate, they did; and the meeting led to a marriage which—in spite of the implacable disapproval of the bride's father—was a thoroughly fortunate one, a union of mutual love and helpfulness. The wedded pair went direct to Italy, where Mrs Browning's health improved marvelously, where her son was born, and where, for the most part, she enjoyed fifteen years of prosperous and happy poetic labour.

She passed away in 1861, leaving a blank in her husband's heart never to be filled again. But his age was far indeed from desolate, for he was ministered to by his noble and devoted sisters, and he was bound up in the artistic efforts and successes of his son, Robert Barrett Browning, the painter and sculptor. To the very last he was strenuously busied with his own chosen art; and in all things he led the life of one who wisely "lives and likes life's way," the best known and most easily accessible man in London society, generously helpful, as surely great poet never was before—helpful with that best kind of help which is perfect sympathy—to the literary workers, celebrated or unknown, who surrounded him; till at length he died last year at Venice, in the arms of those who loved him most, in full possession of intellectual and poetic power, and with the news of the success of his last just issued book sounding in his ears. It was a prosperous and happy life come to a good ending; a life so strenuous in effort, so lofty in aim, so rightly poised, so genial and magnanimous in every relation, that it well deserved all the prosperity with which it was filled to overflowing.

Into the careful and well-weighed estimate of Browning's poetic power and his place in literature, with which Mr. Sharp concludes his volume, we are unable here to enter fully. We cannot but agree that this great poet has written much which it would have been better for his poetic fame if he had left unwritten; much which, if it have an attractiveness, is merely curious, merely interesting—certainly not poetic. But, if his works include failures, how superb, how numerous are the successes that they comprise; and for freshness, for

power, for variety, for beauty, how few poets can show such a gathering of over a hundred pieces as Mr. Sharp has enumerated on pages 129-131! To one point in the estimate of the present biographer I must take distinct exception. Among the reasons that will prevent Browning from "standing out gigantic" in *mass* of imperishable work," Mr. Sharp ranks first "that fatal excess of cold over emotive thought—of thought that, however profound, incisive, or scrupulously clear, is not yet impassioned." Now it appears to me one of the very chief characteristics of Browning's verse that he never does give us mere cold disquisition, the like of which we find in such tedious plenty in Wordsworth; that he never is dryly, mechanically logical; that the arguments of which his poems are full are never chill bits of absolute science, divorced from humanity, but are always flushed through and through with human emotion—are the speech of actual men, speech in which the whole man, and not his mere isolated intellect, finds expression and embodiment. As Mr. Sharp properly points out, the monologue of Abt Vogler is illogical in the reasons upon which it bases a belief in immortality; it is, however, poetical, because it is the record of *impassioned* human thought, and, as such, is dramatically true.

Mr. Sharp's volume will be read with interest by all admirers of the great poet whose life it chronicles, whose work it records and expounds. In composition and style it seems to me the most successful book of its author's that I have yet examined.

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With an Introductory Note by John Duke of Rutland. (Blackwood.)

IN December, 1783, began the momentous administration of William Pitt, and the Duke of Rutland, a young man of no great capacity, but personally devoted to Pitt, was chosen to be his first Lord-Lieutenant of Ireland. The letters which they exchanged on public affairs up to the date of Rutland's death are now very opportunely reprinted from a private edition of 1842, and the inner mind of the administration during a very important period of Irish history is laid bare to students. Certainly, neither Pitt nor Rutland is in any degree shamed by the records which here leap to light, nor are they perceptibly exalted either. Both statesmen show a general desire to stand on right ground, to remedy substantial grievances, if it can be done without giving offence to powerful adherents; but no passionate sense of justice—such as, for instance, Lord Cornwallis long afterwards displayed in speaking of a subject which had engaged the attention of Pitt and Rutland, the Tithe Laws—marks their interchange of thought on Irish affairs. Ireland was for them simply the Pale—the Pale, not now as a geographical but as a religious or social expression. Pitt, as we all know, was afterwards led to widen his views very considerably, and the present correspondence is chiefly valuable for the light which it throws on this development.

Pitt's Irish policy really had its root in England. He was sincerely and ardently anxious for a reform of Parliamentary representation in that country; but if reform were granted in England it could not reasonably or safely be denied to Ireland, where, as Rutland observes, the "system of Parliament" did not "bear the smallest resemblance to representation." But if the administration were to lose the power it had always possessed of practically nominating a majority of the Irish Parliament, what would or might become of that identity of executive which Pitt regarded as essential to the connexion of the two countries? The conclusion which he at last arrived at was that a certain "prudent and temperate reform of Parliament" might safely be granted if one important condition were first fulfilled, namely, that Ireland should be bound to England in the intimate and vital connexion of a commercial union, which would make "England and Ireland *one country* in effect, though for local concerns under distinct legislatures" (P. to R., January 6, 1785). The reform, when granted, should be of such a nature as to "unite the Protestant interest in *excluding the Catholics from any share in the representation* or the government of the country" (P. to R., October 7, 1784).

How strangely was this line of policy reversed in the end! Instead of the "prudent reform" which was to cure "*real defects and mischiefs*," and the consolidation of the Protestant interest for the absolute exclusion of the Catholics, we have, in the last decade of the Irish Parliament, the denial of all reform, all redress, and the overthrow of the Protestant interest by the conferring upon the Catholics of such a share in the representation of the country as neither they nor the liberal Protestants who advocated their cause in Parliament had ever dreamt of claiming for them. The object of this reversal was unquestionably to force the country to a union; for this we have Pitt's own word in a letter written to Lord Westmorland early in 1792. But when and how did the necessity of a political union first begin to impress itself on Pitt's mind? Clearly it was when Ireland, in 1785, rejected his scheme for a commercial union. That scheme was to be the basis of a great policy of regeneration and consolidation.

"On this point," writes Pitt, on February 24, 1785, "the sense both of Parliament and the nation is decided, that if we fail in this, everything we have hoped for is suspended. What the consequences finally may be it is impossible to guess."

How far Grattan and the popular party were to blame, as statesmen, in this fateful rejection of the commercial union is a question on which some competent investigator might found a very interesting essay. Their action certainly cannot be written down to factious folly in the offhand manner adopted in a recent "History of the Irish Union," by a writer who is not even aware of the nature of the propositions which they rejected. The scheme was first presented to them in the form of Eleven Resolutions providing for perfect reciprocity of advantages and equalisation of duties between England and Ireland, while the common participation of burdens was provided for by the imposition

on Ireland of an annual contribution towards the maintenance of the navy, a contribution skilfully arranged so as to increase with the increasing prosperity of the country as testified by the productiveness of certain duties. The popular party in Ireland received the propositions with the greatest cordiality, Grattan himself assisted in giving them their final shape, and Parliament passed them without opposition. Even the provision of the tribute, on which some hesitation was expected, was accepted as a just and reasonable arrangement. Far different was the reception they met with in the British Parliament. They had scarcely appeared there when they had to be withdrawn in obedience to the clamour of the English and Scotch manufacturing and agricultural interests, intensely alarmed at the notion of admitting Irish products to free competition with their own. And when they reappeared in the form of Twenty Resolutions, it was found that some very serious modifications in the original principle of perfect reciprocity and freedom of trade had been introduced, all to the disadvantage of Ireland. Thus, Ireland was now debarred from ever trading with the East Indies, so long as the British Parliament chose to continue the charter of the East India Company, then approaching its expiration. Again, by the Twenty Resolutions, either country might tax or prohibit the import of bread-stuffs from the other, a provision which, as England was then becoming a corn-importing, and Ireland a corn-exporting, country, pressed gravely against the latter. England, too, was now permitted to give bounties on the exportation of beer and spirits to Ireland, while Ireland was forbidden to give bounties on the exportation of these commodities to England. Such alterations as these were quite enough to make the Irish Parliament suspect that it was being dishonestly dealt with; but the hostile feeling they aroused there was insignificant compared with that produced by the fourth and fifth of the new Twenty Resolutions, which provided that Ireland should at once enact, without modification, all laws which had been, or *should hereafter be*, passed by England regulating or restraining the trade of the Kingdom with the British or foreign colonies, Africa or America. Rutland at once pronounced it hopeless to attempt to carry the Commercial Union with such an addition as this, and the event proved that he was right. Grattan denounced the proposed subversion of the legislative independence of Ireland in a speech "of the most beautiful eloquence perhaps ever heard, but seditious and inflammatory to a degree hardly credible" (R. to P. August 13, 1785).

What was Pitt's motive in insisting on a provision certain to wreck the first great project of his administration? The security of the Irish contribution (which was to consist of the surplus over a given yield of certain customs) was, he declared, gone without it. But surely this security could have been attained without the complete abrogation of Ireland's legislative independence in commercial matters; and it is certain that in the Eleven Resolutions which were presented to both Parliaments as a full and final measure there was no trace of any such provision. The fact is that the obnoxious

clause represented a serious blunder in policy, as we may clearly see from the letter of Pitt to Rutland of May 21, 1785. Fox had seen his opportunity on the introduction of the Eleven Resolutions; and, as the mouthpiece of the English manufacturers, he had denounced them with unbounded indignation, on the charge that they made the commercial interests of England abjectly and helplessly subservient to those of Ireland. This criticism of Fox (which I may remark, *en passant*, is quoted by the historical writer before alluded to in order to show how good the *Twenty* Resolutions would have been for Ireland!) produced that fourth clause which at once became the turning-point of the controversy. Fox immediately, and with great effect, transferred to the imperilled liberties of Ireland the passionate solicitude which he had previously been displaying about the commercial interests of England. Rutland warned and expostulated; but Pitt could no longer vacillate in the face of the watchful and powerful enemy who had already forced him from one position, and the new Resolutions had to stand for good or ill.

The commercial union is by far the most interesting topic treated of in this correspondence; but there are amusing incidental revelations of the methods of securing political support which prevailed in those days, and which, perhaps, are not wholly unheard-of in these. "A decayed gentleman, and particularly if a member of Parliament," writes the Viceroy on September 13, 1786, "is surely a proper object" for a provision of £300 a year. This about Lord Mountjoy's peerage is full of dry light. The Marquess of Buckingham represents to Pitt:

"That a peerage was promised to Mr. G. by the Earl of Bucks in 1779" [and at other times by other people].

"That this promise and that to Lord Chief Baron Burgh was acknowledged by Lord Northampton, but refused by him, by which refusal Mr. Gardiner was driven into opposition, in which he embarked in the business of protecting duties, &c.

"That upon the change of government I was desired to converse with him upon the subject of those motions, and specifically to throw out the idea of his attaining his object, it being then deemed essential to check that question, to which his name and credit gave much support. I certainly held myself authorised to hold it out to him in case of his support, which he promised; stating, however, that he had pledged himself to move that question after the recess; but that he would take the first moment to quit it, and to return to that system from which he had been driven by Lord Northampton."

T. W. ROLLESTON.

Westminster Chimes, and other Poems. By Maxwell Gray. (Kegan Paul & Co.)

WRITERS of romances are often curiously eager to become poets. That they seldom attain their wish is also a curious fact. The qualities which go to the making of a poet are, in the main, precisely those with which they are endowed. Imagination, insight, sympathy, powers of humour, of pathos, of picturesque description—these are essentially characteristic of poet and romance-writer alike. But there is as little actual identity between the two as there is between

the musician and the mechanic. Even Scott, who achieved greater success in poetry than any subsequent writer of fiction has done, only put romances into verse. After he had found out that he could write them more effectively in prose, he recognised prose as his true medium. The late Lord Lytton's failure as a poet was as conspicuous as his efforts were ambitious. George Eliot did somewhat better; but the fine passages of "The Spanish Gypsy" are mere rhetoric when compared with the genuine eloquence of thought and speech—the true vividness of life and movement—in her novels. Poets whose vocation as singers is beyond doubt fail with as much certainty when they put off their singing robes and don those of the narrator. Thus, the weakest of all Lord Tennyson's long poems is "Enoch Arden."

The author of *The Silence of Dean Maitland*, having by that powerful romance proved that romance is her strong point, must needs tempt her fate with a book of verse. Perhaps she consoled herself with the knowledge that if she failed in the venture she would still be in good company. I fear it cannot be said that she has not failed, if the measure of her success in prose may furnish a standard for her verse. She will not take such a place among the poets as her first romance gave her among the writers of prose fiction. But where high achievement is hard, and counts for much, partial achievement should count for something. There are poems in this volume that would have made a reputation before fluency in verse became so common a thing as it is. Maxwell Gray differs, however, from the majority of minor poets in the fact that what she gives us is her own to give. She has not borrowed it from some abler singer. Her voice is thin, and for a thin voice is much too voluble; but it is a true voice, and no make-believe. I am bound to qualify this testimony by saying that, while the style is natural and native, there is nothing new in the thoughts, nor is the manner of expressing them one which the reader will remember for anything really noteworthy about it. The following examples from the chief poem in the volume—the first putting into words the chimes from Westminster Palace, as the poet interprets them, and the second giving in like manner the echoes from the Abbey—will illustrate the foregoing criticisms:

"PALACE CHIMES.

"Rejoice! rejoice!
For the strength of man,
For the fervid noon of his summer night,
For strength to do and skill to plan;
For full delight
When the day of life is far from night;
For the treasure of gold and of exquisite art;
For the luxuries piled in the world's great mart;
For the sweat ordained,
The muscles strained,
And the triumph that crowns, though half
achieved,
Man's work in the prowess by hope believed;
Ah me! ah me!"

"ABBEY ECHOES.

"Ah me! ah me!
For the fainting man,
Weak to do, though strong to plan,
By the burden and heat of day outworn;
Succour him, lift him, fall'n forlorn!
Alas! alas! for the bitter sweat
With which his burning brow was wet,
The toil that piled those heaps of gold,
But left him hungry and a-cold,

The skill that shaped those things of grace
While the friendless artist drooped apace!
Poor and rich and weak and strong,
Ye are sons of Him who avenges wrong,
And He has riches manifold,
Better than jewel, silk, or gold;
Rejoice! rejoice!"

All this is excellent of its kind: the thoughts have the truth of truisms, but the graces of verse have not enriched them. A chime naturally suggests a metrical form; but the poet must not be content to put bodily into rhyme the commonplaces of the street preacher, or even those of the street preacher's eloquent rival in the pulpit. He, too, with them, must work in the everyday material which is all we have, but we expect him to transmute what he uses into a finer substance. When it leaves his hand it should bear a hall-mark by which we may recognise it for a poet's utterance—and not that of preacher, moralist, essayist, or any worker in prose. Facility in composition is perhaps always to be desired for a writer, but it is not an unmixed advantage. When it induces glibness, as one fears it has done in some of these poems, one could wish that the writer had known something of the "pleasure" to be found "in poetic pains." Had the stringing of rhymes been a less easy process to Maxwell Gray, she would certainly have produced something better, in writing of "The Best Land," than the seventeen stanzas of which these two are a fair specimen:

"Tell me the sweetest, fairest spot of earth,
Tell me the land of every land most blest;
Lies it beyond the morning's rosy birth?
Lies it beyond the crimson-pillared west?"

"Smiles it upon the broad earth's burning zone,
Where chilling blasts of north wind never
come?
Is it some fairy isle whose sweets are blown
Far over sea by zephyrs soft and dumb?"

In the rest of the poem there are allusions to "sapphire lakes," to "Adam's primal bower," to the "palmy south," "burning Ind," "thymy downs," "the daisied lea," the "hoary steeple," "twilight's dewy gloom," and the "verdant sod."

It is not a pleasant task to point out these blemishes, but they illustrate the argument that fluency does not imply fullness or finish. Perhaps they are explained by the attempt to unite the functions of romance-writer and poet. The one must be affluent of words; the other eclectic and sparing. For the former the immediate impression is everything; the latter must take care that he produces a worthy abiding impression. But taking Maxwell Gray's poems for what they are—that is to say, not as the best work she has done—they are yet good. There is scarcely one of them without some distinct merit of its own; and occasionally, as in these opening verses of "The Forest," that merit is a high one.

"Oh, let us pierce the billowy gloom
That greenly wraps the mountain-side,
The woodland, clothing crest and combe
With beauty! There white lilies bloom,
Silk-sheathed, beneath oak branches wide,
Where sunlights glide.

"A stag down you green vista fleets;
A thousand joyous insects hum;
High up, the leafy archway meets;
Tall lindens dream of summer sweets;
On deep-mossed pathways footfalls come
All hushed and dumb.

"Sweet woodruff breaks in balmy snow
Beneath the columned aisles of beech;
Their shining leaves the sunlights throw
In dimmed and broken shafts below;
I hear the nuthatch tap his breach,
And the cuckoo's speech."

GEORGE COTTERELL.

Studies in the South and West, with Comments on Canada. By Charles Dudley Warner. (Fisher Unwin.)

WHEN Mr. Charles Dudley Warner goes on his travels, he does so as a student of human life and character and not as a geographer. He is not neglectful of geographical features or of statistics; but his interest in them is in their relation to mankind. We all remember that that famous garden of his was nothing if not moral: he would not associate with any vegetable that was disreputable or had not some quality that could contribute to his moral growth. He found total depravity typified in "snake" or "devil-grass;" and "pualee"—whatever that may be—was associated in his mind with the Chinese problem. The bean seemed to him "a beautiful confiding vine," but he could not lose sight of the fact that "you never can put beans into poetry"; he learned to value frost and snow, not as a true farmer would, because they serve the earth and the fruits thereof, but because "they give the husbandman a little peace." Now, in a more serious vein, and still with the same human interest, he makes a pilgrimage through Walt Whitman's "teeming nation of nations"; and the result is, as might be expected, an instructive chronicle and criticism.

Mr. Dudley Warner graduated, long since, with honours, as a humourist—was he not one of the noble thirteen with which Mr. W. D. Howells defied the mother-country?—and the excellence of the present work is due, in no small degree, to the fact that it is written by a humourist. Not that Mr. Warner is, or tries to be, funny in the least degree; but here are many observations and comments which a careful traveller who was not a humourist would certainly have missed, and descriptions to which none but a humourist could give such point. For instance, of New Orleans he says:

"I suppose we are all wrongly made up, and have a fallen nature; else why is it that while the most thrifty, and neat, and orderly city only wins our approval, and perhaps gratifies us intellectually, such a thriftless, battered and stained and lazy old place as the French quarter of New Orleans takes our hearts?" (p. 40).

"The stranger who is accustomed to closed sewers, and to get his malaria and typhoid through pipes conducted into his house by the most approved methods of plumbing, is aghast at the spectacle of slime and filth in the streets, and wonders why the city is not in perennial epidemic; but the sun and the wind are scavengers, and the city is not nearly so unhealthy as it ought to be with such a city government as they say it endures" (pp. 40, 41).

More important still are the sympathy, the broad tolerance, and the clear insight into character which nothing but a keen sense of humour united with wise discretion can give. Mr. Dudley Warner wields the magic wand which converts dead facts into living truth.

He does not profess to have made a profound study of the social conditions of the many places which he visited, nor to treat in an exhaustive fashion of the various questions upon which he touches. "Points of great interest were," as he says, "necessarily omitted" in a tour such as his; and the work he has written is suggestive rather than conclusive. Yet it will, I believe, be increasingly recognised as a contribution of the highest order to the discussion of the social and race problems which perplex the United States.

First and foremost of these is the negro problem, which confronted Mr. Warner when he went South. Mr. Warner does not share in the melancholy anticipations which prevail in some quarters as to the future of the negro. He thinks his redemption not only possible, but rapidly bringing itself to pass:

"The negro is generally regarded as the best labourer in the world, and there is generally goodwill towards him, a desire that he shall be educated, and become thrifty. . . . The progress in education, in industry, in ability to earn money, is extraordinary—much greater than ought to have been expected in twenty years, even by their most sanguine friends, and it is greater now than at any other period" (p. 114).

Mr. Warner went among the negroes, and studied their condition and character at first hand. He asked a company of them:

"What do you want here in the way of civil rights that you have not?" The reply from one was that he got the respect of the Whites just as he was able to command it by his ability and by making money; and, with a touch of a sense of injustice, he said he had ceased to expect that the coloured race would get it in any other way. Another reply was—and this was evidently the deep feeling of all—"We want to be treated like men, like anybody else, regardless of colour. We don't mean by this social equality at all; that is a matter that regulates itself among whites and coloured people everywhere. We want the public conveyances open to us according to the fare we pay; we want privilege to go to hotels and to theatres, operas, and places of amusement. We wish you could see our families and the way we live, you would then understand that we cannot go to the places assigned us in concerts and theatres without loss of self-respect" (p. 117).

With a fair field and no favour, the outlook, as far as the character of the negro is concerned, is evidently quite hopeful; but, whatever his possibilities may be, the question still remains, can he and the white man abide together in America—not necessarily in intimate relations, but harmoniously, as befits a civilised community? The true difficulty does not lie in the character of the negro, but in the character of the Southern white. The hopes of his redemption are far from cheering. Items of news from the Southern States similar to the following are far too frequent:

"A mob of armed men forced their way into the county jail at Barnwell and shot by lynch law eight negroes, some of whom were awaiting trial for supposed complicity in a murder."

This is bad enough—to shoot men only, as yet, suspected of murder; but it is not all, for four of these eight murdered men were not even suspected, but were simply detained as witnesses. Now that the negro is no

longer his slave, the Southern white, after spoiling him as a savage, is seeking to refuse him the civilisation of which he is proving himself capable, by returning him to Africa; only the idea suggests itself, not unnaturally, that the true solution of the difficulty would be to eliminate from America the really savage element by exporting the Southern white himself.

The race trouble, in a less acute form, presents itself again in relation to other foreign elements in the population. The welding process is not sufficiently rapid, even if it is taking place at all. As between North and South, so now, increasingly, between East and West, that cohesion or unity which is the safeguard of a nation is wanting. Mr. Warner regards it as "the simple truth" to say that

"Comparatively few Eastern people have any adequate conception of what lies west of Chicago and St. Louis; perhaps a hazy geographical notion of it, but not the faintest idea of its civilisation and society."

It is a common remark at the West, he says, that "Eastern people know nothing about us, they think us half civilised"; and with slight irritability at this ignorance is mingled "a waxing feeling of superiority over the East in force and power."

It would seem that East and West mutually undervalue one another, partly out of ignorance, and partly out of jealousy. The rivalry between Chicago and New York, which has lately been emphasised over the question where the Exhibition of 1893 is to be held, is far from being a friendly rivalry. On this point, Mr. Warner, who is a New York man, by adoption at least, makes a confession which is not without significance. He met a lady from New Orleans who had lately visited both cities for the first time, and he asked her carelessly—not doubting her answer—which city she liked best.

"To my surprise she hesitated. This hesitation was fatal to all my pre-conceived notions. It mattered not thereafter which she preferred; she had hesitated. She was actually comparing Chicago to New York in her mind, as one might compare Paris and London. The audacity of the comparison I saw was excused by its innocence. I confess that it had never occurred to me to think of Chicago in that continental light. 'Well,' she said, not seeing at all the humour of my remark, 'Chicago seems to me to have finer buildings and residences, to be the more beautiful city; but of course there is more in New York; it is a greater city, and I should prefer to live there for what I want.' This naïve observation set me thinking; and I wondered if there was a point of view, say that of divine omniscience and fairness, in which Chicago would appear as one of the great cities of the world" (p. 178).

Of the West generally, and particularly of the state of Wisconsin, Mr. Warner has much that is good to say. In several respects—notably in the treatment of the insane—he found this state in advance of others. At Madison, which is not only an intellectual centre but an intelligent city, the book trade has troubles similar to those which British booksellers are continually setting forth in the correspondence columns of their able organ the *Bookseller*. The people do not support book stores; they buy their books at "variety shops." The reasons suggested for

this melancholy state of things are worth attention :

"Perhaps it is true that people accustomed to newspapers full of 'selections,' to the flimsy publications found on the cheap counters, and to the magazines, do not buy 'books that are books,' except for 'furnishing'; that they depend more and more upon the circulating libraries for anything that costs more than an imported cigar or half a pound of candy. The local dealers say that the system of the great publishing houses is unsatisfactory as to prices and discounts. Private persons can get the same discounts as the dealers. . . . Another reason for the decline in the trade may be in the fact that comparatively few booksellers are men of taste in letters, men who read, or keep the run of new publications. If a retail grocer knew no more of his business than many booksellers know of theirs, he would certainly fail" (p. 174).

Yet another reason may be found in the increased facilities for travelling and transmission, which are effecting a revolution in the arrangements of all trades, by making the middleman less necessary than formerly. The country reader can visit the source of supply for himself without trouble; or, guiding himself by the literary criticisms which he finds in the *Athenæum* or the *ACADEMY*, and in the provincial daily papers of the first rank, such as the *Manchester Guardian* and the *Scotsman*, he can safely order what he wants direct from the publishers. In short, large stocks of new books are no longer needed; and the booksellers of to-day only maintain a place by giving excessive discounts—a system which, clearly enough, must soon end. Mr. Warner thinks a bookseller, if he is a man of literary culture, "can do a great deal for the cultivation of the public taste. His shop becomes a sort of intellectual centre for the town." Here and there such a bookseller is still to be found, and he is described, significantly enough, as one of the old school. The modern bookseller is not a book man but a tradesman; and even as a tradesman he is, too often, not wise—grumbling that things are no longer as they once were, instead of diligently making the most of what is.

Kentucky is not on the same intellectual level as Wisconsin. It was there that Mr. Warner met with a philosopher whose eccentricity was that "he had voted for Cleveland and should do so again." The objection to such a proceeding was that "Cleveland had had the salary long enough, and got rich enough out of it." The same philosopher had his own opinion about killing: "All this killing in the mountains is foolish. If you kill a man, that don't aggravate him; he's dead and don't care, and it all comes on you."

When we consider the race difficulties of America, it is impossible not to see the resemblance between that Union and the great German federation which has been built up in our time. In both cases the political union is composed of races, differing widely in character and temperament, with some common interests and some widely divergent ones. But there is a fundamental difference between America and Germany. America is a nation in the process of making; liberty is finding its level, rudely enough sometimes, no doubt, but subject only to experience, the natural check to its excesses, and the true safeguard

which prevents liberty from ever permanently degenerating into libertinism. Germany, on the contrary, is held together by the suppression of freedom; and when the iron hand which holds it is removed, the popular forces will assert themselves and the federation may go to pieces.

Of Canada and her relation to the United States Mr. Warner has much to say that is interesting. His conclusion is that in Canada to-day there is "a growing feeling for independence; very little, taking the whole mass, for annexation." Among the objections which he thinks Canada has to the latter are a belief that Canada is better governed than the States, a dislike of too frequent elections, of sensational and irresponsible journalism, and of the want of system in the Civil Service. On the whole, we may take comfort, for there are "great commercial forces at work" which "seem strong enough to keep Canada for a long time on her present line of development in a British connection."

WALTER LEWIN.

NEW NOVELS

John Vale's Guardian. By D. Christie Murray. In 3 vols. (Macmillan.)

A Railway Foundling. By Nomad. In 3 vols. (Trischler.)

Running Double: a Story of the Stable and the Stage. By Frank Hudson. In 2 vols. (Ward & Downey.)

Prince Maurice of Statland. By H. R. H. (Remington.)

A Queen of Roses. By Baynton Foster. (Ward & Downey.)

Oxaythorne: a Waif. By W. S. Tratman. (Roper & Drowley.)

The Sandycroft Mystery. By T. W. Speight. (Chatto & Windus.)

HAD not "The Egoist" been a title already appropriated by Mr. George Meredith, it might have appeared most fitly as the name of Mr. Christie Murray's latest novel. As a study of perfectly developed egotism, manifesting itself first in acts of petty selfish domineering, growing into a scheme of self-aggrandisement so utterly base that he hardly dares to define it to his own mind, and culminating in an attempt at actual murder, devised with the cunning of criminal monomania rather than of ordinary scoundrelism, the character of Robert Snelling is a masterpiece which has few equals in English fiction. No special skill would have been needed for the realisable portrayal either of the Snelling whose acquaintance we make in the first volume—the cold-hearted selfishly grasping man, whose narrow brain just suffices to enable him to keep up appearances before his simple-minded neighbours—or of the moral monster whose battered corpse is dragged from the debris of the ruinous old tower which his own murderous hands have undermined. The surpassing merit of Mr. Christie Murray's creative work is observable in his record of the process of moral disintegration by which, quite naturally, and indeed inevitably, the development of law-fearing egotism into law-defying crime is made credible to the imagination. There is no *per saltum* movement; we are made to see every step in the downward

progress, and not merely to feel that Snelling is here and that he was there, but to realise the continuity of every motion of descent. Though Mr. Christie Murray more than once refers to his principal personage as a small and provincial Napoleon, the reference is generally made with a reserve of implied intellectual disparagement; but there is really something quite Napoleonic in his power of combination, his skill in marshalling his forces, and the cool promptitude with which, when foiled for the moment by a temporary reverse, he can instantly organise a new plain of campaign. The scene in the schoolroom where he compels the schoolmaster, who has been his unconscious tool, to bear public witness to the beneficence of his intentions with regard to his ward is an exhibition of splendid strategic resources; and, indeed, there is no crisis of difficulty to the needs of which Snelling does not rise, for when he ultimately fails it is not that his wits are found wanting, but simply that he has matched them against a fate or a providence which is too strong for him. Snelling is the one personage who makes the book really noteworthy, but the other persons in the drama in which he takes the rôle of first villain are admirably cast for their respective parts. Isaiah Winter, with his cunningly unobtrusive loyalty to the poor lad John Vale, who, during the greater part of the first volume, is in such parlous case, is a portrait which Dickens would not have been ashamed to own; and very Dickens-like, without being the least imitative, is the sketch of the delightful little French household which gives refuge to John and his doughty champion William Gregg. Mr. Christie Murray has always succeeded admirably in reproducing the effectively picturesque manner of the great master without falling into any of his pet mannerisms; and in *John Vale's Guardian* his success is noticeably conspicuous. Both in respect of matter and style, it is one of his best books.

"Nomad's" new book, *The Railway Foundling*, is both much larger and much more elaborate in construction than its predecessor, *The Milroys*; and, so far as the latter feature is concerned, it will seem to many readers that the novel is burdened rather than brightened by the somewhat melodramatic plot which is tacked on to an otherwise simple and pleasant, though by no means faultless, story. Indeed, the chapters relating to the mystery of the parentage of that unwholesomely precocious child Annabel Westgate, which are evidently intended to provide the element of excitement, are the very chapters which will be skipped, skimmed, or at any rate read with very languid interest. The story deals mainly with the sayings, doings, and love-affairs—especially the love-affairs—of the younger members of the family of Mr. James Ellaby, who is contractor's agent for a new line of railway, and who accordingly pitches his tent in the small country town of Little Marsdon, which is midway between the two termini. The social position of a contractor's agent is, I should imagine, somewhat indefinite, depending very much upon the kind of man who occupies it; and though Mr. Ellaby is a very worthy fellow, he seems hardly the sort of man who is usually found hand and glove with countesses and county people generally. "Nomad's" particular countess is, however,

a somewhat eccentric old lady, whose style of conversation—as, for example, when she speaks of herself as “tied by the leg”—indicates a frank unconventionality of nature, so she may be expected to wear her countess-ship “with a difference.” It may be noted that the conversation of all the feminine characters—even of the girls, who are supposed to be specially refined and charming—is somewhat heavily shot with slang, the expressive but not very pretty word “snaggy” being their “partikler wanity.” This and other lapses from perfect *vraisemblance* render it impossible to speak of *The Railway Foundling* in terms of unreserved praise; but it is a bright readable story, with plenty of good material, much of which is by no means unskillfully utilised.

Mr. Frank Hudson's *Running Double* deals with theatricals in London, with sport in Ireland, and with love-making of various kinds in both places. The writer's name has not a specially Hibernian sound, but he betrays his nationality by various little slips, as, for example, when he speaks of a London medical man as “Surgeon Thomas,” a style unknown in this country out of the army, but quite common in Ireland; or when, with characteristic national carelessness about trifles, he spells the name of the river Liffey without an “e.” He has, however, a full share of Irish liveliness, and the story is told with a brisk vivacity which is decidedly exhilarating. The chapters which take us to the Ennisbeg trout stream, to the Rathmorran racecourse, and to the Apollo Theatre, are capital examples of the “rattling” order of writing, though it would have been none the worse if Mr. Hudson had excluded from his rattle the verbatim reports of the conversation of his stage manager, which is “frequent and painful and free.” “Now, then, you blooming jossers, where the h— have you all gone to” may be realistic but it is not pretty. Though there is not very much substance in *Running Double*, it is very easy and entertaining reading.

In spite of the high-sounding initials on the title-page of *Prince Maurice of Statland*, it is hardly probable that its author is a real live royal highness; but he has an air of knowing his way about the minor European courts, and one may indulge in the guess that he is a young *attaché* with a small modicum of taste, a rather larger measure of literary skill, and any amount of leisure and ambition. The sickening record of intrigue to which the major part of the book is devoted certainly adds meaning and emphasis to the saying of Marcus Aurelius, that even in a palace life may be lived well; but “H. R. H.” might occasionally have taken his readers into good company without seriously impairing the flavour of his piquant narrative. Even the sweet Highland air which we breathe in the opening chapters is contaminated by the amorous prince, who in the most matter-of-course way proposes to a well-born and modest Scottish girl that she shall become his mistress; and, oddly enough, the young lady herself, though she certainly says “No” to the suggestion, does not appear to feel at all insulted, and very shortly afterwards contracts amorganatic marriage with her would-be seducer. For the record of the subsequent proceedings readers must study the book

itself, though people who like pleasant society, and do not care for a story in which wholesale lying, adultery, and murder are important constituents, had better go elsewhere.

There is really very little to be said about *A Queen of Roses*, which is a harmless sort of story constructed on such familiar lines that by the time the reader has got to the end of the second chapter he knows quite what is awaiting him in the remaining thirteen. The village beauty of fiction has been so often wooed by the faithless young squire, and the coming heart-break is to be calculated upon with such certainty, that there is nothing left for curiosity but the question whether the cardiac fracture is to be brought about with or without any preceding impropriety. Mr. Baynton Foster chooses the latter alternative, and spares us the frequent seduction, though he spares us no other component of the oft-told tale. There is the inevitable lending of books; there is the usual despised but loyal suitor, who has the usual hostile meeting with the young squire; there is the customary discovery on the part of the latter that he must “sigh as a lover, but obey as a son” by marrying money; and there is the old, old accident which facilitates the heart-break and enables the heroine to die gracefully, forgiving her faithless lover with her last breath. The story is prettily told; but in a novel one does like to have just a suggestion of novelty.

Had *Craythorne* been published a few months earlier, it would have provided Mr. Andrew Lang with a number of capital illustrations for his amusing discourse on “How to fail in Literature,” for it is simply crowded with grotesque absurdities of portraiture, incident, and literary style; if, indeed, the word style be not inappropriate to an arrangement of words which is devoid alike of coherence and of grammar. When in the first paragraph we read of a village that is “lost in the vastness of its own insignificance,” we know at once the nature of the writer's feeling of the force and meaning of words; and the extent of his or her acquaintance with the elements of syntax is made manifest by a sentence on the fourth page, in which we are told that the church of this remarkable village had “a solemnity that inspired one with higher and purer thoughts than is suggested by the outside world.” The book turns out to be just the kind of work which these *morceaux* lead us to expect; but it is needless to prolong comment on the performance of an author to whose literary capacity one might well apply his own words concerning his imaginary village.

The Sandycroft Mystery is a shilling shocker of a very ordinary type, neither better nor worse than the majority of its numerous competitors. It is the often-told story of a murder perpetrated by an unknown criminal; and the expedients by which suspicion is made to fall successively upon no fewer than three innocent people are too clumsy to deceive the most inexperienced reader. Still, one might have duller company on a railway journey than Mr. Speight's tale, and for the rail it has clearly been written.

JAMES ASHCROFT NOBLE.

SOME BOOKS ON ECONOMICS.

Individualism: a System of Politics. By Wordsworth Donisthorpe. (Macmillan.) Mr. Donisthorpe announces in his preface that he has “deliberately adopted a tone rather polemic than apologetic, in the belief that dull and mealy-mouthed disputation is less calculated to rivet the attention and impress the memory than a more vigorous and uncompromising style of criticism.” The expectations raised by this announcement are not disappointed. Thus, the remarks on Mill's theory of capital cannot be called mealy-mouthed:

“There cannot be stronger testimony to the harmfulness of loose thought and corresponding phraseology than is afforded by the spectacle of a great logician like Mill propounding four fundamental theorems as the basis of his work, of which it must be said that the first is false, the second is false, the third non-essential, and the fourth either a truism or misleading.”

This vigorous and uncompromising style is calculated to impress very unfavourably anyone who has had much experience in reviewing economic literature. However, we must admit that here and there we have found some passages of more scientific interest than the writer's excessively confident tone would have led us to expect. Thus, on the subject of population, he has some remarks worthy of Cantillon or Cournot:

“Is it better that there should be one living being supremely happy, or a million fairly comfortable, or a thousand millions whose pains outweigh their pleasures? . . . We cannot tell. But assuming that life is worth living—as we must, if politics are worth discussing—then that social system which enables the largest population to get subsistence out of a given area is *prima facie* the best system . . . using the term *better* in the sense of ‘productive of a larger sum total of pleasure-feeling sentient beings.’ This weighing of happiness by the ton of flesh seems a coarse proceeding, but it is also the only mode of comparison available.”

Again, the distinction which is drawn between fixed and circulating capital, if not perfectly new, is doubtless original, and probably more philosophical than the received definitions.

“Those things the eventual consumption of which is essential to the creation of the required compound or new product are indicated by the term *circulating*; those things the eventual consumption of which is not essential but only accidental to the creation of the required compound form another class—*fixed* capital.”

Nor are the points at which Mr. Donisthorpe so vigorously attacks Mill unskillfully selected. The proposition that “capital is the result of saving” is one of which we should have welcomed a temperate criticism such as Wagner has offered. The proposition that demand for commodities is not demand for labour is, as Mr. Sidgwick says, the most difficult passage in Mill's treatise. What we complain of is that our author's slashing paragraphs do nothing to lessen the difficulty. He quite exaggerates the importance of the search for the definition of capital, or at least of the discovery which he himself makes. It is disclosed with solemnities worthy of the revelation of the Mosaic law.

“Suddenly the truth flashes in upon us. The connotation of capital rends its veil of mist and gloom and comes forth clear, sharply-defined and brilliant as a crystal. Once seen there is no mistaking it. ‘Capital is that the value of which is due to the value of its products.’ It is not long, it is not vague, but pithy, transparent, and to the point. . . . With this key we at once and easily unlock all difficulties.”

Now, this definition is really not a bad one, and we should have given a good mark to a candidate at an examination who had per-

formed this piece of verbal analysis. A *licentia sumpta pudenter*, to use words in a new sense, will always be conceded by the reasonable critic. Mr. Donisthorpe is quite welcome to call the labourers a species of *capital*. But he must not suppose that his odd use of a word will avail much in recommending what purports to be a practical scheme, the so-called Labour Capitalisation. The character of this proposal may be thus indicated:

"It is clear that if, instead of accepting wages—letting themselves out for hire by the week or the hour—the workers entered into the venture as capitalists and free men, receiving, instead of a fixed wage, a certain pre-arranged percentage of the gross produce . . . the receipts of the hands would vary, like the profits of capitalists, with the success of the venture and the state of the trade. When trade was good the men would be receiving considerably more than usual. . . . When trade became depressed their share would decrease proportionately with that of the other capitalists. . . . Thus the cause of strikes would be eradicated."

It will be apparent that the new scheme has much in common with some familiar forms of co-operation—a system which Mr. Donisthorpe rejects as largely adulterated with fancy and fiction. His capacity to deal with the labour question may be inferred from the following piece of logic:

"The tendency of wages to sink to the subsistence level has been demonstrated *a priori*; and those who seek to disprove it by an appeal to experiment or observation are precisely in the foolish position of the squarer of the circle."

The context shows that the subsistence level is taken strictly, not merely as equivalent to the prevailing standard of comfort. However, while our author's method appears to us far from scientific, still we may acknowledge that, from a teleological point of view—to imitate his own style of criticism—he has a use. As against the extremers socialists he is often effective. Even to the judicial mind the forcible presentation of one-sided arguments by a clever advocate may be helpful. And that Mr. Donisthorpe is always in a high degree impressive, as well as amusing, we fully admit. Here is his picture of neo-Radicalism:

"By nibbling at the liberties first of one class and then of another; by violating all those rules of government the soundness of which have been demonstrated by the experience of ages; by increasing and entangling all the duties of Parliament and the executive; by loading the statute-book with long, tedious, and stupid Acts of Parliament too prolix and heterogeneous for even trained lawyers to digest; by multiplying policemen and inspectors and examiners and state officials of one sort and another, till no man can take a pinch of snuff without being asked to show his license, or chop faggots without a government certificate; by this, that, and the other readjustment of the order of nature by rule of thumb, a state of things has been brought about in which the workers of England, without being made one whit the healthier or the happier, have been reduced to the last degree of inefficiency, poverty, and dependence."

We should think that as a writer of leaders in a party newspaper our author would be very successful.

"QUESTIONS OF THE DAY SERIES."—*The Public Regulation of Railways*. By W. S. Dabney. (Putnam's.) The educated economist is not likely to dispute the leading principles set forth in this volume. To those who have studied the now classical writings of Messrs. Adams and Hadley—and, we may add, Prof. Seligman's excellent articles in the *Political Science Quarterly*—Mr. Dabney's general view of the economic aspects of the question will be acceptable. That competition between two or three

railway companies tends to monopoly; that the dealings of such a monopoly are characterised by certain kinds of partiality, "classification" of goods, "discrimination" in favour of particular places, and even personal favouritism; that the first two species of preference are more beneficial than at first sight appears; while the third is wholly unjustifiable—these, it may be thought, are propositions which it was hardly necessary to demonstrate afresh. Perhaps, however, the lesson had not been so perfectly understood by the public; but that it was well to repeat it. And Mr. Dabney's conclusions, though not new, are original; independently deduced from the prime sources of information—the evidence taken by the "Cullom Committee," and similar documents. For those who have not leisure to consult those voluminous records, the concision between our author and other interpreters lends new weight to their construction of the evidence. Moreover, Mr. Dabney has drawn from sources of information which are not open to all. As chairman of the committee on railways and internal navigation in the legislature of Virginia, he has had peculiar opportunities of forming a judgment on the "commission system" as a method of preventing extortion and unjust discrimination. He gives reasons for believing that this system

"has greatly mitigated the evils of railway abuses where these really exist, and has often done scarcely less good in pointing out cases where methods and practices commonly supposed to be unjustly discriminative are not really obnoxious to that charge."

The rival "cost of production system," and Mr. Hudson's extravagant proposal founded thereupon, receive their *coup de grace* from Mr. Dabney. A useful novelty in his treatment of the railway question is the prominence given to the legal aspect of the subject. On this topic, the English critic who is not specially conversant with American law cannot speak with equal confidence as with reference to the economic theories. However, we have little hesitation in pronouncing both parts of the work to be equally sound.

The Theory of Credit. By Henry Dunning Macleod. Vol. i. (Longmans.) Those who have studied Mr. Macleod's earlier writings will not derive much additional benefit from this latest product of his theoretical activity. Its "final utility," if we may use a technical term proper to an economical subject, is not considerable. The undoubtedly important lessons which Mr. Macleod has already taught us concerning the nature of debts are not made clearer in this new redaction. The truth which may be extracted from his paradox that "credit is capital" does not become truer by being repeated. Enough had been already given to the antiquities of the subject. *Sat Priamo datum*. It was not necessary to enlarge once more on the nature of *mutuum*, *acceptilatio*, and the rest. Least of all was it desirable to restate the doctrine that, if money is positive capital, credit may be termed negative capital; to reproduce the vain display of algebraic symbols, which but serves to bewilder the majority of readers, and to scandalise the few who hold with Jevons that mathematical conceptions may be usefully applied to economical science. We had hoped that the severe chastisement which our author's use of symbols provoked Cournot to administer might have had a salutary effect. In this matter some weight surely attaches to the authority of one who, whether as mathematician or economist, was excelled by few, and by none in the combination of the two sciences. But we fear that Cournot has wasted his severity on an incorrigible subject. Mr. Macleod appears to have learnt nothing and forgotten nothing.

The Welfare of the Millions. By Francis Minton. (Kegan, Paul & Co.) This is an abridgment of the treatise on *Capital and Wages* reviewed in the ACADEMY some months ago. Since then the author has not changed his opinion about the subject, nor we ours about his treatment of it. He still seems to us an apt student, who has acquired what may be called a saving knowledge of the first principles of economics. But these important truths do not "come mended"—like Abelard's expositions, according to the Eloisa of Pope—from Mr. Minton's pen. Thus, his somewhat truculent discourse entitled "Statistics versus Malthus" will not add much to the knowledge of well-read students: for instance, such as have mastered Prof. Marshall's *Economics of Industry*. Mr. Minton, advancing with his age, has discovered that "Ricardo only said half the truth" when he regarded labour as the foundation of all value. But we are not sure that our author improves upon his contemporaries, when, considering an exchange of oak and gold, he dwells upon the "social effort" which maintains the proprietary rights of the parties. His conception of the mechanism of exchange appears to us for the most part just and enlarged; but he is perhaps injudicious in showing an anxiety to identify credit with capital—a doctrine which the average Englishmen can not be expected to receive. His practical conclusions are less startling than his needlessly polemical tone might have led us to expect. The most drastic proposal is that "the laws of inheritance and bequest should be reformed so as to prevent the acquisition of large fortunes, either in land or any other property, by those who have not earned them." We do not feel that the author of this volume and its predecessor is a particularly good judge of the practical difficulties attending such a measure; or that the proposal is carried by Mr. Minton's advocacy much beyond the position in which it was left by Mill.

The Physiology of Industry, being an Exposure of Certain Fallacies in Existing Theories of Economics. By A. F. Mummery and G. A. Hobson. (John Murray.) The principal "fallacy" which these authors expose is the received principle which Mill thus states: "Saving enriches, and spending impoverishes, the community along with the individual." Messrs. Mummery and Hobson maintain the antithetical paradox that "saving does not reduce the aggregate consumed." It may be admitted, we think, that some part of Mill's theory on this subject is, as Prof. Sidgwick says, in form unsatisfactory and apt to puzzle the reflective reader. But genius of a higher order, and learning more extensive, than our authors seem to us to possess would be required to unravel the intricate questions which baffled Mill and Malthus.

Economic History and Theory. Tables and Diagrams. By Prof. James Mavor. (Edinburgh: William Brown.) There is no royal road to learning; but the arduous journey may be facilitated by the use of a superior kind of map, such as Mr. Mavor has prepared. We have been assisted in finding our way about economic literature by the charts and diagrams in which he has arranged the principal schools and doctors. The nice gradations and inter-dependence of the systems are logically exhibited. Of course it is not possible to classify ideas with botanical regularity. The subtlety of the subject-matter greatly exceeds the subtlety of human logic. The historian who traces the development of theory is always open to the objection with which, according to Herodotus, the genealogies of Hecataeus were met by the priests of Miletus. They "antigenealogised." An arrangement different from Mr. Mavor's might be adopted; but it would not be easy to find a better one.

NOTES AND NEWS.

MISS AMELIA B. EDWARDS has this week returned to her home at Westbury-on-Trym after her lecturing tour in America. That tour lasted for nearly five months, her first lecture having been delivered at New York on November 7, and her last at Orange, New Jersey, on March 28. Altogether she addressed more than 100,000 people, and travelled over about 16,000 miles of railway. As our readers know, the main subject of her lectures was Ancient Egypt; but on the occasion of her farewell at Boston, under the auspices of the New England Woman's Press Association, she returned to a former love and spoke on "The Art of the Novelist." After the conclusion of this lecture she was presented with a bracelet of purely American manufacture. It consists of a broad and heavy band of Californian gold, set with two large tourmalines—a ruby and an emerald—of very fine colour, the one found in Maine, the other in North Carolina. Inside it is engraved with the following inscription:—"Amelia B. Edwards, from grateful and loving friends—the women of Boston."

EARLY in the autumn, Messrs. W. H. Allen & Co. will publish a Life of Mrs. Carlyle, by Mrs. Alexander Ireland, containing several original letters—some of them in facsimile—which have never before been published. Since the *Memorials* were brought out by Mr. Froude, other very valuable matter has appeared, throwing additional light on the character of Mrs. Carlyle, and rendering it desirable that her life should be written. Mrs. Ireland has had the assistance and co-operation of many friends who are interested in Mrs. Carlyle's history.

THE next volume in the series of "Great Writers"—which is not, however, to be published till June—will be *Lord Byron*, by the Hon. Roden Noel.

THE Palestine Exploration Fund will issue this month, through Mr. A. P. Watt, a work entitled *Palestine under the Moslems*, by Mr. Guy le Strange. The aim of the author has been to present to the reader unacquainted with Arabic the various Moslem accounts of Palestine and the Holy Places which, beginning in the middle of the ninth century, reach in unbroken succession down to the close of the fifteenth century of our era.

MESSRS. METHUEN will shortly publish *An Industrial History of England*, by Mr. H. de B. Gibbins, with maps of England at various periods, representing the distribution of population, manufactures, &c. This volume will form the first of a series which Messrs. Methuen have in hand of handbooks on historical, literary, and economic subjects, designed to meet the wants of University Extension students and Home Reading Circles.

MR. EDWARD ARNOLD will publish immediately *Egyptian Sketches*, being a record of several months' residence in Egypt last winter, by Mr. J. Lynch, formerly president of the Californian Geographical Society and member of the State senate. The book will be fully illustrated.

MR. SPENCER BLACKETT will publish immediately *A Scarlet Sin*, in two volumes, by Florence Marryat; and also a cheap edition of Mr. Baring Gould's *The Pennycomequicks*.

MR. GEORGE ALLEN will publish on April 23, a new novel by Blanche Atkinson, author of "The Web of Life."

MR. CYRIL BENNETT, author of "The Massage Case," has just completed a work giving some of his own reminiscences and experiences for the benefit of "sufferers from nerves." The title of the book is *The Modern Malady*, and it will be published immediately by Mr. Edward Arnold.

THE eighth volume of Mr. Horace Howard Furness's *Variorum Shakspeare*, containing "As You Like It," will be published at the end of this month by Messrs. Lippincott, of Philadelphia.

MR. HOUGHTON SPENCER, of Corfe, Taunton, has now ready for issue to subscribers his transcript of the register of the parish of Wilton. The original register book covers the period from 1558 to 1714; and to this have been added the modern entries down to 1837, forming a volume of 343 pages.

A NEW studio for the students of the Ladies' Department of King's College, at 13, Kensington-square, will be opened on April 21. There will also be special courses this term by Prof. Hales on "Shakspeare's Tragedies"; by Mr. Cosmo Monkhouse on "Schools of Art in the National Gallery"; and by Mr. Armbruster on "Wagner's *Tristan and Isolde* and *Parsifal*."

THE Hon. G. C. Brodrick will begin a course of three lectures at the Royal Institution on "The Place of Oxford University in English History," on Tuesday next, April 15; Prof. C. V. Boys will begin a course of three lectures on "The Heat of the Moon and Stars" on Thursday next, April 9; and Capt. Abney will begin a course of three lectures on "Colour and its Chemical Action" on Saturday next, April 19. The evening meeting will be resumed on Friday next, April 18, when Sir Frederick Bramwell will give a discourse on "Welding by Electricity."

At the next meeting of the Library Association, to be held at the new Rooms of the Association, No. 20, Hanover-square, on Monday next, April 14, at 8 p.m., Sir John Lubbock's Bill for amending the Public Libraries Acts will be discussed.

THE Académie Française has awarded a prize of 400 francs (£16) to M. Félix Rabbe for his translation of Marlowe (Paris: Albert Savine). M. Rabbe is already known in England by his translation of Shelley. The former, like the latter, is entirely in prose, including prose versions of "Hero and Leander" and "The Passionate Pilgrim." But the work, which forms two volumes, at the moderate price of seven francs, is more than a translation. Besides a preface by M. Richepin, it also contains an introduction, eighty-eight pages in length, upon the life and works of Marlowe, in which M. Rabbe shows himself to be fully acquainted with the latest English literature on the subject; and the same may be seen in the numerous notes. Apart from a few pardonable misprints, it is altogether a very scholarly book, worthy to be compared with M. James Darmesteter's popular sketch of Shakspeare in French.

MR. ELLIOT STOCK has just issued the third volume of *Book-Prices Current*, covering the period from December 1888 to November 1889; though why the calendar year should not be adopted we fail to understand. It is pleasant to believe that compiler and publisher have received encouragement to continue their enterprise, which must become more and more valuable as years roll on. The sales here recorded were not of a very exceptional character. The most notable was that of the Perkins Library, famous for its quartos, which realised altogether £8222 for 2086 lots. It was here that Mr. Quaritch paid £415 for the first folio of Shakspeare, £225 for the quarto of "Henry IV., Part ii.," £164 for the quarto of "Romeo and Juliet," and £130 for the quarto of "Othello." The same buyer gave £2000 for the Mentz Bible in Lord Hopetoun's sale, and £650, £470, £365, and £195 for four Caxtons belonging to the Duke of Buccleuch. The

highest average of prices seems to have been reached by the second portion of the Earl of Crawford's library—£7734 for 1105 lots; but the sale which most clearly attested the modern phase of bibliomania was that of Mr. J. M. Mackenzie, of Edinburgh, who had had his first editions of Dickens so carefully illustrated and bound that *Sketches by Boz* fetched £30, and *Pickwick* £22, while choice Cruikshanks realised even more.

A LONG memorial sketch of Prof. Delitzsch, signed by Prof. Cheyne, appears in this week's *Guardian*; and a review of the late professor's collected popular essays (*Iris: Studies in Colour and Talks about Flowers*) by Graf Baudissin of Marburg University, in the *Theologisch Literaturzeitung* for April 5. Interwoven with the latter there is a delicate character-sketch of Prof. Delitzsch, to whom Graf Baudissin was closely attached since his student days. Both the German and the English notices refer to the fascinating combination of qualities in the richly gifted Hebraist and theologian who has passed away. We observe with regret that the Rev. A. Cousin, the highly accomplished translator of Delitzsch's *Iris* (Edinburgh: T. & T. Clark), has himself been removed by death within the last few weeks.

ORIGINAL VERSE.

JUPITER EXILED.

He sits amid the dreamland of the snow,
In lonely desolation; far and near
Lie barren bluffs of moorland, white as Fear
And cheerless as Despair. No breezes blow
With song of birds or gentle river-flow,
But the old deity's desponding ear
Hears only murmurs of the norland drear,
And moans from that far land of long ago.
O God unsphered, forsaken—as thou erst
Hadst hurled old Saturn from his throne
supreme,
So now a new light o'er the world has burst,
And neither force nor beauty do we deem
Divine, but parts of that which is the first—
Eternal Love, a God and not a dream.

ARTHUR L. SALMON.

OBITUARY.

HENRY CAMPKIN.

MR. HENRY CAMPKIN, F.S.A., well known as the librarian of the collection of books belonging to the Reform Club, died at 112, Torrington Avenue, Camden Town, on April 6, aged seventy-four. For many years he devoted himself energetically to the duties of his position, and paid particular attention to the departments of typographical and historical literature, for which the library is now especially famous. In 1879 he was stricken with a serious illness, and since then his days have been passed in retirement, in the possession of a handsome pension from the club funds.

Mr. Campkin was imbued with poetic feeling; and his little volume of *Peter Little, or the Lucky Sixpence*, a verse book for his children, which was originally published by Ridgway in 1851, passed into a fourth edition in 1861. An earlier poem of his composition was entitled *Lord Clifford's Bridal, a Metrical Tale* (1838). As an archaeologist Mr. Campkin was especially attached to the history of Sussex, and he did not shrink from the dull task of drawing up an index to the first twenty-five volumes of the archaeological collections of that county. Two of its leading antiquaries, William Durrant Cooper and Mark Antony Lower, were his zealous friends; and the melancholy duty devolved on him of writing their memoirs, which were struck off for private circulation in 1877.

Mortimer Collins and he were associated together in the closest bonds of friendship, both literary and personal. There is frequent mention of Mr. Campkin in *Mortimer Collins, His Letters and Friendships*, by his widow; and to him, as poet and archaeologist, "Miranda, a Midsummer Madness" was dedicated by Collins. By a sad and strange coincidence the only son of Mr. Campkin died of heart disease at the precise hour when Mr. Collins was being buried, and the father, unconscious of his loss, was standing by the open grave of his friend.

MARY LOUISA BOYLE.

Miss Mary Louisa Boyle died at Oakley-street, Chelsea, on April 7, age 79. She was the younger daughter of Vice-Admiral Sir Courtenay Boyle, and her eldest sister was Maid of Honour to Queen Adelaide. Her family had many relationships in the ranks of the peerage, and her rooms at 22, South Audley-street were often crowded by persons of the highest rank, drawn thither by her talents and agreeable disposition, as much as by the ties of family connexion. A year or so ago Miss Boyle underwent an operation for cataract, and she ardently anticipated the time when her recovery would enable her to pursue with fresh vigour her wonted studies. Few persons have been more warmly welcomed into London society, and few have paid more visits to the country houses of the upper classes. She interested herself in all the associations of English life, and was steeped in the knowledge of portrait painting in this country. Two volumes of biographical illustrations of this character were compiled by her. One dealt with Lord Bath's portraits of Longleat (1881), and the other with Lord Cowper's paintings at Panshanger (1885). Many years since she published *The Forester* (1839), a tale dealing with the revolution of 1688; and *The State Prisoner* (1837), which related to the time of the French regency. Among Miss Boyle's other compositions were the *Bridal of Melcha* (1844), a dramatic sketch in verse; and *Woodland Gossip* (1864), which was a "free-and-easy translation from the German," and was accompanied by sketches drawn by some of her friends among the aristocracy. Miss Boyle's death will be much regretted.

MAGAZINES AND REVIEWS.

THE *Expositor* for April opens with a plea (by Mr. Stalker) for a new orthodox theology which shall take account of new facts in various departments. The paper is stimulating, though the writer's impression that no work to speak of has been done by religious-minded English as well as German workers will not be shared by many students. We do not want a fresh development of insularity and provincialism. "Independent British" work is as much to be deprecated as "independent French" or "independent German" work. There can be but one critical theology, though there may be various dogmatic and apologetic systems. M. Renan, in a fine peroration, exhorts himself and his hearers never to say "notre science." Dr. Cox on the Function of Trial, Dr. Plummer's further recollections of Döllinger, and M. Godet on the logical arrangement of Rom. v. 15-17, will be read with interest. Prof. Margoliouth's additional specimens of the results of his comparative study of the Greek and Syriac versions of Ecclesiastical supply what many readers of his brilliant, but provoking, Inaugural Lecture must have desired. It is deeply to be regretted that this has taken the form of a reply to criticisms. The tone is one that it is difficult to characterize, and the only justification offered is that "the real question at issue" is "the

truth of revelation" (p. 296). The representations given of views in the least adverse to the author's need rather careful testing; even "the lamented Prof. Delitzsch" would hardly have accepted the implied assertion (p. 297) that he agreed with the view given as Zunz's by the author. Dr. Hatch, too, is not quite properly treated; and we say nothing of still living writers. The purely linguistic matter is as valuable and suggestive as Prof. Margoliouth's criticisms anticipated. The theses attached to it and the rest of the preliminary matter would have been better away. It may be as well to add that the statement on p. 300, "and yet we are told that Koheleth and Ben-Sira are contemporaries," is considerably wide of the mark so far as Prof. Margoliouth's critics are concerned.

NEWLY DISCOVERED MSS. OF GIOR-DANO BRUNO.

SOME remarkable discoveries concerning Giordano Bruno have been made by Dr. Remigius Stölzle, professor of philosophy at Würzburg.

In the town library of Augsburg he has found a MS. of the *Liber* (or, more correctly, *Lampas*) *Triginta Statuarum*. In compliance with a suggestion of Prof. Stölzle, this MS., which is more complete and more correct than the Moscow one, has been sent to the editors of the works of Giordano Bruno, Messrs. Tocco and Vitelli, and will be printed in the volume containing the *Inedita*.

Again, in the university library of Erlangen, Prof. Stölzle has discovered two MSS. (Nos. 1215 and 1279) containing commentaries, by Jordanus Brunus Nolanus, upon Aristotelian works on physical and meteorological science. From the word "Camaracensis" (in No. 1279) it appears that these notes were made in the Cambrai College at Paris—whether during the first or the second sojourn of Bruno at Paris it is at present impossible to decide. The commentaries are in the main short expositions of the Aristotelian books in question; but, in some cases, Bruno, thinking that Aristotle had not gone deeply enough into natural philosophy, advocates the views of Empedokles and Demokritos. No. 1279 is written by Hieronymus Bealer, as Prof. Stölzle can prove from letters and other writings of Bealer which he has found at Erlangen. The writer is unknown of No. 1215. Both MSS. are copies of what Bruno had composed. No. 1279 further contains Bruno's *Magia Physica* and his theses thereto.

Finally, Prof. Stölzle has found two letters of Bealer, containing curious details, apparently referring to Bruno's farewell to the Academy of Helmstadt, his visit to Wolfenbüttel, his studies in medicine, and the printing of some work of his at Magdeburg. All these documents will be published by Messrs. Tocco and Vitelli.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AMÉLINHAU, E. Les moines égyptiens: Vie de Schnoudi. Paris: Leroux. 3 fr. 50 c.
 BERGERAT, E. Le rire de Caliban. Paris: Charpentier. 3 fr. 50 c.
 BERNAY, B. La danse au théâtre. Paris: Dentu. 5 fr.
 DEONSAERT, Mme. Le Prince de Bismarck: sa vie et son œuvre. Paris: Calmann Lévy. 3 fr. 50 c.
 HOUSSEY, Arsène. Galerie du 18^e siècle: la régence. Paris: Charpentier. 3 fr. 50 c.
 LACURIE, Jules. Du Caucase aux monts Alai. Paris: Plon. 3 fr. 50 c.
 LUTZOW, C. v. Raffael's Bildungs- u. Entwicklungsgang. Wien. 12 M.
 LYON-CAHNE, Ch., et P. DELALAIN. Lois françaises et étrangères sur la propriété littéraire et artistique. Paris: Pichon. 30 fr.
 MESSCHERBERG. Die Anfänge Shakespeares auf der Hamburger Bühne. Hamburg: Herold. 2 M. 50 Pf.
 MILLOUX, L. de. Précis de l'histoire des religions. Paris: Leroux. 3 fr. 50 c.

- ROCHEBLAVE, S. Essai sur le comte de Caylus. Paris: Hachette. 7 fr. 50 c.
 ROMAIN, Louis de. Essais de critique musicale. Paris: Lemerre. 3 fr.
 SCHRECK, O. Die Uhr in kulturgeschichtlicher u. kunstgewerblicher Beziehung. Brünn. 3 M.
 SPANIER, J. Der "Papst" Shakespeares im Hamlet. Trier: Paulinus Druckerei. 1 M. 50 Pf.
 TAUBAT, Jules. Souvenirs du dernier secrétaire de Sainte-Beuve. Paris: Calmann Lévy. 3 fr. 50 c.
 VACQUERIE, Aug. Futura. Paris: Calmann Lévy. 7 fr. 50 c.
 VIOLETT, Georges. Guide de l'amateur des livres recherchés du 19^e siècle. Paris: Rouquette. 25 fr.

HISTORY.

- DISSSEL, K. Philipp v. Zeesen u. die Deutschgesinnte Genossenschaft. Hamburg: Herold. 2 M. 50 Pf.
 FÉLIX, J. Comptes rendus des échevins de Rouen, avec des documents relatifs à leur élection (1409-1701). Rouen: Leestringant. 24 fr.
 HAMEL, F. Die Ernennung u. die soziale Stellung der römischen Kriegstribunen. Leipzig: Fock. 1 M. 20 Pf.
 KOHN, O. Der Ursprung der Stadtverfassung in Worms, Speyer u. Mainz. Breslau: Koebner. 12 M.
 LUBBOK, E. Das Seewesen der Griechen u. Römer. Hamburg: Herold. 3 M.
 MAULDE-LA-CLAYE, M. de. Histoire de Louis XII. 2^e P. Paris: Leroux. 3 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BARROIS, Ch. Mémoire sur les éruptions diabasiques situées au Mont-Hom (Finistère). Paris: Baudry. 4 fr.
 BRANDT, P. Zur Entwicklung der Platonischen Lehre v. den Seelentellen. Leipzig: Fock. 1 M. 20 Pf.
 CHÉLARIER, F. Rapports du relatif et de l'absolu. Paris: Alcan. 4 fr.
 FRANCK, Ad. Nouveaux essais de critique philosophique. Paris: Hachette. 3 fr. 50 c.
 MAILLARD, G. Note sur la géologie des environs de Annecy, La Roche, Bonneville etc. (Haute-Savoie). Paris: Baudry. 5 fr. 25 c.
 MÜLLER, J. Der Begriff der sittlichen Unvollkommenheit bei Descartes u. Spinoza. Leipzig: Faber. 2 M.
 TARDE, G. Les lois de l'imitation: étude sociologique. Paris: Alcan. 6 fr.

PHILOLOGY, ETC.

- AMÉLINHAU, E. Histoire du patriarche copte Isaac: étude critique, texte copte et traduction. Paris: Leroux. 5 fr.
 BROCKELMANN, O. Das Verhältnis v. Ibn-el-atir Kāmil Fir-Tārīh zu Tabarī Abū Er-Rūz Wal Mulūk. Strasbourg: Trübner. 1 M. 50 Pf.
 ECKART, A., specimen linguae brasiliensis vulgaris. Curavit J. Platsmann. Leipzig: Teubner. 1 M. 20 Pf.
 FLITNER, G. De minoribus quae sub nomine Quintiliani feruntur declamationibus. Leipzig: Fock. 1 M. 20 Pf.
 HANDBUCH der klassischen Altertums-Wissenschaften. Hrg. v. I. v. Müller. 14. Halbbd. Griechische Kultur-altertümer v. P. Stengel u. Bühnenwesen der Griechen u. Römer v. G. Oehmichen. München: Beck. 6 M. 50 Pf.
 HANSEN, W. Ueb. die Träume in der altnordischen Sagalitteratur. Leipzig: Fock. 2 M.
 ROSNY, Léon de. Odeur Persianus: manuscrit hiératique des anciens Indiens de l'Amérique centrale. Paris: Maisonneuve. 150 fr.
 SAMMLUNG der griechischen Dialekt-Inschriften. 2. Bd. 2. Hft. Die Orakelinschriften aus Dodona. Die Inschriften Achaia's u. seiner Colonien. Bearb. v. O. Hoffmann. Göttingen: Vandenhoeck. 2 M. 50 Pf.
 VOIGT, H. G. Quae sint indicia veteris ab Epiphania in relatione de Ocataphrygibus (Pan. Haer. xlviii) a II. paragrapho usque ad xlii. usurpatio fontis. Königsberg: Koch. 1 M.

CORRESPONDENCE.

THE RELATIONS BETWEEN DANTE AND BEATRICE.

Highgate: March 14, 1890.

In view of the coming celebration at Florence of the sixth centenary of Dante's Beatrice, it may be interesting to offer a few remarks on the relation to each other of those two principal characters in the *Vita Nuova* and the *Divina Commedia*.

In 1858 the Germans proposed to hold in the following year a centenary festival in honour of Schiller. This stimulated the Italians to propose a similar festival in honour of Dante. But Dr. Barlow pointed out that the year 1859 had no correspondence with Dante's birth or death, or any memorable event in his life; but that the year 1865 would be most appropriate, that year being the sixth centenary from his birth. This suggestion was immediately adopted, and

all Italy prepared itself to make ready a festival that would really do honour to the memory of their greatest national poet.

The Italians are now preparing to hold another sixth centenary festival in honour of Dante's Beatrice, and the spirit in which it will be held may be gathered from the inscription on the Portinari House, during the festival of 1865. It ran as follows:—

"O voi che per la via d' amor passate
Volgete uno sguardo alle mura
Ove nacque nell' aprile del 1266.
Beatrice Portinari
Prima e purissima fiamma
Che accese il genio
Del Divino Poeta
Dante Alighieri."

We learn from the programme, published a few weeks ago in the ACADEMY, that it is intended to treat the Beatrice of the *Vita* and of the *Commedia* as a type of modern womanhood in general, and of Italian womanhood in particular: it being assumed that she was "in herself a model among women of their highest attainments in beauty, purity, and sagacity." In illustration of this view, there is to be a series of prize essays by Italian women on the chief points of contrast between real and ideal womanhood.

There are other proposals for making the festival attractive which need not be noticed here. What I wish to point out is what seems to me to be the real interpretation of the *Vita Nuova*; and this leads me to object to a recent statement, that it is "the most perfect of love-tales that ever was written," and that Beatrice Portinari inspired Dante to "picture so poetically the simplicity, the nobility, the rapture of love."

Having been Barlow Lecturer at University College in 1878 and the two following years, I had no hesitation in adopting Dr. Barlow's theory—derived from the older commentators, Benvenuto da Imola, &c.—that the Beatrice of the *Vita* and of the *Commedia* represents the Divine Wisdom of the Old Testament, as set forth in many striking passages in Job, Proverbs, the Book of Wisdom, and Ecclesiasticus. Dr. Barlow says:

"Dante depicts Divine Wisdom in a visible female form, the most lovely his imagination could devise, following the example of Scripture, in which her beauty and influence are justly exalted above all created things." (Contributions to the "Study of the *Divina Commedia*," 1864.)

In the second Canto of the *Inferno*, Beatrice is addressed as the true praise of God (*Beatrice, loda di Dio vera!*) and Virgil says that through her alone the human race exelleth. In the *Purgatorio* she is addressed as the light and glory of the human race. In the *Paradiso* her mouth is described as the fount whence springs all truth. Indeed, throughout, Dante addresses Beatrice in language that could never be used towards any mere mortal woman, however distinguished for her Christian graces.

So long as Beatrice (that is, one who blesses) is regarded as a woman, or a type of womanhood, and the *Vita Nuova* as a love-story, Dante is, to my mind, simply unintelligible; but if we regard the *Vita* as an allegory in the sense that the *Pilgrim's Progress* is such, then it is not only intelligible in itself, but it becomes a fitting introduction to the grandest poem that has appeared in any modern language.

If the following passage be read as part of a love-story, its language is inflated and its statements become simply impossible; but if as an allegorical representation of Divine Wisdom walking the earth, it is full of poetical truth; for who could look upon her and not sigh to possess her, or even to win her smile?

"That most lovely lady rose so high in the estimation of others, that as she walked along the streets

people ran to get a sight of her, which circumstance occasioned me wonderful delight; and such modesty came over the heart of him who chanced to be near her, that he did neither dare to raise his eyes nor to return her salutation. If any be incredulous, there are many who, by their own experience, are able to testify to the truth of this matter. She moved along, crowned and adorned with humility, exhibiting no pride on account of those things which she both saw and heard. Many, indeed, when she had passed, would say: 'This is not a woman, but one of the beautiful angels of Heaven!' Others said: 'She is a miracle! blessed be the Lord who is able to perform so admirable a work!' I say, then, she was of so noble a presence, so abounding in every charm, that those who looked upon her felt within them so chaste, so gentle a sense of pleasure, that they were incapable of describing it. Nor was there any one that had the opportunity of seeing her who did not instantly feel compelled to sigh. These and other extraordinary effects were produced by her actually and miraculously; wherefore reflecting on all this . . . I made this sonnet:

"When she, my Lady, greets folk with "Good-day,"

Such candour and such gentleness combine,
That tongues grow tremulous and speech resign,

And to look on her no one dares essay.

She feels men's praises as she goes her way,
In meekness clad, an influence benign;
You fancy she must be a thing divine,
Come down from heaven a marvel to display.

Her presence is so pleasant to the eye
That through the eye the heart with sweetness glows;

To understand it you its power must prove;
And from those lips an influence seems to move,

So sweet and full of love, it overflows,
And goes on saying to our spirits, "Sigh!"

As in allegorical treatment there is often a fusion of the real with the ideal, so the boy Dante may have been struck with the name and the appearance of Beatrice Portinari; and when as a man of twenty-five, or, as some say, twenty-eight or twenty-nine, he composed the *Vita Nuova*, he made Beatrice the heroine, but not the Portinari; for, as he tells us at the very beginning of his work, "by many she was called Beatrice who knew her by no other name." They who knew of Divine Wisdom would only know of Beatrice as the one who blesses. It may be added that throughout the *Vita* there is not the most distant allusion to love-making, or courting, or even of speaking to the beloved object. Dante declares that his only object in seeking Beatrice was to hear her voice, and to be recognised and publicly saluted by her. Certainly no young lady would be satisfied with such a lover; and that Beatrice Portinari was not may be inferred from her conduct in marrying another, at the time when Dante was probably engaged to his future wife, Gemma di Manetto, the mother of his six children.

As the Beatrice of the *Vita* is Divine Wisdom, so in the *Convito*, a later work, Beatrice becomes Philosophy; and Philosophy Dante declares to be a loving use of Wisdom (*Filosofia è uno amoroso uso di sapienza il quale massimamente è in Dio*), and the food that it supplies is the *pan degli angeli*, the angels' food, which he so earnestly longed for. And here may be cited one of the many examples of the mingling of the real with the ideal, which have misled some in the belief that Dante was writing a personal narrative and not an allegory. He says:—"O, how many nights there were, while the eyes of others were closed in sleep, my eyes were fixed on the abode of my love!" Now curious observers have made the discovery that from the window of Dante's bedchamber the house of Portinari could be seen; and hence it was supposed that the poet was so insane as to sit up night after night to gaze upon it,

whereas the allegory simply means that he often sat up all night to study philosophy.

But the Beatrice of the *Vita* and of the *Commedia* must be regarded as the same idealised being who was spiritually united with Dante, and was constantly raising up new thoughts within him; and the very sight of her made him and others wiser and better. If the character of Beatrice has been mistaken, that of her companions has also been misunderstood. Even a writer so well versed in Italian literature as Mr. Symonds regards the *Vita* as "a personal confidence," "an exaltation of womanhood." "It is enough for the young Dante to meet Beatrice, to pass her among her maidens in the city ways, to receive her salute, to admire her moving through the many-coloured crowd, to meditate upon her apparition as one of God's angels in the solitude of his chamber." (*Renaissance in Italy*. Italian Literature, 1881.)

Now the maidens thus referred to as the companions of Beatrice are the Cardinal or Moral Virtues, as indicated in the Book of Wisdom, viii. 7. "She [i.e. Wisdom] teacheth Temperance and Prudence, Justice and Fortitude." They were assigned to Beatrice as her handmaids in heaven, as in *Purg.* xxxi. 106.

"We here are nymphs, and in the heaven are stars;

Ere Beatrice descended to the world,
We as her handmaids were appointed her."

The three theological or Christian virtues, Faith, Hope, and Charity, were also companions of Beatrice; but the greatest of these, according to the revised version, 1 Cor. xiii. 13, "is Love." In the following sonnet we see Beatrice surrounded by some of her companions:—

"It was on All Saints' Day that's just gone by,
I saw some Ladies pass, a gentle band,
And she who chief seemed of that company
Came forward, leading Love on her right hand.

Her eyes shone forth with so much brilliancy,
As of a spirit from celestial land;
And as I gazed with more persistency,
An angel seemed before my sight to stand.

On him who's worthy, meekly she bestowed
Her salutation, with a look benign;
So that his heart with goodness overflowed;

She surely comes from heaven—a thing divine,
And for our good on earth has her abode;
So blest is he who near her may remain."

When Beatrice is here described as leading Love on her right hand, it is not the Eros of the Greek mythology, but the greatest of the Christian virtues. Dante's ideal was so exalted that the Love that appeared to him in the vision and is here led by Divine Wisdom is the Spirit of Holiness, or even the Holy Spirit, or, as our poet says in another place, "our Lord's name, which is Love."

It would be easy to quote numerous passages in praise of Wisdom and her attributes that are to be found in the Old Testament, and place them side by side with passages from the *Vita* and the *Commedia*; but this would occupy too much space. I, therefore, conclude with a few remarks on the marvellous vision above referred to, in which Dante describes Love appearing to him with the poet's heart in his hand, and on his arm Beatrice asleep, wrapped in a mantle. Love awakened her, and gave her Dante's heart to eat, and then ascended with her on high. All this points to Divine Wisdom, steeped in the sleep of mortal life; the mantle round her her temporary embodiment; Divine Wisdom, by eating, absorbed his life into her own, so that henceforth he lived in her, and, as described in the *Paradiso*, he lives on her looks, her words, her smiles. In the Book of Wisdom it is declared (vii. 28) that "God loveth none but him that dwelleth with wisdom." Hence Dante, forsaking Beatrice,

fell under the divine displeasure. "So low he fell," says Beatrice in the *Purgatorio*:

"So low he fell that all appliances
For his salvation were already short,
Save showing him the people of perdition.
For this I visited the gates of death,
And unto him, who so far up has led him,
My intercessions were with weeping borne."

In other words, Divine Wisdom, contemplating a soul that had gone astray, recovered him by making him feel the horrors of Hell, the purifying influences of Purgatory, and the complete happiness of Paradise.

O. TOMLINSON.

THE VERB "MEAN," TO MOAN.

Cambridge: April 6, 1890.

There is an interesting example of the verb *mean*, to moan, in Shakspeare's "Midsummer Night's Dream," v. 330:

"And thus she *means*, videlicet," &c.

It was changed to *moans* by Theobald; but, as Staunton remarks, unnecessarily. It answers to the A.S. *mānan*, verb, derived from *mān*, sb., a lament. It is precisely parallel to *heal* from *whole* (more correctly *hole*); yet it has now gone out of use. In the same way the verb to *deem* is sometimes supplanted by the verb to *doom*, which was not originally a verbal form.

I have been reminded of this (which I have noted once before) by the following example, written by King James I. long before his son Charles came to the throne:

"Whereby the contrarie, a Tyrannes miserable and infamous life, armeth in end his owne subjects to be his burreaux [executioners]: and although that rebellion be euer vnlawfull on their part, yet is the world so wearied of him, that his fall is little *meant* by the rest of his subjects, and but smyled at by his neighbours."—*Basilikon Doron*, book ii., § 2.

It is clear that the A.S. sb. *mān*, a lament, must have existed, but I am as far as ever from finding an example of it.

WALTER W. SKEAT.

GEORGE ELIOT: A CORRECTION.

King's College, Cambridge: April 1, 1890.

Your very sympathetic review of my *Life of George Eliot* encourages me to ask you to make a correction in my book.

I stated that, when she had a cast taken of her head, it was *shaved* for the purpose. I made this statement on what appeared to me very good authority—from a friend of the Brays who had seen the cast. I now learn, on better authority, that the hair was not cut or shaved off, but only smoothed.

OSCAR BROWNING.

CHAUCER'S STORY OF "THE MAD COW."

London: April 3, 1890.

As pointed out in the Royal Asiatic Society's *Journal* for this month, the oldest version of the story of "The Husband and the Parrot," referred to by Prof. Skeat in the *ACADEMY* of April 5, is the Suka Jataka, which is given in two forms in the old Buddhist Collection.

T. W. REYS DAVIDS.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 13, 4 p.m. South Place Institute: "The Women of Turkey," by Miss Lucy M. J. Garnett.

MONDAY, April 14, 5 p.m. Hellenic: "The Alcmena Vase formerly at Castle Howard," by Mr. A. S. Murray; "Funeral Wreaths discovered in Egypt," by Mr. F. Newberry.

8 p.m. Library Association: Discussion, "Sir John Lubbock's Bill for amending the Public Libraries Acts."

8 p.m. Aristotelian: "Beauty," by the Rev. P. N. Waggett.

8.30 p.m. Geographical: "Journey to the Summit of Kilimanjaro," by Dr. Hans Meyer.

TUESDAY, April 15, 8 p.m. Royal Institution: "The Place of Oxford University in English History," I., by the Hon. G. C. Brodrik.

8 p.m. Society of Arts: "Modern Indian Art," by Mr. O. Purdon Clarke.

8 p.m. Colonial Institute.

8 p.m. Civil Engineers: "The Application of Electricity to Welding, Stamping, and other Ognate Purposes," by Sir Frederick Bramwell.

8.30 p.m. Zoological: "Some New Fishes from the English Wealden and Purbeck Beds, referable to the Genera *Oligoplenus*, *Strobilodus*, and *Mesodon*," by Mr. A. Smith-Woodward; "The Additions to the Batrachian Collection in the Natural History Museum," II., by Mr. G. A. Boulenger; "The Structure of *Prophila*, and its Relations to other Birds," by Mr. Frank E. Beddard; "A remarkable Antler from Asia Minor," by Mr. R. Lydekker.

WEDNESDAY, April 16, 8 p.m. Geological: "Some of the Palaeozoic Rocks of North-western Germany," by Prof. A. von Koenen; "The Origin of the Basins of the Great American Lakes," by Dr. J. W. Spencer; "Ornithosaurian Remains from the Oxford Clay of Northampton," by Mr. R. Lydekker; "Certain Physical Phenomena exhibited by the so-called 'Raised Beaches' of Hope's Nose and the Thatcher Rock, Devon," by Mr. D. Pidgeon; "A 'Wash-out' found in the Pleasley and Teversall Collieries, Derbyshire, and Nottinghamshire," by Mr. J. O. B. Hendy.

8 p.m. Society of Arts: "Old and New Fashions in Typography," by Mr. Talbot B. Reed.

8 p.m. Microscopical: "Fresh-water Algae of North Wales," by Mr. W. West; "The State in which Water exists in Live Protoplasm," by Prof. M. M. Hartog.

THURSDAY, April 17, 8 p.m. Royal Institution: Tyndal Lecture, "The Heat of the Moon and Stars," I., by Prof. C. V. Boys.

4 p.m. Archaeological Institute: "Sixth Centenary of Dante's Beatrice," by Miss R. H. Busk; "Roman Inscriptions found in Britain," by Mr. F. Haverfield.

8.30 p.m. Historical: "The King's House: a Retrospect from Burke's Act," by Mr. Hubert Hall.

FRIDAY, April 18, 8 p.m. Philological: "English Etymologies," by Prof. Skeat.

9 p.m. Royal Institution: "Welding by Electricity," by Sir Frederick Bramwell.

SATURDAY, April 19, 8 p.m. Royal Institution: "Colour and its Chemical Action," I., by Capt. W. de W. Abney.

SCIENCE.

THE STUDY OF LATIN IN THE TWELFTH CENTURY.

Conradi Hirsaugensis Dialogus super Auctores suos Didascalon. Eine Literaturgeschichte aus dem XII. Jahrhundert erstmals herausgegeben von Dr. G. Schepss. (Würzburg.)

THE author of this hitherto unedited treatise is mentioned by Trithemius, the historian of Hirschau, as a monk of the Benedictine Abbey of Hirschau, in Würtemberg,

"a man most erudite in the holy scriptures, and of great skill in secular literature, a philosopher, rhetorician, musician, and poet of mark. Under the name of Peregrinus, he composed many admirable works, in which the ornate arrangement of the sentences and the fine polish of the language declares their author to be second to none of the ancients."

He lived under Abbot Gebhard (1091-1105) and his successors Bruno and Volmar (1105-1157), was for many years at the head of the monastery school at Hirschau, and trained many eminent pupils. He died at the age of eighty.

The *Dialogus super Auctores* is a short colloquy, extending to sixty-three octavo pages in rather small type, on the Roman writers then habitually read. The list as given at the end of Herr Schepss' edition, is as follows: Aesopus, Arator, Avianus, Boethius, Cato, Cicero, Donatus, Homerus, Horatius, Iuvenius, Lucanus, Ovidius, Persius, Prosper, Prudentius, Sallustius, Sedulius, Statius, Vergilius. To these must be added Theodolus, who, however, belongs to a much later period. By Homer is meant the Latin hexameter poem, containing part of the narrative of the *Iliad*, sometimes known as Pindarus The-

banus. Conrad explains (p. 46) that he has confined his remarks to a comparatively select number of writers, because many historians, and writers of tragedy and comedy, as well as *musici* (writers on music or lyric poets?) that had once been read, had fallen out of use from their profane and secular character. As might be inferred from this, his standpoint is too distinctly clerical to be very interesting; and his notices are, for the same reason, apt to be fuller in proportion to the Christian character of the writer passed under review. Thus Arator and Prudentius each have two pages and some biographical details allowed them; whereas Ovid, the numerous MSS. of whose poems prove how widely he was read in the Middle Ages, is dismissed with the remark that, although he was endurable in some of his minor poems, the "Fasti," the "Epistles from Pontus," the "Nux," and some others, he could not be tolerated in his love poems or the shocking extravagances of his "Heroides" by any sane man. And Conrad proceeds to condemn the "Metamorphoses" as idolatrous—a charge which can hardly be said to lie on the surface of that famous work. Speaking of Terence, whom he has just before been defending on the ground that St. Paul had introduced "evil communications corrupt good manners" from Menander into one of his Epistles, he tells us that when the words "ne quid nimis" were recited in the theatre by Calliopius, they were unanimously applauded! Juvenal's excellence as a satirist is illustrated by two extracts—"Si capiti bene sit lateri pedibusque quid ultra Diuitiae poterunt regales addere maius," and "Et nihil est sacrum nisi quod Libitina sacrauit"—each of them slightly altered, not from Juvenal, but Horace. The Latin hexameter paraphrase of the *Iliad* was translated from the Greek of Homer by Pindar, a philosopher of the most approved excellence. To the fables of Avianus two pages are devoted; but, as if to show how little he had really studied them, he changes the tortoise of the second fable into a snail. More interesting is his remark that these fables were composed in hexameters and pentameters to be useful in the education of boys; and—what seems to have struck him particularly—that the scope of each fable was stated either at the beginning or end of it. His words here might seem to imply that he had found such a moral attached to every one of the fables; but we must not be too exacting on his recollection, and it is more probable that he speaks of what is generally true.

It is not a little disappointing to find a writer who was not afraid to write a dialogue on the chief writers of Rome then read, performing his task so very feebly; and it is more astonishing from the occasional glimpses of exacter training which are sometimes traceable. Criticising a verse of Theodolus—

"Vis et Troianum lauderis scire secretum"—

he remarks: "Some think Theodolus made a false quantity, but it is far more credible that it is an error of the copyist, who substituted *secretum* for *sacratum*; for the *sacratum* of the Trojans was the Palladium, and the most secret thing would therefore be the most hallowed." Here Conrad evinces the true sagacity of conjectural emendation. Whether his divination be right or—as Herr Schepss

thinks—wrong, it is something to find in a German monastery of the twelfth century the germs of one, and not the least important, branch of modern philological criticism.

ROBINSON ELLIS.

CURRENT SCIENTIFIC LITERATURE.

Index of British Plants. By R. Turnbull. (Bell.) The purpose of Mr. Turnbull's labours has been to furnish a complete list of names and synonyms for British plants, with references to the *London Catalogue* and to the corresponding numbers of the plates in Symes's *English Botany* (third edition) and to Fitch's and Smith's *Illustrations of Bentham's British Flora*. The book cannot fail to be useful, if only because of the many changes of name for our native species which have been made or are likely to be made. Indeed, it is somewhat in advance of the eighth edition of the *London Catalogue* in changing names to suit the newest investigations. The whole of the work seems carefully done. And we can only suggest as possible improvements that some indication should be given whether the aliens which are mentioned (as *Plantago arenaria*) have been found often or in many stations; and that the growing rarity or actual extinction of certain species should be pointed out. As the number of counties or vice-counties in which British species now occur is given, it would be well for the reader to know whether the number was ever larger. *Sisymbrium Irio* is returned for one county, but it was formerly far commoner. *Eriophorum alpinum* is returned for two counties, while Dr. Hooker (in his edition of Bentham) gives it up as already extinct.

Science and Scientists: Some Papers on Natural History. By Rev. J. Gerard, S.J. (Catholic Truth Society.) After a preliminary grumble at the un-English word "scientist" (Why not "scientific man"?), and at another monstrosity in Mr. Gerard's pages, "purposive," it may be noted that these half-dozen essays are an attack upon Darwinism. The master, however, is only indirectly assailed. The wide generalisations of Mr. Grant Allen chiefly elicit the author's criticism. The enthusiasm of converts is ever excessive; and Mr. Grant Allen's account of the common arum, or his statement that "the whole loveliness of flowers is dependent upon all kinds of accidental causes," may reasonably be controverted by careful observers of nature. Of course the latter statement involves the entire question of design and beauty in nature. These points concern final causes, many of which can only be surmised; but such assaults on particular out-works of the Darwinian theory show that it is not so formidable a fortress, or one so capable of throwing its aegis over all animated nature, as its defenders suppose. Opponents hold that no historical instance of interchange of species has yet been pointed out, and insist (rightly, as would be held in other subjects) that hypothetical premises cannot lead to positive conclusions. Besides which, particular instances have ever been the difficulty of the whole theory. It may reasonably be allowed, however, that there is much in it which is strongly suggestive and useful as a hypothesis to explain facts. Above all, naturalists, whether of the old-fashioned or the modern belief, will ever feel grateful to Darwin for his careful experiments. Father Gerard, however, is not satisfied with this, and boldly presses the theory at all points, often with much success. Many of his examples are striking, and will interest country dwellers, who fancy they know a good deal about nature. The author's chapter on birds shows that he is abreast of the latest discoveries in migration. Altogether, the book is

written with considerable acuteness and a large choice of examples, and will well repay perusal.

PHILOLOGY NOTES.

THE publications of the Pali Text Society for its ninth year—the Digha, by Prof. Rhys Davids and Mr. Carpenter; the Peta Vatthu, by Prof. Minayeff; and the usual Journal—are now being issued to subscribers. Those of the tenth year are well advanced; Prof. Windisch's *Itivuttaka* is already printed, and the third volume of M. Léon Keer's *Samyutta* is nearly through the press.

WE have received a supplement to the *American Journal of Philology*, containing an index to the first ten volumes of that periodical, compiled by Dr. W. Muss-Arnolt. It fills forty-four pages, closely printed in double columns; and it is worthy of notice, not only for its extreme minuteness, but also for the principle on which it is arranged—a principle borrowed, we believe, from the "P. Q." Indexes of Mr. Griswold. First come the names of the contributors, 136 in number (among whom Prof. Gildersleeve is conspicuous), with a reference to their contributions marked as article, correspondence, note, report, or review. Each contributor has a number, in bold numerals, by which his contributions can be identified in the index of subjects. This is so full as to be practically exhaustive. For example, under Greek, we have—first, the subjects that have been treated of, from accents to verbs; then, all the Greek etymologies that have been proposed or criticised; and, lastly, all the Greek words and forms that have been commented on. So, again, under Reports and Reviews, the title of every serial publication and the name of every author is given in alphabetical order. It is needless to add that such a work as this must be simply invaluable to the philologist. It is as much superior to anything of the kind that has been done in England as the *American Journal of Philology* is to our cognate periodicals.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, March 21.)

PROF. SKRAT in the chair.—Prince L.-L. Bonaparte's paper on "Albanian, Modern Greek, Gallo-Italic, Provençal, and Illyrian, still in use as Linguistic Islands in the Neapolitan and Sicilian Provinces of Italy," was, in his absence (through indisposition), read by Mr. Alex. J. Ellis. Albanian had been introduced by Scanderbeg and his followers in the fifteenth century, and was still found in fifty-five places in the provinces of Teramo, Campobasso, Foggia, Potenza, Lecce, Cosenza (principally), Catanzaro, and Palermo. A list of all the places obtained in recent researches, and illustrated by specially engraved maps of the districts, was furnished. A list of 199 Albanian words obtained from Padre de Vincentis, Signor C. Santoro, and the late Dr. Hanusz, was furnished, together with phrases and examples, in a phonetic orthography, &c., and fourteen versions of the Lord's Prayer, as well as Papanti's specimen. Modern Greek, which was not a descendant of the Greek anciently spoken in Southern Italy, known as Magna Graecia, but was an importation from Modern Greece, and is much Italianised, occurs in twenty-six places, all specified, in the provinces of Lecce and Reggio di Calabria. Gallo-Italic descends from the Waldensian Piedmontese of Pinerolo, near Turin—the emigration having occurred in the fourteenth century. It is still heard in seven places, specified, in the provinces of Cosenza, Messina, Catania, and Caltanissetta. Provençal is heard only in two places, specified, in the province of Foggia. Illyrian, due to an emigration from Dalmatia in the sixteenth century, exists in three

places, specified, in the province of Campobasso. This paper is the result of researches made during two recent visits to Italy, assisted by many local ecclesiastics.—Mr. Ellis afterwards gave an account of Mr. Horatio Hale's researches on the Chinook jargon used as the trade language in the Oregon districts, Upper Canada.

SOCIETY OF ANTIQUARIES.—(Thursday, March 27.)

DR. JOHN EVANS, President, in the chair.—Mr. Arthur J. Evans read a paper on "A Late Celtic Cemetery at Aylesford, Kent." This cemetery was of great interest, as presenting a stage in sepulchral practice not hitherto noticed among the ancient Britons, as well as from the new class of native earthenware and imported bronze vessels brought to light. The graves were small pits in the flat earth, arranged in "family circles," and each containing a group of cineraries and accessory vessels. Mr. Evans showed that the form of interment answered to that prevalent in a large part of Gaul at the time of the Roman invasions; and in a previous paper he had already traced certain *stirrup-shaped* cinerary vases, through intermediate examples in Belgic Gaul and the Rhine district, to the Illyro-Italic or Old Venetian province round the head of the Adriatic. The bronze vessels which he now described included a *patella* and *omphalos* of Italo-Greek work, the first authentic instance of the discovery of such imported vessels in a British cemetery, though Mr. Evans showed that the custom of associating Greek and Etruscan bronzes with their sepulchral deposits was very widely spread among the Gallic tribes on both sides of the Alps. Among the bronzes of indigenous Celtic fabric discovered was a very beautiful plated pail, surrounded with a zone of animals and foliated ornaments in *repoussé* work, presenting the closest resemblance to the decorative work found in the Helvetic station of La Tène in Switzerland. The fabulous animals depicted were, on the other hand, almost identical with those found on the coins of the Remi, from which Mr. Evans drew the conclusion that this *stirrup* had been manufactured in the Reims district and imported into Britain. Two British gold coins were also discovered in the cemetery of uninscribed types, which occur indiscriminately on either side of the Channel, and therefore to be referred to some Belgic Prince who reigned in part of both Gaul and Britain. No single object of Roman origin was found in the cemetery; and from a general survey of the evidence, Mr. Evans considered that the sepulchral deposits must be ascribed to the century immediately preceding Caesar's invasion, and referred to the same Belgic invaders who seem at about the same date to have introduced the ancient British coinage. On the other hand, the presence of some rude urns in the traditional British style, and of skeleton interments in cists on the outskirts of the cemetery, appear to indicate the partial survival of the earlier inhabitants on this Kentish site. Altogether, the conditions brought to light by these discoveries, and the close connexion that they pre-supposed between Britain and the Belgic parts of Gaul, suggested a comparison with the connexion between England and Normandy which subsisted in the period immediately succeeding the Norman Conquest.

BROWNING SOCIETY.—(Friday, March 28.)

H. MATHEWS, Esq., in the chair.—A paper by Mrs. de Courcy Laffan on the "Beautiful Commonplaces of Browning" was read.—Dr. Berdoe and Dr. Furnivall both objected to the title, and the latter suggested the term "realism" as preferable to "commonplaces."—Dr. Furnivall then mentioned a paper by Mr. Sagar on the numbering of the lines in "The Ring and the Book," to be printed for the society, and informed members that they would receive copies of Mr. William Sharp's *Life of Robert Browning* written for the "Great Writers" Series.—Dr. Furnivall then read a short paper by Mrs. Alexander Ireland, whom illness prevented from being present, on "Parent-hood in Browning." The chairman proposed a vote of thanks to Mrs. Ireland for her paper, and drew an interesting contrast between the poetry of Victor Hugo and that of Robert Browning in respect of their treatment of the parental relation,

on which the former dwells repeatedly, while the instances in Browning's poetry are few. Dr. Berdoe pointed out how powerfully the poem of "Halbert and Hob" exemplifies the doctrine of heredity, vice being almost certain to reappear in the children. In the instance of "Pompilia," Browning sublimes maternal love. It is a common enough experience that in motherhood a woman bursts into new life, and this new life the poet has most perfectly expressed. Dr. Berdoe thought that the society wanted more of such papers as this of Mrs. Ireland. Dr. Furnivall considered it remarkable that Browning should touch so little on this parental relation, especially as he specially valued his own mother's influence, a fact to which Mr. William Sharp has called our attention in his book. Surely it was his own wife who inspired him with that wonderful consciousness of motherhood in *Pompilia*. As a man he could scarcely have understood the emotion, but sympathy with his wife and the insight it lent him produced the pure and beautiful creation of *Pompilia's* short motherhood.

FINE ART.

OBITUARY.

JOHN TURTLE WOOD.

WOOD, of Ephesus, has fallen a true martyr of archaeology. His long life was marked by one great object—the discovery of the Temple of Artemis; and he achieved that discovery, though not to his full satisfaction. Strong as he was to work and to endure, one whose indomitable spirit neither delay nor disappointment seemed able to quell, yet his long life was towards its close embittered and at last shortened by his inability to finish as he would his darling purpose.

Born in 1821, John Turtle Wood was educated as an architect; in due course visited Italy and did some work there; but the turning point of his career came through his appointment in 1858 as architect to the Smyrna and Aidin Railway. In 1862 he chanced to visit Ephesus. The problem, Where is the famous Temple of Artemis? at once rose before him, and the fascination of discovery took final hold of his soul. In May 1863 he began the search at his own cost, an act of characteristic daring; and in March 1864 the trustees of the British Museum granted him £100 for the work. This sum was afterwards largely increased; but it was not till the last day of 1869 that the Temple of Artemis was discovered, where nothing but the most patient research could have detected it. After the ground had been cleared the work was abandoned in March 1874. The whole cost was £16,000; the result, a most important collection of the remains of two temples and a rich series of inscriptions, all now in the British Museum. The later temple, the famous wonder of the world, may be truly said to have contributed a new chapter to Greek archaeology, while quite recently Mr. Murray's discovery and restoration of the sculptured column of the earlier temple, with the dedication of "King Croesus," bid fair to rival the impression made by the later sculptured drums. Mr. Wood would have continued his work to the very end, after the manner of Schliemann, and dug up and sifted all the soil within the temple area; but the authorities in England did not feel it right to make any further expenditure. He then resolved to work alone, lectured and collected promises of money; but the anxiety told on his health, and at last he fell, in this month, at a good age, but yet full of zeal for his life's work, and keenly feeling the disappointment that follows the sense of a great achievement left incomplete. The long confidence of the trustees of the Museum, and of Sir Charles Newton, and the absolute devotion of Mrs. Wood, who shared his privations, and when he

was incapacitated by an accident continued his work single-handed, form his true testimonial. His *Discoveries at Ephesus*, so termed in the modest record which he printed, are his best memorial. His friends hold him dear as a man of unconquerable energy, directed by the highest sense of honour.

REGINALD STUART POOLE.

NOTES ON ART AND ARCHAEOLOGY.

MR. GOODALL'S contributions to the Royal Academy will well display the variety of his talent. They include two landscapes and two portraits. Both the landscapes were painted from the North Terrace at Windsor. One of them represents the view looking towards Eton, with the college itself as inevitably a prominent object in the middle distance. This, of course, will have much interest; but the artistic public will, we venture to think, prefer the second landscape, which represents a mid-day view, in July weather, of the admirable stretch of field, and park, and woodland—Mr. Browning's "wooded, watered country, England's best"—between Old Windsor and the Thames on the one hand, and the distant hills of Henley on the other. In middle distance is seen the spire of Bray Church, while the actual foreground is occupied by the battlements—or battlemented wall—of the North Terrace. Mr. Goodall's portraits include a pleasant and characteristic portrait of Mrs. Goodall, and what is, we believe—strange to say—the first important portrait of Sir Oscar Clayton. The eminent medical practitioner and *homme du monde* is represented sitting, and leaning, after his wont, somewhat heavily upon his walking-stick; and, while certainly observing all the time with nothing less than his accustomed shrewdness whatever persons may be in his company, he is engaged at the moment, with evident satisfaction, in telling one of the most genial of his stories. The portrait is painted by an artist who has thoroughly understood his model.

MR. CARL HAAG'S single contribution to the Royal Society of Painters in Water Colours—of which he is now vice-president—is a work quite out of his usual line, yet not the less remarkable or forcible. Mr. Haag has, indeed, before now painted several portraits, but these have been executed at long intervals, and have seldom, if ever, been seen. The present work is a portrait of Mr. Papworth, the architect, arrayed befittingly in the robes which he wears as master of the great city company to which he belongs. Mr. Haag has painted this very pleasant portrait in full sunlight, in which the modelling of the face is unobscured by shadow, and in which the sables of the robe glow with a splendid orange-brown.

MR. G. P. A. HEALY—the American painter, long domiciled in Paris, whose works appear habitually at the Salon—will probably this year be represented at the Royal Academy by a portrait of the British minister in France. Lord Lytton is only the latest of a whole troop of diplomatists, from Bismarck downwards, who have sat to Mr. Healy for their counterfeit presentments. At the Salon, Mr. Healy will be represented by a portrait of M. Jules Simon, statesman and writer. The artist has also in a forward state, but not yet ready for exhibition, a characteristic portrait of an eminent English ecclesiastic, of great individuality and charm—a most polished churchman—the Roman Catholic Bishop of Salford. And, not confining himself absolutely to portraiture, Mr. Healy has executed a picture of a child, seated at a meal, in full sunlight; and he has likewise produced a picture of a weaver of Venues—a subject

directly suggested by a long sojourn last autumn on the coast of Normandy.

THE proprietors of the *Magazine of Art* have arranged to issue "Royal Academy Pictures" for 1890 in three parts, instead of two as last year. The first part will be ready on the opening day of the Royal Academy, and it is intended to publish the other two parts during the month of May.

THE Dudley Gallery Art Society will open next week an exhibition of water-colours at the Egyptian Hall, Piccadilly.

MR. FORD MADOX BROWN'S latest work—"John Kay, Inventor of the Fly-Shuttle, saved by his Wife from the Rioters," forming the tenth of his great series of paintings for the Manchester Town Hall—will be on view next week at Messrs. Dowdeswell's, in New Bond Street. A new picture, by Mr. Edwin Long, entitled "The Market Place at Nazareth," will also then be added to the attractions of the Doré Gallery.

FOLLOWING on the dispersal of his mezzotint portraits, the collection of line engravings and etchings formed by Mr. John Chalonier Smith will be sold by Messrs. Sotheby. The sale begins on Monday next, and will last altogether for fourteen days. The collection is remarkable for its quantity—it numbers 2838 lots—rather than for the rarity or fine state of the prints. The French school is very well represented.

MR. HENRY BLACKBURN will deliver a series of three lectures—on "The Art of Illustration," "Modern Pictures," and "Sketching in Sunshine"—at the Kensington Town Hall, on Monday, Wednesday, and Friday of next week, and will repeat the series the following week at the Eyre Arms Assembly Rooms, St. John's Wood. The lectures will be illustrated by more than one hundred reproductions of drawings, pictures, and photographs taken in Algeria and Morocco, shown by the oxy-hydrogen light.

THE third general meeting of the Hellenic Society for the present session will take place at 22 Albemarle-street on Monday next, April 14, at 5 p.m., when Mr. A. S. Murray will read a paper on "The Alcmena Vase formerly at Castle Howard," and Mr. F. Newberry a paper on "Funeral Wreaths discovered in Egypt."

THE STAGE.

STAGE NOTES.

MR. FREDERICK WEDMORE writes to us from Paris:—"Mme. Sarah Bernhardt, as great as ever, and in the passages of most profound feeling intense with a curious quietude, continues to represent Joan of Arc with undisputed success. No such unquestioned triumph awaited her when, on Good Friday, she appeared—not, of course, on quite her habitual stage—as the Virgin Mary. Even the genius of the artist, apparent though it was here and there, could not suffice to give impressiveness to a subject of which, even upon the hills of Ober Ammergau, the treatment has become somewhat conventional. There were many interruptions, amid much admiration; but the undaunted tragedian looks forward to repeating her experiment, and, perhaps, under better conditions. There is little new at the theatres—a strange dearth has overtaken the French stage; and, as our novel-writers have supplied material for the Parisian *feuilleton*, in which Mr. Marion Crawford is shoulder to shoulder with Guy de Maupassant, so the moment may arrive in which Mr. Grundy, Mr. Jones, and Mr. Sims may be sought for actively on the theatres of the Boulevard. A piece is just now, indeed, in rehearsal at the Français; and, to

tell the truth, it is not by either of these authors. Meanwhile, in the Rue Richelieu, the regular repertory is the order of the day, and "Le Demi Monde" succeeds "Hernani." The latest performance of M. Dumas's play was undertaken chiefly to ascertain how Mdlle. Marsy—who has beauty and diction and an excellent voice—would cope with the character of Suzanne d'Ange. The lady is attractive, and the performance promising. At the Palais Royal, a new *revue*—a "topical" piece, the like of which we have scarcely seen in England—shares the bill with the revival of "Le Roi Candaule"; and the one act comedy of Meilhac and Halévy and the new piece, "Les Miettes de l'Année," are both worth seeing. It would hardly be possible to play either better. Messieurs Daubray, Milher, and Luguet do much to make complete the cast of the comedy, and there is a delightful *ingénue*—*tout à fait éveillé, piquante* as well as *gracieuse*—a Mdlle. Clem. Her art has probably somewhat narrow limits. The performance of the "Les Miettes" owes almost everything to M. Saint Germain—Coquelin's contemporary, and almost Coquelin's equal—an artist the ease and imperceptibility of whose art is the very last result of labour. A high comedian indeed! So far as the popular success of the piece is concerned, M. St. Germain is, perhaps, best aided by a Mdlle. Larive—hitherto, I believe, unheard of—the *violent ragoût* of whose dance it has pleased M. Jules Lemaître to liken to "le piratage de potasse." She has been the subject of a brief but almost exceptionally brilliant piece of writing by this eminently literary critic. M. Lemaître finds in the little lady "l'âme de la danse, l'âme de toutes les danses, depuis les temps anciens jusqu'à nos jours, depuis Salomé jusqu'à la Goyve." Here he overrates her—but says the thing neatly, and so may be forgiven. He is true as well as neat when he adds, "Et avec cela elle reste Montmartroise de Montmartre, par l'aisance, la malice, un rien de blague et de parodie"—for, in fact, Larive's performance is rich in agility and only deficient in grace.

In America, Mr. Wilson Barrett has been—as we have had occasion to notice—the recipient of the most varied attentions from the newspaper press. Silly little people, in silly little papers, have reported—as is the habit of the interviewer—how he looks "when he leans his arms upon the table in a conversational attitude"—an attitude, we must be allowed to say, which this description by no means makes plain to us. Analytical critics have seriously discussed his performances. And again the newspaper writer of lesser mark has made himself the channel for conveying Mr. Barrett's opinions on many matters connected with the stage. Thus at Philadelphia—where, as at St. Louis just before, the actor's success has been undoubted—Mr. Barrett confessed that the first night of "Olito" was the most remarkable first night in his experience. He had to make three speeches to the audience before the people would leave the theatre. Yet "Olito," it will be remembered—dramatic though it was, and literary into the bargain—had not half the lasting success of "The Silver King" and of "Lights o' London," which would seem to be evidence in favour of Mr. Henry Arthur Jones's recent contention that the decision of a first night audience is far from being final or irrevocable. By implication, Mr. Barrett allowed that one of his very costliest productions—the late Lord Lytton's "Junius"—had been a commercial failure. He promised us the production, at his new Olympic, very soon after his return, of the drama founded on the most recent of the romances of Mr. Hall Caine. This is good news. Mr. Barrett was very outspoken—he was as straight as it is possible to be—about the condition of the American stage.

Not that he had anything really hard to say against it; but he noted that American plays "run largely to character sketches." Hence many "character-actors."

"You possess," he said, "few heroic actors in proportion to your great army of players; and when an American manager is 'casting' a play, if he has a part demanding a poetic interpretation, he probably seeks an English actor to fill it."

MUSIO.

THE CARL ROSA OPERA SEASON AT DRURY LANE.

THE late founder of the Carl Rosa company attached great importance to the performances in London, and in this he showed his wisdom. Here it is judged by the highest possible standard; adverse criticism cannot fail to profit, while tokens of approval must be highly encouraging. But it is not only to the company that these visits are of advantage; the public is also a gainer.

Gounod's "Romeo and Juliet" was the opera chosen for the opening night, Saturday, April 5, and it was given in English for the first time. The composer, it is true, set his music to French words; but the libretto by the late H. B. Farnie is acceptable, in that it contains many lines penned by Shakspeare himself. Mdlle. Zélie de Lussan took the part of the heroine, and achieved a legitimate success; nervousness may explain a few unsatisfactory features both in her singing and acting. Mr. Barton McGuckin appeared as Romeo. He was not in his best voice; but he deserves great praise for his unexaggerated, and therefore effective, dramatic efforts. The artists who undertook the minor rôles are entitled to fair commendation. The chorus was excellent; and the orchestra, under the able direction of Mr. E. Goossens, played admirably. The conductor has his forces well under control, and the subdued manner in which the accompaniments to the songs were given contrasted favourably with what one sometimes hears at the opera. The artists, too, on the stage, by long experience, are thoroughly accustomed to Mr. Goossens' beat, and his *bâton* is felt rather than seen. The perfect unanimity of the actors, even down to the smaller parts, is striking. In Germany, where year after year the members of a company study and work together, one is accustomed to find each individual acting as part of a whole; here it is more rare. The *ensemble* of the Carl Rosa troupe is, indeed, one of its strongest points.

The performance of the "Bohemian Girl" on the following Monday afternoon attracted a large audience, and the numerous encores proved that the flowing melodious strains of Balfe have still power to charm a certain section of the public. Mdlle. Tremelli was the Queen; Mr. J. Ould, Thaddeus; Mr. F. H. Celli, Count Arnheim; while Mr. Aynaley Cook appeared in his old character of Devilshoof.

"Carmen" was given in the evening. Mdlle. de Lussan, as the heartless heroine, appeared to greater advantage than on the previous Saturday. She thoroughly looked the part, and sang remarkably well. She managed to portray the changing moods of the wayward gipsy with full intensity, and yet with wonderful ease and naturalness. Mr. Barton McGuckin was at his best as the Jose. He sang in a thoroughly artistic manner; but it was his refined and forcible acting that made most impression. Miss Fabris, the Michaela, came in for her share of success. We were glad to see how reluctantly she acknowledged the applause at the opening of the third act. With the leading characters in such able hands the opera was bound to succeed. But the other

artists, in parts familiar to them, obtained the approval of the audience. Mr. Goossens conducted with care and intelligence. The chorus again distinguished itself.

"Faust" was played on Tuesday evening. Mme. Georgina Burns may not be an ideal Marguerite, but her conception of the part is simple and refined, and she sings with artistic skill and taste. Miss Lucille Saunders, who has a voice of pleasing quality, was much applauded for her song in the third act. Signor Runcio, as Faust, sang with more energy than sweetness. The rôle of Mephistopheles does not suit Signor Abramoff.

The mounting of the operas, under the management of Mr. Augustus Harris, is, as usual, praiseworthy.

J. S. SHEDLOCK.

MUSIC NOTES.

THE concert last Saturday at the Crystal Palace was one of considerable interest; but, being holiday time, there was only a small audience. Mr. Frederic Lamond appeared both as pianist and composer. Two or three seasons ago he gave a recital at Prince's Hall, displaying extraordinary power as an executant. Since then he has been studying abroad, and he now returns an accomplished artist. In Saint Saëns' showy Concerto in C minor (no. 4) he displayed rare talent. His tone is even and pleasant, and he can produce loud effects without hardness. He was much applauded. His own Symphony in A (MS.) is a work of great promise. The writing shows natural ability and culture. The occasional reminiscences of various great composers are not faults in one so young, for Mr. Lamond has only recently attained his majority. Of the four movements, we prefer the first two—an Allegro moderato and an Allegro vivace with Trio. The Symphony—which occupies half-an-hour in performance—was admirably rendered under Mr. Mann's direction, and the composer was summoned to the platform at the close. The programme included Spohr's effective "Jessonda" Overture, and a selection from Schubert's delightful "Rosamunde" music. Miss Margaret Davies and Miss Grace Damian were the vocalists.

An impressive performance of the "Messiah" was given at the Albert Hall on the evening of Good Friday under the direction of Mr. Barnby. The soloists were Miss Anna Williams, Mme. Belle Cole, and Messrs. Iver McKay and Watkin Mills, who all acquitted themselves well. There was a large audience.

MR. HENRY J. WOOD, a pupil of Mr. Ebenezer Prout at the Royal Academy, has just completed a comedy opera in two acts entitled "Daisy," the libretto by Mr. F. Grove Palmer, which will be performed for the first time on Thursday, May 1, at the Kilburn Town Hall.

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LITERATURE.

The Permanent Elements of Religion. Bampton Lectures for 1887. By W. Boyd-Carpenter, D.D., Bishop of Ripon. (Macmillan.)

FOR several reasons the Bampton Lectures of 1887 are very remarkable. In the first place, the choice of the subject denotes a shrewder insight into the special religious needs of the time than seems to pertain to the average Bampton Lecturer. A discussion of "the Permanent Elements of Religion" at a time when sciolists of various kinds are attacking the permanence of Christianity from without, and sacerdotalists are industriously confusing its permanent with its transitory elements from within, cannot be called needless or inopportune. With comparatively few exceptions, the rulers of the Church of England cannot be credited with profound penetration into those questions and problems which are most pressing for solution in the religious world, nor with engrossing solicitude as to the manner in which they may best be met. They hear the rumblings of the earthquake, and are conscious of an occasional shock, without manifesting much anxiety to test the foundations of the edifice of which they are the appointed guardians. That all religions are transitory, that Christianity is an effete and outworn creed, are doctrines which they know are being preached with greater clamour and insistence every day. They see men of culture, probably disdaining the attempt to force on them the transitory in place of the permanent elements of religion, leaving the Church in increasing numbers; and yet they show no sign of appreciating the situation, still less of any *bona fide* attempt to grapple with its peril. All honour then to the Bishop of Ripon for manfully selecting as the theme of his Bampton Lectures a question so closely in touch with the most cogent needs and thoughts of the time.

But if the bishop's choice of his subject is both happy and significant, the same qualities may be said, on the whole, to mark its treatment. It is, as every such discussion should be, liberally broad, catholic, and sympathetic. He does not take his stand on certain axiomatic dogmas or features of Christianity, and erect them into an infallible standard by which all other religious faiths should be estimated. That has been the favourite method with Christian evidence writers from time immemorial. Even when the elements of Christianity were placed on a footing of theoretical equality with those of other faiths, it was merely with the object of traducing the latter by the supposed contrast. The Bishop of Ripon, on the contrary, takes his stand on the broad and

philosophical foundation of comparative religion. For the purposes of his argument, Christianity is one of the Universal Religions. He ranks it side by side with Islam and Buddhism. Doubtless he arrives at the conviction of its superiority, but it is by the path of inductive and *a posteriori* ratiocination. It is not arbitrarily and arrogantly assumed from a high *a priori* standpoint. The supremacy is of degree rather than of kind. Christianity shares the permanent elements common more or less to all religions, but it possesses them in greater abundance. That is the cause, as it is also the measure, of its superiority.

The central interest of the bishop's lectures turns therefore on those attributes or features of religion which he regards as permanent, discovering them in the past and present and auguring them in the future. These "permanent elements" he declares to be Dependence, Fellowship, and Progress, which, if we interpret Hope as an aspiration of growth, do not differ essentially from the Pauline triad—Faith, Hope, and Charity. Now, the permanence of these elements depends, according to the lecturer, on the laws by which man's spiritual nature grows. Of these he mentions four (he does not pretend that his enumeration is exhaustive), viz. (1) The law of environment; (2) The law of organism; (3) The law of sacrifice; (4) The law of indirectness. The outcome of these laws he gives as follows:—

"As we think, we are. As we are, we see. Progress is through Sacrifice. Sacrifice to be sure must be inspired by something higher than the desire to be self-sacrificing" (p. 41).

Not improbably this is the feature of the bishop's lecture, which will be most severely attacked. Indeed, it is obvious that the divisions are not logical. Whether regarded in their origin or in their scope, the laws are wholly defective in homogeneity. They do not stand on the same plane of thought, are not regulated by similar conditions, do not operate in the same manner, and cannot claim to be universal in the same sense. The first two are in reality one—*i.e.*, the indissoluble connexion which exists between a man's religion and his physical and mental environment. This, on analysis, proves to be only another form of Montaigne's oft-quoted remark about religion being a geographical expression, which Pascal characteristically emphasises in his *Pensées* (Art. iii. § 8). The third law, that of sacrifice, emerges in a wholly different sphere, and is dependent on subjective conditions of another kind. For, although it has certain analogies in the natural world, and is found in most religions of a higher type, its real sanctions cannot claim to be of the same universal kind as the laws of environment. Similarly, the law of indirectness is also a recognised fact of man's spiritual nature, but its scope and recognition are hardly sufficiently universalised to establish a claim to be considered a general principle. The need of unselfconsciousness in religion which the law asserts is a profound truth which one would gladly see more insisted on; but, bearing in mind the relation it must inevitably assume to certain other religious truths or doctrines accepted as such, it seems a little premature to describe it in terms of a universally ruling principle. Without penetrating further into

this part of my subject, it is clear that the bishop's four laws require recasting if they are to attain the merit, to which they are evidently meant to aspire, of philosophical coherence. Indeed, this preliminary part of the discussion seems to me superfluous. The permanent elements of religion might more simply and intelligibly have been collected from a survey of universal or largely diffused religions, without insisting on prior conditions which are partly self-evident axioms, and partly are comprehended under the permanent elements themselves, since both sacrifice and unselfconsciousness must be held to be implied in any true notion of "fellowship" or human love.

Passing to the three elements already mentioned, which Dr. Boyd-Carpenter affirms to be permanent in all religions, they do not seem to need much discussion. No one who has penetrated to the root-thought of most religions can fail to recognise that dependence on some greater power is the principle which best explains their primary stages, both as to thought and rite. Nor is it merely an initial principle. It may easily be expanded, as it was by Schleiermacher, so as to comprehend the loftiest aspirations and acts of religious culture and worship. The bishop traces this element as an original or adventitious principle in most ancient religions, and has no difficulty in demonstrating its importance in Christianity. Similarly, fellowship is a primary human instinct whose instrumentality in originating and sustaining religion is unquestioned. Of the two, and as implying a greater share of the directly human element, it may be said to have a higher importance than dependence. Its value as a central principle of Christianity is a self-evident truth. That neither dependence nor fellowship, regarded as elements of religion, should be pushed to the extreme of annihilating personality, is a truth which the bishop incidentally admits, though he does not, I think, perceive the likelihood, in the advance of religious as of political culture, that the individual will resist more and more his passive absorption by the community. This, however, merely means that the limits and conditions of membership of any future church must be more elastic than, as a rule, they have been in past or existing churches—a conclusion, indeed, which on various grounds is forcing itself with continually growing intensity on the convictions both of religious and political leaders. At any rate, both dependence and fellowship are elements of religion as to whose importance and permanence there can be no question. The novelty of the bishop's triad consists in his including as its third element that of progress. By this, however, the bishop does not mean the advance in dogmatic intensity and expansion, which seems the only idea of it that certain ecclesiastics are capable of forming. It is not the growth which culminates in such dogmas as the Infallibility of the Pope or the Immaculate Conception, or which pushes sacramental efficacy to the self-stultifying extreme of materialism. From the doctrine of development as laid down by Cardinal Newman, the Bishop of Ripon's definition of progress differs as much as the morbid development caused and maintained by disease differs from the free growth of a

healthy organism. He defines its nature and operation in terms which deserve quotation :

"To these two features I venture to add a third—Progress. This expresses belief in the forward and upward movement of creation, the belief in personal spiritual progress, and the conviction that not for ourselves alone do the wheels of time move forward, but that they bear all things onward to an age in which the children of men shall be blessed. . . . If stagnation is misery, progress is happiness, and it can hardly be ignored in a religion which aspires to be abiding. . . . Religion cannot be one with men unless it be one with men's growth and progress" (p. 55).

"There is a third element," he says in another place (p. 102), "for which we must look—Progress—the spirit which links itself with the welfare of the race. Dependence and Fellowship are not enough; the spirit of man desires to bind itself for good with the growing life of the world."

The preceding sketch of the bishop's lectures will I think serve to convey a clear impression of their method, and will throw incidental light on their tone and spirit. They may be described as a well considered and determined attempt to solve some of the religious questions which at present seem pressing most eagerly for solution. The attempt is made in a spirit of kindly consideration and large-hearted Christian charity not too common among English divines. Of his sympathetic treatment of the founders of other religions than that of Christ's we have a striking example in his description of Mohammed. The quotation may also serve as an illustration of the bishop's eloquence and graphic power :

"We can understand him better as we recall his traditional portraiture. A little and slender figure, broad shouldered and upbearing proudly his majestic head, crowned with dark flowing and curling hair; an oval face bronzed by the sun; the nose, 'the rudder of the face and index of the will,' strong and masterful; teeth brilliant as hailstones and eyes bright as stars; soft small nervous hands—all made up a figure goodly to look upon. His peculiarities also are known to us—the deep bloodvessel on the forehead that darkened with passion; the strange egg-mark between the shoulders, the so-called seal of prophecy; and the gracious gait, light and springing, as of one stepping downwards. Joyous he was and loving as a child, patient as a woman; ready now to romp with the children, to tell them stories, now to sit patiently in a foul dense atmosphere, nursing the sick child till it died with its head on his bosom; full of a sweet soft courtesy which would not willingly offend by gesture or by manner; never the first to withdraw his hand from another's grasp, or to turn aside from another's converse. Altogether, you would say, a delicate organisation, sensitive, passionate, responsive; drawn to a strange sad love of solitude, yet longing for the solace and soothing of a woman's hand, and flying to her sheltering arms as to a safe place from the wild terrors which at times fell upon him. Briefly, he is a man with that mixture of qualities which Coleridge declared needful for the highest genius—that blending of masculine and feminine qualities which is called androgynous" (pp. 80, 81).

The description is too long to quote at length, and I must be content with referring my readers to it as a striking exemplification of the genial kindness with which our best Christian advocates are now accustomed to treat the founders of alien faiths. In close relation

with the bishop's sympathetic dealing with other creeds is his pronounced deprecation of extreme dogmatism in his own. The following quotation gathers into a focus of concentrated eloquence the spirit which pervades all the Lectures. No recent utterances could be mentioned more replete with painful reminiscences as to the past, or fuller of brighter hope for the future. I can only regret my inability to transcribe more than a part of a passage as full of truth in its matter as of fire and brilliancy in its form :

"As religions cannot do without this personal being, so his presence elevates, enlivens, and widens religious thought and worship. The creed, as we have said, becomes ethicised. There is need of this. There has been enough philosophising of creeds; they have been treated as though they were a series of propositions demanding the assent of the mind, and to which the assent of the mind was sufficient. The eager and shallow dogmatist who worshipped not God, but clung vehemently and immorally to his creed, demanded intellectual assent. Headless of the need of intellectual honesty or of the ethical significance of the creed, he saw no alternative between the declaration of assent to a theological proposition and the eternal damnation of a human soul. He made it possible for men to say, and to say it with a measure of truth, that orthodoxy was the sin against the Holy Ghost. His creed became a fetish; instead of Believe in God, believe in the Lord Jesus Christ, he held aloft his creed and cried Believe It" (p. 276).

The bishop's augury of the religion of the future is quite in harmony with this enlightened estimate of mere formulas of belief. He asks :

"On what will the religion of the future be based? Will it be founded on new intellectual conceptions? . . . Will it be founded on a creed, or a code, or a person?"

He continues :

"Our answer, I think, must be not on a creed nor on a code, but on a person. Not on a creed unless we desire to have a cold religionism instead of a living moving religion. Not on a code unless we are prepared to hand over the race-progress to the cold ministry of a bloodless moralism. But on a person, for in a person alone is the conception of religion real and the thought of morality a living thing."

It is from the standpoint and with the spirit indicated in the foregoing passages that Dr. Boyd-Carpenter determines other questions and issues pertaining to his subject. This, *e.g.*, is how he decides the relation of belief to conduct :

"Orthodoxy, it is said, is preferred to morality. True, the religionist prefers it. Orthodoxy and ceremonial are put by him above the religion of life. But Christianity, the Christianity of Christ, reverses the order. 'I was an hungred,' said Christ, 'and ye gave me meat; thirsty and ye gave me drink'" (p. 194).

I have no space to adduce further extracts or to dwell at greater length on the many remaining points of interest which the Bishop of Ripon's Bampton Lectures offer for consideration. What I have said will, I hope, suffice for my immediate purpose, which is to call my readers' special attention to what might almost be characterised as a new departure in the method and treatment of the Lecture. Dr. Boyd Carpenter is not content to

remain in the serene aloofness of an academic professor or some erudite Dryasdust propounding or defending schemes of traditional belief with little or no reference to the actual needs of the time. He buckles on his shield, girds him with his sword, and himself descends into the arena where the conflict is in arduous progress. Doubtless his idiosyncrasy and training have given him special qualifications for the work. Thus he is more of a rhetorician and popular pulpit orator than he is a severe logician. The minor defects of his Lectures seem attributable to that undeniable fact. His systematic presentation of the scheme of his Lectures, though not suffering from any fatal defect, lacks the compactness and homogeneity which characterise the severe consecutive thinker. His style also, though always clear and forcible and oftentimes marked by burning and irresistible eloquence, sometimes descends into the lower regions of pulpit sensationalism. A similar note of his popular sympathies may be found in his stress on novels as illustrative of the positions in his Lectures. Probably this is the feature of the Bampton Lectures of 1887 which would most strike the reader accustomed to the tone and style of these productions with a feeling of strangeness. Ordinarily, when the Bampton lecturer is a scholar, the learning necessarily restrained in the sermons overflows in the notes which, as a rule, bristle with names of and quotations from classical, patristic, and philosophical authorities. Here, however, where we might have expected to see Augustine and Jerome, Aquinas and Ockam, Kant, Fichte, and Hegel jostle each other, we find quotations from George Sand and George Eliot, Dickens's *Oliver Twist*, George Gissing's *Thyrza*, Mr. Baring Gould's *John Herring*, and White Melville's *Bones and I*. I am very far from saying that this novelty, however grotesque it may seem at first sight, is not justifiable—nay, it seems to me, from the bishop's standpoint, wholly inevitable. It is surely time, as he himself remarks, that the attention of popular theologians should be directed, not so much to the schemes of philosophers and schoolmen of a bygone day, as to the thoughts and controversies among which our own lot is cast.

But, whatever abatement some may award to the bishop's lectures for thus sinking to the level of the popular preacher seems to me far more than compensated by the two undeniable facts—that he clearly recognises the pressing religious needs of the time, and has endeavoured to meet them in the enlightened and liberal manner by which in my opinion they can alone be met. Not a little will have been achieved by his work if it should induce thoughtful men to consider the question of the elements of religion, to discriminate those which are evanescent from those that are inherent and enduring; and to rest calmly on the conviction that, whatever else is perishable in human thought and life, the primordial elements of religion, those that are gathered from history and vouched by human experience, are indubitably permanent.

JOHN OWEN.

"**RULERS OF INDIA.**"—*The Marquess of Dalhousie*. By Sir W. W. Hunter. (Oxford: Clarendon Press.)

SIR WILLIAM HUNTER has added to his labours in Indian literature by undertaking to edit a series of little books now issuing from the Clarendon Press under the title of "Rulers of India."

"The leading idea is to present a series of historical retrospects rather than of personal biographies. Each little book takes some conspicuous epoch in the making of India, and—under the name of its principal personage—sets forth the problems which he had to encounter, the work which he achieved, and the influences which he left behind."

The series opens with the work whose title appears here; and it presents all those qualities which we are wont to expect from the gifted author, not unmixed with those little peculiarities which are their inevitable shadows. The career of "the first Governor-General of India"—for Dalhousie's predecessors had taken the name of their office from Bengal—has been very lately sketched by Capt. Trotter, whose book with the same title as this was reviewed in the *ACADEMY* of September 7, 1889. It will be sufficient on the present occasion to sum up that career in a few terse sentences extracted from Sir W. Hunter's "Argument":

"Expansion of territory, unification of territory, and the drawing forth of material resources, these were the three labours given to Lord Dalhousie to accomplish in India; and in the three words conquest, consolidation, and development, his work may be summed up."

Adhering to this distribution, the author proceeds to notice, in order, the conquest and consolidation of the Punjab, and of Lower Burma; the annexation of native states; and the chief lines of organisation introduced by the great proconsul in the direction of railways, telegraphs, public works, post office, education, finance, and military policy. All this various and complicated record is disentangled and displayed with admirable skill and clearness; although readers already acquainted with the facts may be disposed to cavil at a certain optimism, a blinking of drawbacks, and a somewhat too deferential propitiation of the general reader. That rather indolent Philistine—the present writer speaks for himself—is astonished to find out how ridiculously perfect his hero was, and how preternaturally intelligent he himself has suddenly become. But after a somewhat deeper and wider examination of the facts, one begins to see that the rude realities of life are neither so simple nor so easily disposed of.

Take, for example, the account of the annexation of the Punjab, of which some account was recently offered in these columns—*Sir J. Login and Dulip Singh* (*ACADEMY*, October 26, 1889)—and compare the author's version. The young Raja, we are told, "was amply provided for by a pension of £50,000 a year and the titular dignity of prince." The last five words are absolutely without foundation. The title of "prince" is unknown in English heraldry, and it is needless to add that it was not invented for Dulip (or, as Sir William prefers to spell the name, "Dulip"). As to the alleged "pension," the statement is almost equally misleading. What was created

was a yearly allowance of "not less than four and not exceeding five lakhs per annum for the support of himself, his relatives, and the servants of the State." The Raja's own personal share of the annuity was at first £12,000 a year, raised in 1859 to £25,000.

As to public works, railways, &c., it is certainly impossible to overrate the wisdom and soundness of Lord Dalhousie's doings. But on the subject of annexation, Sir W. Hunter can hardly suppose that the last word has been said. Granting the distinction between "independent" and "dependent" states, and admitting that, both at home and in India, others were as much in favour of "the doctrine of lapse" as Dalhousie, the fact remains that the doctrine was dropped after the revolt of 1857. Dalhousie and his supporters honestly believed that the rulers of these "dependent" states were necessarily effete or worse, and that the people preferred British rule. Some of the events of 1857-8 taught a different lesson; and even John Lawrence only ventured still to suggest that the natives were happier under British rule, "did they but know it."

Such, then, are two countercharges that must be weighed in giving a final historical estimate of Dalhousie's administration. His arrangements with Dulip Singh were vague, if not oppressive; and his application of the lapse-doctrine was founded on imperfect knowledge of the case at large. Sir William gives generous emphasis to his foresight in military matters, and shows how the mutiny of the Bengal army derived most of its strength from the neglect of the home government to attend to the governor-general's entreaties for a diminution of the native forces and an augmentation of the European element. But there is some reason to believe that here also Dalhousie was not thoroughly acquainted with the facts, and did not understand the real defects of the Bengal military system.

Nevertheless, after allowance is made for all shortcomings, the author has produced a skilful and most attractive picture. When the brilliant lowland noble was retiring, weary and broken, from the scene of his arduous and protracted labours, a nameless admirer addressed him in a Calcutta paper with some spirited lines, of which the first stanza was as follows:

"Ere Campbells yet were lords of Lorne,
While yet Buccleugh was harrying kine,
Were Ramsays in Dalwalsey born—
And Froissart tells what sires were thine."

And the lines struck the true key-note. It was because James Ramsay came of a pure and masterful race that he was what he was, high-minded, ardent, and fearing no man. "To fear God," he once wrote, "and to have no other fear, is a maxim of religion; but the truth of it, and the wisdom of it, are proved day by day in politics"—a strange voice in the wilderness of official minutes.

It only remains to add that the book is based on careful study of the best available materials. Dalhousie's own papers are sealed for the present; but the author has made good use of public and private documents, and has enjoyed the privilege of being aided by the deceased statesman's family. His little work is, consequently, a valuable contribution to modern history.

H. G. KENN.

Tales and Legends from the Land of the Tsar. Translated from the original Russian by Edith M. S. Hodgetts. (Griffith, Farran & Co.)

WE have had no book of Russian folk-tales since the meritorious work of the late Mr. Ralston, published as long ago as 1873. Of this, however, no second edition has appeared. And in some respects the present work by Miss Hodgetts is better adapted to the general reader, especially the younger generation; for it does not contain any notes on comparative folk-lore, such as are calculated to interest only a limited class for whom the commentaries of Mr. Ralston will always retain their value. Stories are most welcome to the ordinary public when given with all their original vivacity, and even tautology and contradictions; and it is in a popular manner that Miss Hodgetts has presented her selection to us.

And what tales they are! Full of the wildest flights of fancy, as she truly remarks in her preface. In fact, the audacity of these folk-tales is the quality which will first strike the person who reads them. They teem with adventures, all is direct action; and they do not contain any of the sententious moralising which we find in the *Hitopadesa*, or the "Book of Wisdom and Falsehood" of the Georgian Sulkhan Orbelian. You are left to draw your own inferences. In these tales all probabilities and possibilities are cast to the winds. A notable characteristic which they possess is the glorification of physical force, with a considerable admixture of cunning, as in "Reynard the Fox." The Russian does not seem to care for philosophising; he is too naïve for that, and it is just this absence of all attempts at "improving the occasion" which will make these stories popular among our young friends. Children do not care for moral tags.

Some of the tales have been previously translated into English, in Mr. Ralston's book, for instance; but with that notable exception Russian folk-stories have been rather neglected in Western literature. Chodzko, in his *Contes des Paysans et des peuples Slaves* (1864), almost ignores them; and as he affects to adopt the opinions of Duchinski about the great Russian race, he looks for the sources of his tales in any other direction.

At least two of the pieces given by Miss Hodgetts are Russian *bilini*, or legendary ballads—"The Last of the Russian Warriors" and the celebrated chant of Ilya Muromets, whose name is somewhat disguised in the form which it assumes in her book. This *bilina* is interesting, as giving us a glimpse how Vladimir, the first Christian sovereign, presented himself to the popular imagination in Russia. Strange to say, we find next to nothing about him in his religious character, if we except his contest with the idolater. Ilya is the most popular hero of the old Volksepos. Vladimir is holding high court at sacred Kiev:

"Elie (Ilya) galloped straight into the prince's court, jumped off his noble steed and tied him up to an old oak-post. This done, he went to the sacred [*svietlomu*, bright?] palace of the prince to pray, and after having offered up thanks for his recovery, he made a low bow to the prince and princess."

"Now the great Prince Vladimir was holding a feast; there were princes and grand nobles

present, and many a valiant warrior. When Elie Muromitch (Ilya Maromets) had finished praying, a mighty bowl, large as a modern pail, was handed to him, full of green wine. Elie (Ilya) took the bowl, and, raising it to his lips, drank off the contents at one draught.

"Then up rose the great Prince Vladimir and spoke, for he and his people were greatly amazed.

"Tell me thy name, young stranger, tell me thy father's name, that we may know what seat to give thee."

This quaffing the bowl of wine will perhaps remind some of our readers of a passage in the Frithof Saga: "Ej tvenne män det tömde som männer äro nu" (not two strong men in these new days could drain that mighty cup). It will be observed that the wine is green, the favourite conventional epithet in these *bilini*. In the same way it is always the "damp" earth, the "thick" forest, and so on.

In some of the tales we notice that Miss Hodggetts has adopted a slightly different version from that given by Afanasiev—Prince Kid-skin, for instance; but the variations are most conspicuous in the names, and no greater proof could exist of their being genuine folk-tales than these slight discrepancies. The very quaint story, "Ivashko and the Witch," is identical in its main details with one given in the Essays on Southern Russia (*Zapiski o yuzhnoi Rossii*) by Kulish. It there appears in a Malo-Russian version under the title "Ivas i Viedma."

But it would be out of place here to discuss the various versions and translations of these curious stories. We can only say that for grown-up and young folk who wish to revel in a world of fancy, and to give free rein to their imaginations, there is abundance of material. Out of the great quantity of these stories—and only those familiar with the works of Afanasiev, Rudebenko, Kulish, Erlenvain, and others, know how many there are—Miss Hodggetts has translated those which are most representative. She gives them in free, racy, half-colloquial English, corresponding to their forms in the original language, where we have the repetition and droll jingles known to all who have studied them. The familiarity of the translator with the Russian language is a sufficient guarantee of their accuracy. But why does she give us the proper names in such odd forms?

W. R. MORFILL.

Merlin and other Poems. By John Veitch. (Blackwood.)

PROF. VEITCH is a Wordsworthian in the same sense as was his countryman, Thomas Aird, whom he recalls in several respects; and his new volume is, even more than his *Hillside Rhymes*, instinct with that Wordsworthian spirit which inspired his recent prose work on Nature in Scottish Poetry. I have a suspicion, indeed, that Prof. Veitch has allowed—unconsciously, no doubt—Wordsworth to influence him too much, that he has striven to be simple after the Lake fashion, when he ought to have given free rein to Scotch enthusiasm. Take, for example, these lines from "My own Familiar Hills"—a subject which would have almost justified effusiveness:

"In August glows the heather,
And gleams the bracken green;
The milk-wort lifts its gentle face,
The grassy tufts between."

Here it must be allowed that Prof. Veitch is not Wordsworthian, but simply matter-of-fact; and there are many things in this collection which are quite as prosaic as the lines I have quoted.

Prof. Veitch is seen to far greater advantage, and is, indeed, far more of himself in some of his border ballads or traditions, such as "The Laird of Schelynlaw," and "A Legend of Neidpath Castle." The former of these is very nearly perfect in its simplicity. The murder of the "lane auld man in his auld keep" is merely hinted at; and then there is a touch of Stevensonian lightness and suggestiveness in the remorse of the murderer, for whom there is no more sunshine.

"The sun is no' gaun to daw—
For that straik o' blude and that clot o' blude
On the breist o' auld Schelynlaw."

The Merlin who gives Prof. Veitch's book its title is not Merlin Ambrosius, the man of Roman descent who superseded Vortigern in the Cymric supremacy and lost it again in 465; but Merlin Caledonius, otherwise Merlin Wylt or Silvestris. He was the son of Mervyn, who was descended from the head of one of the royal lines of the Cymri; he was also the friend of Prince Gwenddolen, a lord or king of the North, and was present—on the losing side—at that decisive battle in 573, in which the issue was decided between the Pagan and Christian forces of the time. After this defeat, he is said to have fled to the wilds of Drummelzier, and there, after some years of disconsolate brooding over the differences between Christianity and his own creed of Nature-worship, to have been beaten to death by some herdsmen of the district. It is absolutely necessary to give this explanation; otherwise, it will be impossible to understand the motive of Prof. Veitch's poem, which lies in the struggle in Merlin's mind between the two rival creeds, with both of which he has some sympathy. The conflict leaves him destitute of ambition, and in a sense also destitute of power. Prof. Veitch first presents Merlin soliloquising, a lonely man and the embodiment of despair. The conclusion the dreamer comes to is:

"What, then, this life of ours but pain and wreck?

Mirage that hovers fair o'er youthful sky;
Inwoven dream that parts as mist before
The sun of noon; mid-life a battle 'gainst
Fierce striving powers for issues no one knows
Are in their final outcome good or ill,
None seeking whither tends the deed we do
In the mysterious process of the world."

Merlin's twin sister (the Dawn) and his sweetheart (the Gleam) appear, and endeavour to soothe him and touch him to finer and simpler issues. He is not irresponsive; but his complete moral deliverance, his attainment of peace of mind, comes only through death—a death at the hands of rude rustics, who denounce him as "the devil's son," the destroyer of their crops, who spares neither shepherd nor lamb. Prof. Veitch's blank verse flows smoothly, and it undoubtedly gives graceful expression to his leading idea, which is essentially the familiar "all discord, harmony not understood."

The moral bouquet of this little volume—its Scotch piety, purity, and resignation to what is accepted as the Divine will—is superior, however, to any one poem or stanza

in it. And this shows how unconscious and complete is Prof. Veitch's Wordsworthianism.

WILLIAM WALLACE.

A Tour in a Phaeton. By James John Hissey. (Bentley.)

READERS will soon begin to expect an annual volume from Mr. Hissey with the regularity of the bellman's Christmas verses. This last summer he takes us with him on his holiday through Essex, Suffolk, and Norfolk—counties not usually considered picturesque, and therefore known to few save their inhabitants, but able to yield a rich harvest to the practised eye of the author. The churches of the district, the old manor houses such as Layer Marney, quaint inns once prosperous in the days of coaches but now just kept alive by market day, the Broads, Rushmere Heath, the pleasanter aspects of the scenery, the old-world beliefs of the rustics, form the staple of his researches. He drove the phaeton to Colchester and Ipswich, and thence near the coast by Saxmundham and Yarmouth to Cromer, returning to town by Bury St. Edmunds, Sudbury, and Chelmsford.

The record of this trip, told in four hundred pages, but lightened by a score of pretty sketches, is not wit out interest to the lover of his native land. Mr. Hissey's style is level and withal agreeable, much like the scenery through which he passes. Every here and there it rises to enthusiasm or skilful detail, just as the Langdon Hills or the high lands near Thetford diversify their districts. Still, to do justice to Mr. Hissey's book, a man must be practised in skipping. Over and over again he moralises at some length, and that on very trite subjects. The comparison of English landscape beauty with continental, the advantages of driving through the country instead of speeding through it with the rush of the express train, the delights of old-fashioned rustic inns instead of the pretentious plate glass and high portals of the modern hotel, are often in his mouth. When the reader comes to such pages as these (and there are many of them), let him imitate Mr. Hissey's own procedure in an uninteresting part of a rural district—pass on at once without a moment's delay. Life is hardly long enough to spend much time on green wastes like

"the scenery of roadside England is not exciting; there is nothing very wonderful or strange about it; there is no need of strong adjectives to describe it; it is neither grand nor sublime—merely beautiful, but, oh, how great is its dower of beauty! what a revelation of loveliness," &c.;

or on arid tracts like

"those past-time inns, the outcome of the picturesque coaching days, when they have not been altered or improved to suit modern requirements, how they delight the eye of the nineteenth-century traveller along the old high roads! Oh, the charm of these quaint and comfortable hostels, when they have been simply maintained, neither restored nor yet allowed to go to decay, wayside pictures they!"

and much more of the same kind. All sensible persons have by this time learnt the pleasures of a ramble through the by-roads of England. There is really no need to blow the horn so loudly as the phaeton passes by.

NEW NOVELS.

The Emancipated. By George Gissing. In 3 vols. (Bentley.)

For Somebody's Sake. By Edith S. Drewry. In 3 vols. (White.)

The Nugents of Carriconna. By Tighe Hopkins. In 3 vols. (Ward & Downey.)

Briars; or, on Dangerous Ground. By A. M. Monro. In 2 vols. (Griffith, Farran & Co.)

Daniels Cortis. Translated from the Italian of Antonio Fogazzaro. By Stephen Louis Simeon. (Remington.)

A Society Scandal. By Rita. (Trischler.)

Paul Jones's Alias. By D. Christie Murray and Henry Herman. (Chatto & Windus.)

Miss Ludington's Sister. By Edward Bellamy. (Frederick Warne.)

When the author condescends to alight from these altitudes and treat of the common sights of East Anglia which are yet so very uncommon to strangers, we gladly linger with him. Thus, the Roman relics at Colchester or the museum at Bury St. Edmunds are well and simply described. The wonders of Sudbury Church, the Sussex windmills, and round church towers of Norfolk, obtain several pleasant pages. It is interesting to have the striking features of East Dereham Church (where Cowper is buried) quietly pointed out. Without the formality of a guide-book, Mr. Hissey's volume describes the general aspects of the country faithfully and the particular features with praiseworthy care. He devotes his last chapter to hints for those about to take a driving tour, which are full of common sense. Stables, maps, fodder, equipment—nothing is forgotten. With careful treatment he shows that horses can be worked continuously on such a tour at the rate of twenty miles a day, not only without injuring them but positively with benefit to their condition. It is speed, he rightly insists, not distance that tells upon them. A judicious driver will get double the work out of a horse that a careless random one can attain.

Doubtless it is owing to Mr. Hissey's Transatlantic nationality that things strike him as strange which appear simple enough to Englishmen. Thus he had never heard of a "Queen of the Gipsies" when shown Reptonia Lee's monument at Kesgrave. In all probability, therefore, he has never been at Yetholm, where he would find plenty of Lees and a real live queen, or read the ballads of Johnnie Faa, "Lord and Erle of Little Egypt." Again, our forefathers delighted to build their stately homes in valleys rather than on commanding situations as we do, because it was important that they should not catch the eye of enemies. There is no need to comment on an inscription which he found in little Braxted Church, and "which did not seem to me to be good Protestant doctrine," because an Evangelist has saved us the trouble of doing so. But it is somewhat singular to find a well-read American gravely remarking that the political arguments of the rural tap-room orators "are, on the whole, conducted very good-naturedly, and with as much good sense, or more, than is shown in Parliament." It is sad to think how low the British Parliament has sunk.

Whether considered as engravings or as typical representations of East Anglian scenery, Mr. Hissey's illustrations are excellent. Reproduced as they are from his sketches, they help the reader to understand something of the pleasure which this driving tour gave him. His book is sufficiently interesting to tempt us to wish him golden weather, and that delightful vein of contentment with which he usually travels, for next year also. And if he is in want of a new land wherein to make observations, let us suggest a raid into the West, say, into that delightful tract of country which lies between Shrewsbury, Ludlow, and Hereford, and so let him pass onwards to Abergavenny, and thence return by Monmouth, Ross, and the Malvern Hills. In this district he will find old churches, halls, hills, battlefields, and fine prospects to his heart's content.

M. G. WATKINS.

If it were not for a certain undercurrent of pessimism running through his work, Mr. George Gissing would take high rank among writers of fiction. While it is no part of a novelist's duty to inculcate that everything happens for the best in this best of all possible worlds, neither should he close his eyes to the fact that there is a good deal of substantial happiness to be obtained here below. *The Emancipated* is notable for the number of broken or marred lives it depicts. People are emancipated from false ideas of religion, from false principles of art, from the thralldom of false love; and, indeed, all through the story one character or another is in process of emancipation of some kind. Quite early we are introduced to Cecily Doran, who belongs to the intellectually emancipated. "She is as far above the Girtton girl as that interesting creature is above the product of an establishment for young ladies." She has no prejudices, and preserves a perfectly open mind. "She is familiar with the Latin classics and with the Parisian feuilletons; she knows all about the newest religion, and can tell you Sarcey's opinion of the newest play," &c. Yet this knowing and versatile creature links her fate with one Reuben Elgar, from whose nature even the faintest traces of morality seem to have been erased. A more sad and hopeless marriage it would be impossible to conceive. It ends with the death of Elgar, killed by a Parisian with whose actress-wife he has formed a *liaison*. Elgar was the man who began to write a great book, showing that throughout intellectual England Puritanism is dead, but that it vigorously survives among the half-educated classes. His work was to declare the emancipation of all better minds. Emancipation it was, indeed, for his long-suffering wife when a tragedy snapped for her the marriage chain. Then there is a young widow who has been brought up in Dissenting circles in Lancashire. She promises in her zeal to build a new chapel for her friends; but subsequently she becomes emancipated from all her old beliefs by travel, and finds salvation in noble Italian statues and pictures by the old masters. The fact is she has mistaken the husks of religion, as exhibited in the vulgarity and narrow-mindedness of its professors, for the kernel, with which these have nothing to do. Further still, we have an artist who, in gloomily anticipating his own epitaph, speaks of himself as one who had spent all his strength on a task which he

knew to be vain; who suffered much and joyed rarely, and whose happiest day was his last. This character, however, is not finally wrecked; there is more happiness in store for him than he imagined. The novel is unquestionably clever, and well worth reading. If a little overcharged with misery, it is at any rate suggestive and striking in parts. It is the production of a man who can think, and who can express himself with unconventional force and freedom.

Miss Drewry has dealt with an aristocratic feud extending over two generations in *For Somebody's Sake*. She tells how it was finally and happily settled in a love affair, as it originally began in one between two rivals, the Earl of Ernescliffe and Mr. St. Maur. She also shows what sacrifices brothers may be capable of making for each other through the strength of mutual affection. Indeed, it seems to us that by far the best portion of the story is that in which the devotion of Max Darrell to his afflicted brother Cecil is described. The other characters all partake more or less of the nature of lay figures. The money lender Eustace Lemaire, and his daughter Madeline, beget in us little sympathy, being evidently pressed in as adjuncts to give the novel its regulation length. Lemaire's conduct on more than one occasion seems absurd and illogical. We ought, perhaps, not to be astonished that Ernescliffe fell in love with his whilom bitterest enemy, Victorine St. Maur, when there was observable in her "the rich melody of a masculine force and independence running through all the perfect harmonies of most graceful womanhood"; when there were "wild strains and full passionate chords," but "all was music." Yet Ernescliffe contradicts his own supposed chivalrous nature when he temp's Digby Arden into foolish courses to get influence over him. High life figures conspicuously in this novel, and no doubt it will enjoy its vogue at the libraries.

A bright and most entertaining story is *The Nugents of Carriconna*. Mr. Tighe Hopkins has a keen sense of humour, and is fully alive to the presence of that quality in the Hibernian character. He describes his work as being "more or less Irish," but we should say it is distinctly "more." Old Anthony Nugent, the last representative of a long line of owners of Carriconna, comes into a large sum of money left by his brother in Australia, who has disinherited his only daughter. Among the first uses to which Anthony puts his wealth is the purchase of a large telescope, which he fixes high up in a tower on the Carriconna property. Knowing nothing about astronomy, he advertises for an assistant. The person he engages, a pretty young widow named Mrs. Dora Lytton, turns out to be his brother's disinherited daughter. The telescope is the first cause of many amusing episodes, and of one serious one. Nugent's old servant, Maher, declines to look through the instrument. "I'm not for prying after the Saints," he says, "till I'm sent to join them." The first discovery which Nugent makes with the telescope is not of a sidereal but of a strictly terrestrial nature. Far away, in a remote corner of his estate, he detects a number of worthless scamps stealing peat, and he is able to put a surprisingly rapid stop to their depredations. There is an attractive love-story between

Nugent's son Arthur and a thoroughly charming Irish girl, Lady Kitty Chenevix, and a second one between Dora and a Mr. Trenchard, whom Mrs. Lytton rescues from the terrible habit of opium-eating. All the people in this novel are admirably drawn, and the story never flags in interest.

Miss Monro has proved herself to be an excellent and wholesome writer, with no slight gift of observation of character. These qualities are apparent in *Briers*, though we should like to have seen them expended upon worthier objects. The pretended widow, the bewitching Nina Black, is a mere surface beauty with no heart; and Maurice Dale, whom she captivates, is one of those exasperating young men who are always ruffling one's feathers by their folly and inanity. However, we can set against these May Denison and Louis Raymond, who manage to lift the story out of the commonplace. The sketches of village life are very well done, and a certain amount of interest is kept up through the two volumes; but, as a whole, the novel is scarcely equal to previous works by the same hand. There are several peculiarities and lapses; for example, half way through the first volume the pretty widow writes to a person whom she styles *mon ami*, that she is leading a decorous life in a quiet village, where "all the parsons' wives and other old cats in the neighbourhood come to call on me"; but nothing is ever heard of this friend again. Miss Monro is fond of poetical quotations, yet in more than one instance the initials of the authors laid under contribution are inaccurately given.

The central figure of *Danielo Cortis* is evidently a leading Italian statesman, whose portrait has been lovingly and carefully drawn by one who knew him. His career is very interesting; and after many ups and downs, in which affairs of the heart mingle, we last behold him devoting himself to the cause of a rejuvenated Italy with all the warmth and ardour of his Southern constitution. The translation is executed with spirit.

Rita's "shilling shocker," *A Society Scandal*, will, no doubt, have a considerable vogue. A beautiful, aristocratic young lady marries a man more than double her age, and meets her "fate" in an indescribably handsome actor, Gordon Hayes. They go perilously near the verge of wrong, and, of course, a good deal of scandal is created. In the end Hayes is killed in a duel fought with a friend and relative of Lady Moira's. If it were worth while, several questions might be raised as to the folly of more than one character in the sketch, but this is unnecessary with merely ephemeral literature. Why should Rita have permitted such an utterly foolish sneer against Robert Browning's works as the remark that with the exception of "The Ring and the Book," there is "no poetry in any of his compositions, while some are atrocious?" Such judgments only engender contempt for the minds which presume to form them.

The story which gives its title to Messrs. Murray and Herman's volume, *Paul Jones's Alias*, is clever and ingenious, though there is nothing very exalted in two British officers being leagued together in swindling transactions. But the sketch itself is stirring and

vigorous, with not a few very natural touches in it. "Mate in Two Moves" is another smart novelette—a case of diamond cut diamond, in which a pretty adventuress gets all the worst of it. The authors of these stories are excellent collaborators, and we should like to see them give us something fully adequate to their powers, with a little less of the seamy side of nature as the groundwork.

Mr. Edward Bellamy is a writer with a personality of his own, and it is therefore always a pleasure to peruse his work. The mixture of the real and the supernatural in his romance of immortality called *Miss Ludington's Sister* is very deftly accomplished, but as the story is short it would be a pity to expose its plot. The reader must do that for himself, and it there is no question but that he will be thoroughly interested.

G. BARNETT SMITH.

SOME LOCAL HISTORIES.

The History of the Parish of Rochdale. By Henry Fishwick. (Rochdale: Olegg; London: Elliot Stock.) Mr. Fishwick—who has long ago established his reputation as a painstaking genealogist of the County Palatine—here gives us a local history which in scale and in plan is not unworthy of being compared with its models of the last century. The impulse to the work we may believe to have come from the late Canon Raines, for many years vicar of Milnrow, within Rochdale, who bequeathed to the Chetham Library forty-four volumes of MS. notes. But Mr. Fishwick is indebted to him only for the example of research at first hand, never trusting to earlier authorities, but verifying all his facts from the original documents. Apart from his work on other local histories, he had previously prepared the way for the present book by putting into print the early registers of Rochdale, which go back to 1582. And—as might be expected—the most valuable chapters are those which deal in great detail with the old houses and old families of the neighbourhood. For of history in the common sense it must be confessed that Rochdale has little to boast. The very name is that of a tract of country rather than of a town. Situated on the border of the high moorland that separates Lancashire from Yorkshire—our sole complaint against the author is that he gives us no map—Rochdale was little more than a market town until the close of the last century, though its woollen industry is of much older date. Not incorporated until 1836, it is now a county borough. The most interesting fact in its early history is its connexion with the Barons Byron of Rochdale, who remained lords of the manor until the poet sold the last of his disputed rights in 1823. In our days, it is best known as the home of John Bright—whose father settled here in 1802, nine years before the birth of his famous son—and for the great co-operative association called the Rochdale Pioneers. During its brief history as a parliamentary borough, it has had for representatives Richard Cobden and Edward Miall, while Mr. T. B. Potter has sat continuously since 1865. The effect of household suffrage is strikingly shown by the number of votes that put Mr. Potter at the top of the poll in 1865 and again in 1868, being 646 in the former year, compared with 4455 in the latter. But these are not the sort of subjects with which Mr. Fishwick is mainly concerned. His delight is to record the history from contemporary documents of the numerous hamlets into which the extensive parish has

always been divided, to print lists of the population at various early dates, or to trace the genealogy of an old Rochdale family down to the present days. As examples of his method may be taken his treatment of the claim of a late lord of the manor to be sprung from a knight who fought at Agincourt, supported, as the claim was, by fictitious tombstones and spurious heraldry; or his authenticated pedigree of the manufacturing house of Fielden from a Rochdale yeoman of the reign of Elizabeth. The volume is illustrated with some half-dozen plates, and numerous woodcuts, most of which represent the old halls as they appeared not so many years ago; but, alas! it seems that hardly any of them now remain. In fact, we should not be disposed to recommend the neighbourhood of Rochdale to the lover either of architecture or of the picturesque. But as the ancient home of plain, sturdy, middle-class folk, with as long a descent as those whom our author oddly calls "booted" earls, the town has found a worthy record in this handsome quarto.

Cromer, Past and Present. By Walter Rye. (Norwich: Jarrold.) Not quite so stately in form, but yet more handsomely printed and illustrated, is this donation of Mr. Walter Rye to the restoration fund of Cromer Church. Needless to say that he has willingly drawn upon his unrivalled stores of local learning to elucidate the history of the village from which his own ancestors are sprung. The keynote of the work is struck in the preface, where he describes, with the enthusiasm of a native, the appearance that the grand old church would have presented to a visitor three or four hundred years ago. For Cromer, recently but a fishing village and now a fashionable watering place, seems to have been a sea-port of some consequence in early days. The name goes back to the reign of Henry III; but Shipden, its predecessor—which tradition declares to have fallen into the sea—is duly recorded in Domesday. Perhaps the most interesting chapter is that entitled "The Old Traders and Townsmen," in which the author has brought together, from old records, a most unexpected amount of information about the life of the people and the vicissitudes of the place. The history of the church, its architecture and ornaments, its ruin and restoration, are also described with a loving hand. On the occasion of a former restoration in 1767, the Bishop of Norwich granted a faculty to sell four out of five bells, and the lead off the roof, towards paying the expense of repairs. The bells realised £197, and the lead as much as £312. Towards the present restoration £7,546 has already been subscribed. In an appendix Mr. Rye has given every inscription in the churchyard, notes of all the feet of fines relating to Shipden and Cromer, transcripts of all the subsidy rolls and poll-books, and a calendar of all the wills that manifestly relate to the parish in the Norwich register. For the benefit of those visitors to Cromer who are not genealogists, chapters are also added—from specialists—on the ornithology, geology, and botany. The parish registers, however, are passed over, and we could have spared the excursus on Mr. Scott Surtees's theory that Caesar landed in Norfolk. But those who know the extraordinary thoroughness of Mr. Walter Rye's workmanship will the most readily pardon him for introducing a personal element into the results which he so bountifully lays before the public.

History of Basingstoke. By F. J. Baigent and J. E. Millard. (Basingstoke: Jacob; London: Simpkin, Marshall & Co.) The little town of Basingstoke owes this massive volume of nearly 800 pages to the enthusiasm

of its vicar and of one of the most indefatigable antiquaries in Hampshire. In itself, it must be admitted that Basingstoke does not offer many attractions. Known to most merely as a railway junction on a very awkward cross-journey, it has always derived such historical importance as it possesses from its position on the great route to the South-West. This comes out curiously in the churchwardens' accounts, where there are frequent entries of payments in connexion with the passage through the town of the corpse of some great personage on the way to burial. The siege of Basing House in the Civil War is scarcely an incident in the history of the town, from which the House was a few miles distant, and is very lightly touched upon in this volume. Nor has Basingstoke produced many great men. Undoubtedly its most distinguished alumnus was Walter de Merton, who founded here a hospital, which (in some way not explained) seems to have become annexed to his Oxford College. Mention may further be made of two former vicars—Sir George Wheler, the Greek traveller, and Thomas Warton, the father of two sons better known than himself; and also of Sir James Lancaster, the pioneer of English trade in the East Indies. By the way, Sir George bequeathed all his divinity books to the Church Library; and so late as 1723 chains were purchased for them. The library yet exists in a parlour over the south porch, but apparently not the chains. An ancient custom is still observed of the choir singing the "Old Hundredth" from the top of the church tower at midnight on New Year's Eve. Another old custom, which only died out forty years ago, was to ring a bell at 4 a.m. all the year through for labourers to begin their work. In 1715, the hour was altered to 5; but this was found prejudicial to the cloth-workers. These old customs lead us on to speak about what is probably the most valuable part of the present work—the copious extracts made by Mr. Baigent from early records illustrating the social life of the town. About 230 pages are occupied with such extracts, the most interesting of which relate to the Court or View of Frankpledge during the fifteenth and sixteenth centuries. One of the most important duties of this court appears to have been the abatement of nuisances, such as unscoured gutters in the town and foul ditches in the fields. A regular source of revenue seems to have been derived from the fine of a groat upon those free suitors who did not attend. Nor were great men, such as the Marquis of Winchester, exempted from the penalty. The stocks, the pillory, and the tumbrel or cucking-stool are carefully kept in repair, though we find no record of the actual use of this last. One entry of frequent occurrence has puzzled us. "We find a fault among the butchers that they killeth their bulls unbaited." It is not possible that the cause of complaint here is that the inhabitants were deprived of the pleasure of seeing a bull-bait. We would rather suppose that the flesh of an unbaited bull was not considered wholesome. It is notorious that the flesh of a hunted or coursed hare is more tender than that of one shot. Finally, though many other curious matters call for comment, we must be content with expressing our high opinion of the manner in which a book not very easy to produce has been issued by the local printer. We trust that encouragement may be given to the authors to publish a further instalment of local documents.

The History of Wellington. By Arthur L. Humphreys. (Henry Gray.) Wellington, in Somerset, has been equally fortunate with Basingstoke in preserving its position on the main route to the west now that railways have superseded coaches. Hence, probably, it is that its population has increased during the present

century from 4033 to 6360, and that it has been able to maintain its old manufacture of serges as well as a thriving pottery. Even though travellers by rail may see the tall monument erected in 1817, we doubt whether many people know that it was from this little place, and not from the larger town of the same name in Salop, that the Great Duke took his title. What his motive was remains, so far as we know, undisclosed; but the fact is certain. The manor of Wellington was purchased for him out of moneys provided by Parliament in 1813; and in the following year he visited the town. Concerning this subject, the following letter, dated February 1, 1816, is here printed for the first time:

"I have received Mr. Kinglake's report. I have so little knowledge of my own affairs, and possessing no former report to which I can refer, I can form no opinion of it. My opinion has long been that I have either too much or too little property in the neighbourhood, and I will readily as depends on me follow your advice in increasing it either by way of enclosure," &c.

According to the "Modern Domesday Book" (Bateman, fourth edition, 1883), the late Duke of Wellington then held 529 acres in Somerset, valued at £817 a year. The only other historical name associated with Wellington is that of Sir John Popham, the chief justice of Elizabeth and James I., who built a great house here, and lies buried in the church, though popular tradition has connected him more closely with Littlecote, in Wilts. We should not forget to mention also that the late Thomas Spencer Baynes, editor of the *Encyclopaedia Britannica*, was born at Wellington, being the son of the Baptist minister there. Of these, as well as of many other local worthies, our author gives some account, together with an exceptionally full bibliography. He also tells us the little that can be ascertained about the part taken by Wellington in the Civil War and in the Monmouth Rebellion. The prevalent feeling was Puritan, as in the neighbouring towns of Taunton and Bridgwater; and to the present day the spot is pointed out where Jeffreys set up his gallows. Mr. Humphreys also gives extracts from the parish registers and the churchwardens' accounts, which do not contain much that is exceptional. Payments to wandering sailors are, of course, common; but "seaboy" is good, and so is the spelling "chanselar." Why should rewards have been paid for the extermination of hedgehogs? Could it have been to protect the dairy cows? A novel, but by no means unwelcome, feature is the chapter on folklore. The festival of Bishop Blaize, as the patron saint of wool-combers, was celebrated as late as forty years ago; but Guy Fawkes Day is a very modern revival. Needless to say that the belief in witchcraft and similar superstitions has not yet died out, at least among the country folk. The ceremony of wassailing the apple orchard on Twelfth Night is said to be obsolete. Altogether, Mr. Humphreys may be congratulated on having produced a very painstaking and, at the same time, readable volume.

The Annals of the Parish of Swainswick. By R. E. M. Peach. (Sampson Low.) Swainswick—pronounced Swanswick—is a village near Bath, and has thus been fortunate enough to attract the notice of the historian of that city, Mr. Peach. The larger part, however, of the present book consists of a transcript of the parochial documents, made several years ago by an old resident, the late Mrs. Henley Jervis. Of these, the most novel are the poor rate book accounts, from 1661 downwards, which reveal interesting details about village life in former times. It might be possible to follow the story of some of the "base" children here recorded from the cradle to the grave. The churchwardens' accounts, though particularly full, do

not contain much that might not be paralleled elsewhere. Payment for foxes, "grays" (i.e. badgers), and ravens is common; and the parish also had its own sparrow-catcher. In 1647, the church library contained three Books of Martyrs, one Great Bible, Bishop Jewell's Works, and Erasmus's Paraphrase; but we do not hear of these books again. Mr. Peach's chief care has been to trace the descent of the manor, principally from the muniments at Oriel College; and in particular to record faithfully all the details that can be ascertained about the one great man whom Swainswick has produced, William Prynne. The pedigrees are also given of several other local families, such as the Hyde-Clarks and the Gunnings.

Records of Yarlington: being the History of a Country Village. By T. E. Rogers. (Elliot Stock.) The sub-title of this book is misleading, for the author has altogether omitted to tell us anything about the life of the villagers, though, surely, he must possess some materials in the parish register, the churchwardens' accounts, and the court rolls. But for what he has done he deserves our best thanks. His title-deeds, apparently, go back to the middle of the sixteenth century, when the manor of Yarlington was forfeited to the crown on the attainder of Margaret, Countess of Salisbury, the last of the Montagues. It was then granted by the king as part of the dower of Katharine Parr; and the reversion was purchased by Sir Thomas Smith, of whom the author oddly writes: "Wood says he was Provost of Eton," as if there were not abundant evidence for the fact. After some ten years, Sir Thomas sold, at a greatly advanced price, to one of the old Somerset family of Rosewell. The next owner, at a price again doubled, was Sir Maurice Berkeley, of Bruton (1592), from whom the property descended through the Godolphins to that Marquis of Carmarthen who figures prominently in memoirs of the second half of the last century. From him the ancestor of the present owner bought in 1782. The most interesting part of the book is the chapter dealing with the disputed succession of Jael Berkeley—a name and character which we commend to the notice of Mr. Baring-Gould. There is also mention of a curious right annexed to the park called "the deer's leap," according to which the Montacute lords claimed all timber growing within six feet from the sheer of the outside ditch.

The Parish Church of St. Mary, Whaplode. By W. E. Foster. (Elliot Stock.) As with the well-known watering-place of Cromer, so with this remote fen-village, the old church is the occasion of this historical work. There is, indeed, very little to be told about Whaplode except in connexion with its church, the earliest portions of which were built by the monks of Croyland early in the twelfth century. Whatever is to be gleaned from the Croyland MSS. and from local documents is here carefully recorded by Mr. Foster, with architectural woodcuts. The church was restored between 1843 and 1846; and, apparently, the roof is again in need of repair. Some of the stories told about the wild character of the parishioners in former days remind one of Mary Lamb's paper entitled "First Going to Church"; and one would like to know more of the relations between the mother parish and the hamlet of Whaplode Drove, some seven miles distant.

Memories of Hurstwood, Burnley, Lancashire. By Tattersall Wilkinson and J. F. Tattersall. (Burnley: J. & A. Lupton.) This little Lancashire village has some interesting traditional associations, and to these the authors yield a more unquestioning faith than will be accorded by all their readers. The local site of the battle of Brunanburh, the residence of

Spenser the poet at Hurstwood, and the going forth from this quiet corner of the founder of "Tattersalls," are not all equally well authenticated. But the authors have added to this historical element a considerable amount of folklore and popular mythology. The history of the Tattersalls should have some attraction for sporting men as well as genealogists. The book, if not of first-rate importance, is a satisfactory performance, and is very handsomely printed and illustrated.

The History of Kennington. By H. H. Montgomery. (Hamilton Adams & Co.) When compared with the volumes noticed above, this is a very modest production; for it consists of articles printed from a parish magazine, without any attempt at orderly narrative. The writer—a former vicar, and at one time in the Cambridge eleven—is now Bishop of Tasmania; and, though he puts his surname on the title-page, some of the notes are initialled T. Mainly from antiquarian books, but partly also from conversation with old inhabitants, he has here brought together a quantity of miscellaneous information about Kennington. The site of an old royal palace, and still a manor belonging to the Duchy of Cornwall, Kennington has not a few points of contact with the English court. Its common, now sadly diminished, was once the scene of execution for Surrey criminals, and in the present century became historical as the meeting-place of the Chartists. Its area included Vauxhall, and also the Surrey-gardens of our own childhood; while the laying-out of the Oval as a cricket-field in 1844 has given the author an excuse to record some cricket-gossip that has no connexion with Kennington. But, though the book is badly put together, and contains several inconsistencies and repetitions, we can well believe that it will be valued as a memorial of the interest which Dr. Montgomery took in everything associated with his parish.

History of the Parish of St. Peter Permuntersgate, Norwich. By the Rev. W. Hudson. (Norwich: Goose.) Like the preceding, this little book also appeared originally in a parish magazine. But there all resemblance ends; for the author is one of the most painstaking antiquaries in a city and a county prolific of such, and the unrivalled series of records in the possession of the Norwich corporation has enabled him to give most minute details of what he modestly calls "a walk round the district six hundred years ago." Prefixed is a clear sketch-map; and in an appendix we have two of the original deeds, with their contractions expanded, and translation—an excellent lesson for beginners. We may add that the strange title of the parish is derived from the "gate" or "street" of the "parmenters," who are variously interpreted as being "tailors" or "skinners"; and that the name of St. Vedast's—an extinct parish formerly included within its boundaries—is still preserved in St. Faith's-lane, as also in Foster-lane in the city of London.

We have also to acknowledge a new edition of Mr. S. G. Jarman's painstaking *History of Bridgewater* (Elliot Stock), which was reviewed in the ACADEMY of October 12, 1889.

NOTES AND NEWS.

We learn that Messrs. Bell have in the press a new play by Michael Field, to be entitled *The Tragic Mary*—a phrase adopted from Mr. Pater's Essay on Rossetti. The play treats of the fortunes of Mary Stuart from Rizzio's death to the field of Carberry Hill. Her character is shaped between the extremes of crime and innocence; she is Helen rather than Clytemnestra. A design for the cover of the volume has been made by Mr. Selwyn Image.

MR. H. RIDER HAGGARD is seeing through the press an "essay in verse," entitled *Life and its Author*, which was written some years ago by his mother, Mrs. Haggard of Bradenham, who died last December. The volume will contain a memoir and a portrait, and will be published by Messrs. Longmans.

MESSRS. MACMILLAN will publish immediately a volume of *Durham Sermons*, by the late Bishop Lightfoot.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. have in the press a volume of *Lectures on the History of the Reformation*, by the late Canon Aubrey Moore, and also a second series of essays as a companion volume to his well-known *Science and the Faith*.

MR. WILLIAM HEINEMANN will publish shortly, under the title of *The Genesis of the United States*, a narrative of the movement in England, 1605-1616, which resulted in the plantation of North America by Englishmen, compiled by Mr. Alexander Brown, member of the Virginia Historical Society. The story is set forth in a series of historical manuscripts, together with a re-issue of rare contemporary tracts, accompanied by bibliographical memoranda, notes, plans, portraits, and a comprehensive biographical index. Of 365 documents used, 294 are now for the first time published. These have been drawn from a variety of sources, both public and private, and include letters from Philip III. of Spain, Zuniga, Newport, Salisbury, Raleigh, Captain John Smith, Velasco, Digby, Gondomar, Molino, &c.; and also passages from the records of the Grocers, Mercers, Merchant Taylors, Fishmongers, and other Companies concerned in the colonising movement.

THE Authors' Co-operative Publishing Company will issue in May, in a limited edition, the Hon. Roden Noel's *Livingstone in Africa*, with an introductory poem on Stanley, illustrated by Mr. Hume Nisbet.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. are about to publish a memoir of Thomas Davis, the Irish nationalist poet, by his early friend, Sir Charles Gavan Duffy. Thomas Davis was the most distinguished of a notable group of writers, who nearly fifty years ago inspired the mind of Young Ireland with loftier and more specific political aims. This memoir will, we hear, be rich in the political and literary correspondence of the period.

THE same publishers will shortly issue a new book by Mark Rutherford, author of "The Revolt in Tanner's-lane." It will consist of a couple of stories and some other papers.

MR. DAVID NUTT will publish in the course of the spring:—*The Women of Turkey and their Folklore: Reminiscences of Eight Years' Travel and Sojourn in the Ottoman Empire, Asiatic and European*, by Lucy M. J. Garnett, with an Introduction on the Ethnography of Turkey, by Mr. J. S. Stuart-Glennie (in two volumes); *Views and Reviews: Essays in Appreciation—Literature*, by Mr. W. E. Henley (a few copies will be printed on Japanese paper); a second instalment of Dr. Sommer's edition of the *Morte Darthur*, comprising bibliographical introduction, list of various readings, notes on Malory's language, index *raisonné* of personages, glossary, &c.; *The Origins of Civilisation*, by Mr. J. S. Stuart-Glennie; *An Attic Vocabulary*, by E. Dawes, &c. In the "Tudor Library," *More's Life of Pius* and the Elizabethan version of *Daphnis and Chloe* will be issued immediately. The reprint of Painter's *Palace of Pleasure* and Mr. Jacobs's edition of Howell's Letters are fast approaching completion, and may be looked for in the summer.

A SECOND edition, for private circulation only, has been issued of the Rev. W. H. Milman's useful *Order of the Classification of Zion College, London*.

WHAT with newspaper syndicates and the ordinary forms of book publication, the English novelist has a far-reaching public. *The Bondman* is shortly to appear in the series of English books published by Baron Tauchnitz. A German translation is also in progress; and Messrs. Petherick have just issued their colonial edition, with a memoir of the author by Mr. R. Lee Campbell. Besides these, and the three editions published by Mr. Heinemann, there have been as many editions published in America, the authorised one by Messrs. Lovell & Co. We suppose that the novel of a popular author syndicated by Messrs. Tillotson might easily cover twenty-five newspapers at home, in Australia, Canada, and India. These forms of publication taken altogether must represent an enormous reading public for a successful story.

At the Easter Vestry just held at Chiswick, on the motion of Dr. Gordon Hogg, the surveyor was instructed to prepare plans and estimate for a fireproof strong-room, to contain the various documents belonging to the parish. The Chiswick records are numerous, and the churchwardens' accounts go back to 1620.

At the next meeting of the Browning Society, to be held at University College, Gower-street, on April 25, a paper will be read by Dr. E. Berdoe on "The Pope and Caponsacchi" ("Ring and the Book"). Prof. H. Johnson will take the chair.

The Browning Society has bought for its members two hundred copies of the large paper edition of Mr. William Sharp's *Life of Browning*. They will go out with the next issue of the Society's Papers, and will be accompanied by a leaf of corrections and notes by Dr. Furnivall.

ON Wednesday next, April 23, Messrs. Sotheby will begin the sale—which will last altogether for eight days—of what is described as a portion of the library of Mr. Thomas Gaisford, of Offington, Worthing. As befits a member of the Roxburghe Club and the Philobiblon Society, this very interesting collection consists almost entirely of such rarities as enthusiasts most affect, bound in the choicest style. Perhaps its most characteristic feature is the large number of French and Spanish romances, Italian rappresentazioni, and English song-books. But no department of curious literature is unrepresented. Of English books there are not only the four folios of Shakspeare, but also several of the rarest quartos; a fine series of the illustrated works of Blake; and—among moderns—first editions of Burns, Coleridge, Shelley, Byron, Keats, Leigh Hunt, Tennyson, Browning, Coventry, Patmore, Matthew Arnold, and Swinburne. We may also mention *Poliphili Hypnerotomachia* (Venice, 1499); the *Chronicon Nurembergense* (Nuremberg, 1493); early Dantes, Boccaccios, and Ariostos; the first edition of Lucretius with a date (Verona, 1486); and the Rheims New Testament. There are, besides, a large number of those books (old and new) which owe their rarity to artificial reasons.

THE eleventh part of the new critical edition of the Massoretic Hebrew text of the Old Testament, edited by Baer & Delitzsch, has just appeared. It contains the Book of Jeremiah, and has a special interest to all friends and admirers of the late Prof. Delitzsch from the fact that the preface (written by him) is dated "versus finem Januarii." A touching description is given of the circumstances of the writer's last illness.

THE FORTHCOMING MAGAZINES.

A NEW series of *East and West* will be started with the May number, to be published henceforth by Mr. William Heinemann. The magazine will be considerably enlarged, and the price raised to one shilling. Mr. W. E. Norris begins a serial novel, and contributions from other well-known writers are promised.

THE *Figaro Illustré* will henceforth be published monthly, taking the place, on a less magnificent scale, of *Les Lettres et les Arts*. Besides numerous illustrations in black and white, each part will have six coloured plates and a piece of music. The English publishers are Messrs. Bousso, Valadon & Co., of the Goupil Gallery.

THE May number of the *National Review* will contain a poem by Mr. Alfred Austin, entitled "On Returning to England."

A FIRST instalment of the Rhind Lectures on "The Ethnology of Early Scotland," delivered at Edinburgh last winter by Prof. Rhys, will appear in the forthcoming number of the *Scottish Review*, which will also contain an important article on "Coptic Church Music," by Archpriest Hatherly.

THE May number of the *Antiquary* will contain the first part of Mrs. Baldwin Obilde's account of the rebuilding of the manor house of Kyril Park, near Tenbury, in the reign of Elizabeth, taken from the original MSS.; the beginning of an elaborate supplement to Haines' *Manual of Monumental Brasses*, by Mr. Edleston; an account of the singular monolith at the Ladies' Glen on the Malvern Hills, by the late Mr. H. H. Lines; "Of a Fool and his Folly there is no End," a paper on Court Fools, by the Hon. H. Dillon; a review of discoveries at Rome during 1889, by the Rev. J. Hirst; and an illustrated continuation of the conference on that vexed question of ecclesiologists, "Low Side Windows."

GEORGE WASHINGTON is the subject of three papers in the *Century*, treating specially of the portraits of him and other personal relics. An engraving of the portrait by James Wright will form the frontispiece. Another article is devoted to Marie Bashkirtseff, which will be illustrated with a portrait and with reproductions of some of her pictures.

Scribner's for May will have an article on Millet and the Barbizon school, by Mr. T. H. Bartlett; and a contemporary account of the coronation of the first Napoleon, by an American visitor to Paris in 1804.

THE May number of the *United Service Magazine* will contain a poem by Mr. A. O. Swinburne, and an article on "The Easter Manœuvres" by a well-known military critic.

"JOHN STRANGE WINTER" (Mrs. Arthur Stannard) is the subject of an article, illustrated by a portrait, by Mr. Frederick Dolman, in the forthcoming number of the *Woman's World*.

THE first instalment of a new serial story by L. T. Meade, entitled "In the Second Place," will appear in the May number of the *Quiver*, in which the Revs. W. M. Statham, J. P. Gladstone, W. M. Johnston, Prebendary Gordon Calthrop, and Dr. J. B. Macduff contribute papers particularly adapted for Sunday reading. This part also contains the commencement of a new story by the Rev. B. P. Power, entitled "The Dreams of Dr. Fayding."

ORIGINAL VERSE.

MAID APRIL.

(AFTER a term of gloriously fine clear weather, Good Friday dawned in a lovely robe of haze, which hung over Derwentwater and the surrounding hills throughout the whole day, lending illusory magic of the most perfect kind to the magnificent scenery.)

WHERE is she whom we fain would praise
Through moonlit eves in woodland ways,
Through lyric morns on rimy hills,
Through noons among the daffodils?

You see, enwoven of the dew,
A gauzy curtain, dimly blue,
Hung round and round the sleepy vales.
Well, if you could that curtain raise,
You might have sight of her these days,
When glad auroral sunshine pales
The western hills, and thrushes sing
The ever welcome psalm of spring,
(Which mortals cannot, dare not speak)
And echoes answer from each peak.

Ah, yes! shy April, she is there,
Of all the blossom months most fair;
And she is busy with the bud
And curling frond; and, if she would
Draw back the tender veil of haze,
We might upon her magic gaze.

But, no! she works unseen, alone;
She writes God's lessons on a stone,
And teaches all the waking trees
To murmur of His mysteries:
Thus silently, behind the mist,
She kisses those she always kissed.

JOHN WALKER.

OBITUARY.

WILLIAM MASKELL.

MR. WILLIAM MASKELL, a writer equally well known for his controversial zeal, his erudition in ancient English liturgies, and his knowledge on all artistic subjects, died at Penzance on April 12, aged 76.

His father was a solicitor at Shepton Mallet, Somerset, and he himself was born in that county. He graduated at University College, Oxford, and was beneficed at first in the diocese of Salisbury; but his most important charge was the vicarage of St. Marychurch, near Torquay, where he speedily made the acquaintance of and was admitted to the inner circle surrounding Bishop Phillpotts. It fell to his lot, as chaplain to the bishop, to examine Mr. Gorham, who had then quitted the benefice of St. Just in Penwith for that of Brampford Speke, near Exeter; and he then pronounced him unsound in his views on baptismal regeneration, whereupon the bishop refused to institute him in his new living. The trials which followed had the double effect of securing Gorham in his benefice and of causing Maskell, in company with many other learned clergymen of the Church of England, to leave its communion for that of the Church of Rome. His domestic circumstances forbade his assuming any clerical charge in that body, and for many years he resided mostly at Bude, where he had a few years before acquired some property. Latterly he lived at Penzance, and there he died.

Mr. Maskell published a number of sermons, pamphlets, and reviews. In the height of the Gorham controversy he intervened with two letters on "The Present Position of the High Church Party in the Church of England," each of which reached a second edition in 1850, and with a reprint of the correspondence on the subject which he had carried on with Bishop Phillpotts and Archbishop Sumner. Twenty years later he found himself ill at ease in his new creed. When the question of papal infallibility was on the point of being exalted

into a dogma of the Church, he published "A Letter to the Editor of the *Dublin Review* upon the Temporal Power of the Pope and his Personal Infallibility" (1869), and followed it up with a "Copy of Correspondence with Archbishop Manning on the Obligations of the Definition of the Vatican Council" (1870), and with "What is the Meaning of the Late Definition of the Infallibility of the Pope?" In liturgies and science books he was well read. He published in turn *Selected Centuries of Books from his Library* (1843), *Catalogue of Books used in or relating to Public Services of the Church of England in the 16th and 17th Centuries* (1845), *Ancient Liturgy of the Church of England according to the Various Uses* (2nd ed., 1846, 3rd ed., 1882), and *Monumenta Ritualia Ecclesiae Anglicanae*; or, Occasional Offices of the Church of England according to Sarum Uses (1846-47, 3 vols., and 2nd ed., 1882). His volume on the *History of the Martin Marprelate Controversy* (1845) should still be read in conjunction with Prof. Arber's work dealing with the same subject from a different point of view.

At Bude Mr. Maskell dwelt near and became very friendly with that eccentric genius, R. S. Hawker. They were both of them learned in ancient theology, both of them enthusiastic in praise of the scenery and history of that part of North-east Cornwall, and both helped by every means in their power the mariners wrecked on its fretted coast. Maskell issued in 1863 an extremely rare pen-and-ink sketch of "Bude Haven," which was afterwards included in his little volume of *Odds and Ends* (1872). When his friend died, and two adventurous scribes, on the strength of a slight acquaintance with the life and character of the parson of Morwenstowe, rushed into print with memoirs of the dead poet, Mr. Maskell tore to pieces the two editions of the more pretentious volume of the two in a series of articles in the columns of the *Athenaeum*, which were afterwards reprinted for private circulation.

During his visits to London, Mr. Maskell composed *A Description of the Ivories at the South Kensington Museum* (1872), a subject on which he was one of our chief authorities; and he also found time to edit a series of South Kensington art handbooks. Until a year or two ago his fine figure was constantly seen in the libraries and clubs of London.

JOHN R. WISE.

WE regret also to record the death of Mr. John R. Wise, the historian of the New Forest, on April 2, in the sixtieth year of his age. Though not a resident, he died at Lyndhurst; and there, at his own wish, he lies buried amid the scenery that he knew and loved and described so well.

His first book, we believe, was *Shakespeare: his Birthplace and its Neighbourhood* (1861). This was soon followed by the work to which he devoted many years of his life, and which will long keep his memory sweet—*The New Forest: its History and its Scenery*, which possesses an additional interest as having been illustrated by Mr. Walter Crane, in a style very different to that adopted by this artist in his later years. The first edition appeared in 1863, and a second in 1879. But that most sought after by collectors is the "artist's edition" of 1883, to which Mr. Heywood Sumner added twelve etchings, and which has Mr. W. J. Linton's woodcuts mounted on India paper. Another book in which Mr. Wise and Mr. Walter Crane collaborated was *The First of May* (1881), a portfolio of fifty-two plates, designed by Mr. Walter Crane in his most decorative style to illustrate a fairy masque which, though no name is given on the title-page, we have always understood to be written by Mr. Wise.

MAGAZINES AND REVIEWS.

The contents of the current number of *Mind* are of more than usual interest. Dr. Maudsley leads off with an article on "The Cerebral Cortex and its Work." Much of this is not new, and the reader might well have been spared another reference, albeit only in a footnote, to the religious hallucinations of Swedenborg. At the same time, the article is on the whole eminently readable and suggestive. Of special value is the carrying forward of the idea that all nervous action is reflex, so as to regard thoughts themselves as at bottom cortical reflexes. The essayist cannot, of course, abstain from the customary sneer at "pure psychology." He seems to think we might study psycho-physical processes without making any use of common psychological language. But nature cannot so easily be pitchforked out of the scene. While the writer refuses to accept the results of properly psychological analysis, and to adjust physiological facts to these, we find him compelled to endow a physical process itself with the highest attributes of mind. And so we have him talking about "general or abstract movements." The pure psychologist owes Dr. Maudsley much. The second article of the number is a sympathetic yet discriminating examination of "Lotze's Moral Idealism," by Mr. G. Santayana. The article is a skilful bit of critical exposition, and is written in a style worthy of its subject. The essayist evidently leans strongly to Lotze's idea of reconciling science and the demands of feeling. Yet he sees clearly enough, what Lotze did not see, that this reconciliation is complicated by the fact that feeling or moral and aesthetic instinct is a highly variable phenomenon, and changes as certainly as, even if more slowly than, the intellectual view of things itself. The remaining article, by Dr. James Ward, on "The Progress of Philosophy," is a spirited and timely protest against the common notion that, while science is ever moving forward, philosophy is performing a sort of boomerang movement, returning to the point from which it set out. Allowing for differences of subject-matter, the writer thinks that philosophy has advanced "about as much" as science. Much that is adduced in support of this contention is forcible and just. As Dr. Ward reminds us, science has been emancipated not by the savant, but by the philosopher himself. This, however, is far from being decisive. A mother-country may voluntarily cede independence to its colonies with the result of rendering their progress more strikingly opposed to its own comparative stationariness. Again, it is no doubt to the point to say that one of the old sages of Miletus, or even Descartes, if restored to life now, would find himself more at home with the highest generalisations of modern physics than with our modern philosophy. At the same time, the reflective reader cannot help asking whether the Ionian or, for that matter, Descartes, would so readily grasp any modern scientific truth as we have learnt to grasp it, viz., as a result of what we now understand as a rigorously scientific investigation. Can we conceive of Aristotle himself readily apprehending the doctrine of natural selection as Darwin, and every trained biologist since Darwin, apprehends it? There is a good deal to be said for the Oxford contention that a nineteenth-century student of philosophy is best initiated in the arcana of his craft by a study of Plato and Aristotle. But who would contend that a student of physical science should begin, we do not say with Aristotle, but, say, with Descartes, or even some later authority? Dr. Ward, ingenious as he undoubtedly is, hardly succeeds in showing that modern philosophic research is as alien to ancient as modern scientific research is to what in ancient times usurped its place. And one can-

not well see why anybody should be concerned to establish so difficult a position. Even if the fundamental problems of philosophy—such as "What is knowledge, and by what criterion can we judge of its certainty? Is knowledge of the particular or of the general?" and the like—remain the same in substance, only undergoing certain changes in form, this fact may after all make for the true and distinctive glory of philosophy.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BENNEWITZ, A. Congreve u. Molière. Leipzig: Haessel. 3 M.
 BERTRAND, Joseph. Eloges académiques. Paris: Hachette. 3 fr. 50 c.
 BLOCK, M. Les progrès de la science économique depuis Adam Smith. Paris: Guillaumin. 16 fr.
 BRUNETIERE, F. Nouvelles questions de critique. Paris: Calmann Lévy. 2 fr. 50 c.
 CARRIERS d'un rhétoricien de 1815. Paris: Hachette. 7 fr. 50 c.
 CORVIN, P. de. Le théâtre en Russie, depuis son origine jusqu'à nos jours. Paris: Savine. 3 fr. 50 c.
 DETAILLE, E., et Jules RICHARD. L'armée française. Paris: Bousso. 150 fr.
 DUCHATEL, P. Nouveau traité d'économie politique et monétaire. Paris: Guillaumin. 15 fr.
 FEUILLET, Oct. Honneur d'artiste. Paris: Calmann Lévy. 3 fr. 50 c.
 HANDELSBÜCHER alterer Meister aus der Sammlung E. Hübner zu Basel. Hrg. v. O. Eisenmann 1. Lfg. Lübeck: Röhring. 30 M.
 HERVIEU, P. Flirt. Illustré par Mme. M. Lemaire. Paris: Bousso. 80 fr.
 LONGUS: Daphnis et Chloé. Compositions de Raphaël Collin; Préface de Jules Claretie. Paris: Launette. 10 fr.
 MAUGNY, Comte A. de. Souvenirs du Second Empire: la fin d'une société. Paris: Kolb. 3 fr. 50 c.
 PONTEVES DE SARRAN, J. de. Notes de voyage d'un buccard: un raid en Asie. Paris: Calmann Lévy. 3 fr. 50 c.
 REWAX, E. L'avenir de la science. Paris: Calmann Lévy. 7 fr. 50 c.
 TESSANDIER, G. Histoire des Ballons. Paris: Launette. 100 fr.
 VAQUERIE, Aug. Futura. Paris: Calmann Lévy. 1 fr. 50 c.
 WERNICK, K. Die griechischen Vasen m. Lieblingsnamen. Berlin: Reimer. 4 M.
 WOLFRAM, G. Die Reiterstatuette Karls d. Grossen aus der Kathedrale zu Metz. Strassburg: Trübner. 2 M.

THEOLOGY, ETC.

- FISCHER, E. Ueb. die Selbstverleugnung bei den Hauptvertretern der deutschen Mystik d. Mittelalters. Leipzig: Fock. 1 M. 50 Pf.
 GEDENWALD, M. Ueb. den Einfluss der Psalmen auf die Entstehung der katholischen Liturgie m. steter Rücksichtnahme auf die talmudisch-midraschische Literatur. 1. Hft. Frankfurt-a.-M.: Kaufmann. 1 M.
 LAGARDE, P. de. Ueb. einige Berliner Theologen u. was v. ihnen zu lernen ist. Göttingen: Dieterich. 1 M. 50 Pf.
 PAREJO, E. De Nonnani's in IV. orationes Gregorii Narsensii commentarii. Leipzig: Hinrichs. 1 M. 50 Pf.

HISTORY, ETC.

- AMBERT, Général. Histoire de la guerre 1870-1871. Paris: Plon. 10 fr.
 BÄHRFELD, E. Der Münster v. Ascherleben. Ein Beitrag zur Denkmäler d. 13. u. 14. Jahrh. Berlin: Weyl. 3 M.
 IRNE, W. Römische Geschichte. 8. Bd. Das Triumphat bis zum Kaiserthum. Leipzig: Engelmann. 5 M.
 MARIN, P. Jeanne Darc tacticien et stratège. T. 2. Paris: Baudouin. 3 fr. 50 c.
 ROSENTHAL, M. Quamnam curam Athenienses post expeditionem iliam a. 415 in Siciliam factam rerum Siciliensium habuerint, quaeritur. Gross-Strehlitz: Wilpert. 1 M.
 SPIONALEGO vaticano di documenti inediti e rari estratti dagli Archivi e dalla Biblioteca della Sede apostolica. Vol. I. Fasc. 1. Rome: Loescher. 18 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERLESE, A. N. Icones fungorum ad usum Sylloges Saccharinae adcommodatae. Pars I. Milan: Hoepli. 30 fr.
 BREITENMAYER, M. Hymenomyces aus Südbayern. 6 Tl. Berlin: Friedländer. 80 M.
 GOLLEZ, H., u. M. LUGNON. Note sur quelques Océloniens nouveaux de la molasse Langhienne de Lausanne. Berlin: Friedländer. 13 M.
 HARRBLAND, G. Das Reileitende Gewebesystem der Sinnpflanze. Leipzig: Engelmann. 4 M.
 KAHN, P. Die fossilen Laubbäume. I. Leipzig: Fock. 1 M. 50 Pf.
 KÖR, F. Monographie des polypters jurassiques de la Suisse. Berlin: Friedländer. 72 M.
 LASSWITZ, K. Geschichte der Atomistik vom Mittelalter bis Newton. 2. Bd. Höhepunkt u. Verfall der Korpuskulartheorie d. 17. Jahrh. Hamburg: Voss. 30 M.

- NAUMANN, E., u. M. NEUMAYER. Zur Geologie u. Paläontologie v. Japan. Leipzig: Freytag. 7 M.
 RICHES, P. Description des formes extérieures du corps humain au repos et dans les principaux mouvements. Paris: Plon. 50 fr.
 SEMPER, O. Reisen im Archipel der Philippinen. 1. Thl. 9. Bd. 17. Hft. Die Nudibranchien d. Sunda-Meer. Wiesbaden: Kreidel. 28 M.
 SPIEGELER, J. S. Geschichte der Philosophie d. Judenthums. Nach den neuesten Forschgn. dargestellt. Leipzig: Friedrich. 8 M.

PHILOLOGY, ETC.

- BINLER, J. Ueb. die Echtheit d. Lucianischen Dialogs de Parasito. Leipzig: Fock. 1 M.
 DANDIN'S Poetik (Kavjadarja), Sanskrit u. deutsch, hrg. v. O. Böhtlingk. Leipzig: Haessel. 10 M.
 DELITZSCH, F. Assyrisches Wörterbuch zur gesamten bisher veröffentlichten Keilschriftliteratur. 3. Lfg. Leipzig: Hinrichs. 30 M.
 EHNI, J. Der vedische Mythos d. Yama, verglichen m. den analogen Typen der pers., griech. u. german. Mythologie. Strassburg: Trübner. 5 M.
 KREBS, F. Zur Rection der Casus in der späteren historischen Gräcität. 3. Hft. München: Lindauer. 1 M. 30 Pf.
 MAROLD, K. Stichometrie u. Leseechnitte in den antiken Epistelen. Leipzig: Fock. 1 M.
 NATHAN filius Jehielis. Aruch completum. Ed. A. Kohut. Tom. VI. Leipzig: Brookhaus. 30 M.
 OTTMANN, R. E. Die reduplicierten Präterita in den germanischen Sprachen. Leipzig: Fock. 1 M.
 ROOKINGER, L. Riter v. Berichte ab. die Untersuchung v. Handschriften d. sogenannten Schwabenspiegels. XII. Leipzig: Freytag. 1 M. 40 Pf.

CORRESPONDENCE.

ROBERT BROWNING'S ANCESTORS.

3, St. George's Square, N.W.: April 15, 1890.

As Mr. Gray's reference to my pamphlet in his review of Mr. Sharp's *Life of Browning* (ACADEMY, April 12, p. 245, col. 1) may lead your readers to suppose that I am partly responsible for the myth that the poet was connected with Micaiah Browning, 1689, and with the captain who commanded Henry V.'s ship, I ask leave to state that these men and the poet were only namesakes, and that Micaiah and the captain have been annexed simply to cover the humble origin of the poet.

His first forefather that we know of, Robert I., was head butler, doubtless after being footboy and footman, to Sir J. Bankes, of Corfe Castle, Dorsetshire. Robert's brother Thomas was tenant of an inn—Woodvates Inn—in a very small hamlet of Dorsetshire, under Lord Shaftesbury, in whose family he may well have been a servant. At any rate, Robert I.'s son, Thomas II., succeeded Thomas I. in the tenancy of Woodvates Inn, and was the great grandfather of the poet. Robert I.'s wife, Elizabeth, could not sign her name to her will; and her grandson, Robert II.'s son, was apprenticed to a stonemason at Wimborne. Lord Shaftesbury, as the landlord of Thomas II., got his son, Robert III., the poet's grandfather, into the Bank of England. There the poet's father, Robert IV. (a half creole*), was a clerk also, and was a versatile, clever fellow. The rise of the family is a creditable one from the ranks; and it is a pity to try and tack it on to noteworthy namesakes who have nothing to do with it.

The Browning Society lets its members buy odd numbers of its papers at 3d. each; and if any of your readers want a copy of my paper on Browning's ancestors—with wills, extracts from registers, &c.—they can get it by sending 3d. and an addressed stamped wrapper to Clay and Sons, Bread-street-hill, London, E.C., and saying that they write in consequence of this letter.

F. J. FURNIVALL.

* The word "creole" is ambiguous. Its strict use, in both French and Spanish, is "a person of pure European blood born in the West Indies." In English there appears to be a secondary meaning—a person of whatever descent born in the West Indies. But in the present case we understand the word to be applied in a third (and unauthorised) sense, to express a mixed negro parentage.—ED. ACADEMY.

THE HARLEIAN MS., 7334 (CHAUCER).

Cambridge: April 14, 1890.

The considerable value of this MS. of the Canterbury Tales has been generally admitted; in fact, it forms the basis of the editions by Wright, Jephson (Bell), and Morris.

I wish to point out the very great service which Dr. Furnivall has rendered to all Chaucer scholars by his accurate and valuable reprint of it for the Chaucer Society. I do not think he is fully aware of the boon he has thus conferred upon some of us. In fact, his apology for undertaking it becomes quite unnecessary when the facts of the case dawn upon us. It could hardly have been guessed that we knew previously so very little about it.

To begin with. It so happens that the MS. has lost eight leaves. The only hint of this in Morris's edition is conveyed by the printing of two inconspicuous stars, one at the beginning of the last line on p. 373 of volume II, and one at the end of the last line but one on p. 16 of volume III. There is no explanation of the meaning of these stars, nor was any possible, as he was not allowed the use of footnotes. Another curious result is that between the end of vol. II. and the beginning of vol. III. the first 36 lines of the Franklin's Prologue have mysteriously disappeared altogether.

Wright's edition notices the lacuna, but in a very inconspicuous manner, and in a misleading way. His notice is distributed over two notes; one at l. 10,930 (in his numbering), telling us that he takes the rest of the Squire's Tale from the Lansdowne MS.; and one at l. 10,986, intimating a similar borrowing from Tyrwhitt as regards the beginning of the Franklin's Tale.

Again, Mr. Wright says that, in giving readings from other MSS., he has "always, when there is room for the least doubt, given the original reading of the MS. in a footnote." I have for years accepted this statement without question; but, now that it can be tested, it becomes obvious that it is impossible to assign any distinct meaning to the clause which I have printed in italics. As a fact, anyone who trusts to this reprint may be grievously misled.

A few examples will show this clearly. In the Knight's Tale, l. 783 (A. 1641), the MS. has:

"And hereth him *comyng* in the greues."

Mr. Wright prints this in the form:

"And hereth him *come russhyng* in the greves."

There is no footnote. Why not?

Thirteen lines lower, the MS. has:

"They foyneden ech at other longe."

Mr. Wright prints it thus:

"They foyneden ech at other, *wonder* longe."

There is no hint anywhere that "wonder" is not in the MS. Four lines lower "togeder" is similarly inserted. Mr. Jephson doubtless relied on Mr. Wright. In his preface, he waxes bold, and says: "All deviations, either from Mr. Wright's edition, or from the original MS., are pointed out in the footnotes for the ultimate satisfaction of the reader." Of this it can only be said that it is quite misleading as regards the MS.; as can be seen at once from the fact that the three above corrections are all silently copied.

Still clearer is the case in the next line to that last referred to. The MS. has:

"That frothen white as fome frothe wood."

Here "frothe" is a stupid repetition; and the right reading is "for ire." The two above editions both print "for ire"; but there is not a word about the MS. reading.

I regret to say that I have at last realised that neither of these editions tell us what the MS. really has, in a large number of instances.

This is the more to be regretted because Mr. Wright's edition, especially, is very faithful upon the whole. It sometimes gives the MS. correctly for fifty lines together; but—we cannot tell when.

Dr. Morris did his best to remedy this; but the absence of footnotes rendered it impossible to show the original readings of the MS. In the cases cited, he endeavoured to show all alterations by printing them in italics. The weak point of this endeavour was that it was extremely easy to miss a variation, or for his printer to ignore his mark. Take the four instances above, and note the result.

In the first case he gives "comyng." This is the real reading of the MS., and puts us right. In the second case, he misses the insertion of "wonder," and prints it, by error, in Roman type. In the other two cases, he prints the corrected readings in italics, according to his system. He has thus succeeded in his endeavour in three instances out of four; but even thus we could not have hence discovered that the word for which he has substituted "to" is the MS. "togeder"; and that for which he has substituted "for ire" is the MS. "frothe."

But for the student who is minutely inquisitive, a much more subtle trap remains behind. It is the aim of editors to make lines scan; and when the lines will not scan some violence has to be used. I will just point out one example, occurring in the very passage which I have considered above. In the Knight's Tale, as above, l. 798 (A. 1656), we find this line:

"In his fighting were a wood lyoun."

I strongly suspect it is correct as it stands, and that the emphasis fell upon the initial "In." Be this as it may, the editors will not have it so. First of all came Tyrwhitt, and inserted the word "as." We then get:

"In his fighting were *as* a wood lyoun."

Mr. Wright seizes upon this "as," and inserts it. Then comes Mr. Jephson, and copies him. Then Dr. Morris, having the word before his eyes in all the editions, and being, doubtless, familiar with this form of the line, misses the fact of its being an insertion, and prints the "as" in Roman type. And Mr. Gilman adopts the same reading.

Meanwhile, whence did this "as" come? It is not in the Six-text. It is not in the Harleian MS. I look in the only black-letter edition I possess (that of 1561), and it is not there either. How, I ask, is this? And I pause for a reply.

I will simply add my conviction that Chaucer's lines have been mercilessly tinkered in many places, and that words have been inserted to make the lines scan, simply because the editors have resolved that they shall scan in that particular way which they have preconceived as being the right one. From such texts critics have deduced the result that Chaucer's lines do scan in that particular way; which is merely arguing in a vicious circle. We shall yet have to face the facts.

WALTER W. SKELAT.

FIRDUSI AND THE OLD HIGH-GERMAN LAY OF HILDEBRAND.

Oxford: April 5, 1890.

As Grein in his critical edition of the *Hildebrandlied* (Göttingen, 1858) first pointed out, there is a striking parallel between the subject of this fragmentary epic and the well-known episode in Firdusi, recording a similar unconscious and fatal contest between Rustem and Sorab. Since the summary of this episode given by Grein (pp. 40-42) does not clear up the real cause which led to the catastrophe, I venture to touch upon this point as a matter

not without interest to the student of Aryan folk-song.

According to F. von Schack's *Heldensagen des Firdusi*, Sorab, the heroic son, was fated to be slain, without knowledge, by his own father, because his mother was not of the same Iranian stock, but belonged to a Turanian family. F. von Schack's conclusive argument deserves to be quoted from the introduction to his *Heldensagen des Firdusi* (Stuttgart, 1877), Band i., p. 90:

"Als die Frucht verbotener Liebe zu einem Weibe aus *Turanischem* Geschlecht ward Rustem's Sohn Sorab vom Verhängnis auserschen, um das Mark seines Lebens zu zerstören. Vater und Sohn sollen sich unerkannt im Kampfe gegenüber treten, jener soll diesen töten und sich am Schmerz über den gemordeten Liebling verbluten."

Unless I am mistaken, the same subject preserved to us by Firdusi and the Lay of Hildebrand is also met with in an early Russian or Serbian song, concerning which Mr. W. R. Morfill may be able to enlighten us.

Lastly, let me mention the well-known classical legend of Oedipus, foredoomed by an oracle to slay his father Laios, and to enter into an incestuous union with his own mother, Jokasta, the underlying clue to which has always puzzled the sagacity of scholars. May we not see in this mythus the outgrowth of some real facts and prehistorical events analogous to Firdusi's old Iranian tradition—viz., the extirpation of the Pelasgi by the later colonists, and the subsequent amalgamation of the Hellenic race with the subjugated aborigines?

In support of such a view, I can at least refer to an authority like Alfred Maury, who remarks on the mythus of Oedipus:

"qu'il doit être rangé parmi ces légendes qui semblent tirer leur origine de faits historiques, dénaturés et embellis par l'imagination populaire" (*Histoire des Religions de la Grèce Antique*, 1857-59, tom. 1^{re}, p. 307).

H. KREBS.

CHAUCER'S STORY OF "THE MAD COW."

Glasgow: April 15, 1890.

Those who are interested in the comparative study of popular tales, as well as all Chaucer students, must be very grateful to Prof. Skeat for having explained the allusion to the "mad cow" in the Wife of Bath's Prologue (ACADEMY, April 5, p. 239)—that it refers to some version of the wide-spread story of the Husband and his Parrot, in which a chough, or jackdaw, took the place of the "green mantled pratler," and was represented by the frail wife as being "wood," or mad, instead of being a deliberate slanderer. But I think he is mistaken in saying that Chaucer "used some of the details" of that story in his Manciple's Tale.

In Part V. of *Originals and Analogues of some of Chaucer's "Canterbury Tales,"* under the heading of "The Tell-tale Bird" (p. 439 ff.), I have cited all the known versions and variants (the Jātaka version, referred to by Prof. Rhys Davids, ACADEMY, April 12, p. 255, was then unknown to me) of the story of the Husband and the Parrot, from which it will be seen that the Manciple's Tale of Phoebus and the Crow, as also Gower's story in his *Confessio Amantis*, was taken from Ovid's *Metamorphoses*, and that, while the Latin story is analogous to the Eastern versions of the Husband and the Parrot, and the mediæval European story of the Husband and the Magpie, they differ in the conclusion very considerably from each other. The oldest known European form of the Parrot or Magpie story is found in a French metrical version of the History of the Seven Wise Masters (*Li Romans des Sept Sages*), of the thirteenth century, which is given in full, with side-notes, in my paper on "The Tell-tal

Bird," above referred to. And it is highly probable that Chaucer was familiar with that work, from which our oldest English metrical version of "The Seven Sages" was derived, which indeed may also have been known to the poet, though he seems to refer to some form of the story differing slightly from that found in the "Seven Wise Masters."

W. A. CLOUSTON.

SOME BOOKS ON ECONOMICS.

London: April 14, 1890.

In the brief notice of our work, *The Physiology of Industry*, contained in the last number of the ACADEMY, the reviewer, professing to give the gist of our argument, says: "Messrs. Mummery and Hobson maintain the antithetical paradox that 'saving does not reduce the aggregate consumed.'"

Now this paradox is not ours, but that of Mill and his followers; and, so far from maintaining it, it is the chief object of our work to disprove it. This we distinctly assert on p. 7 in our preface.

A. F. MUMMERY.

J. A. HOBSON.

[Mr. Henry Dunning Macleod also writes a long letter of protest against the notice of his book on *The Theory of Credit* in the same number of the ACADEMY. He wishes to point out that his paradox, "credit is capital," is derived from Demosthenes; and that, whatever Cournot may have written, other French economists have spoken well of his books.]

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 20, 4 p.m. South Place Institute: "National Life and Thought in Belgium," by Mr. Alfred Wathelet.

7.30 p.m. E-chol: "Wordsworth," by Mr. G. L. Dickinson.

TUESDAY, April 21, 8 p.m. Royal Institution: "The Place of Oxford University in English History," II, by the Hon. G. C. Brodrick.

4 p.m. Asiatic: "The Transliteration of Indian Languages," by Sir M. Monier-Williams.

5 p.m. Society of Arts: "The Danube and its Trade," by Sir John Stokes.

7.45 p.m. Statistical: "Statistics of the Abatement in Crime in England and Wales during the Twenty Years ended 187-8," by Mr. G. Grosvener.

8 p.m. Civil Engineers: Discussion, "The Application of Electricity to Welding, Stamping, and other Cognate Purposes," by Sir Frederick Bramwell.

8.30 p.m. Anthropological: "Anthropometric Identification of Criminals," by M. Jacques Bertillon.

WEDNESDAY, April 22, 8 p.m. Society of Arts: "Coal in the South-East of England," by Mr. William Whitaker.

8 p.m. Oymmodorion: "The Legal Side of Welsh Social Life in the Fifteenth Century," by Mr. David Lewis.

THURSDAY, April 24, 8 p.m. Royal Institution: Tyndal Lecture, "The Heat of the Moon and Stars," II., by Prof. O. V. Boys.

8 p.m. Electrical Engineers: "A Lightning Guard for Telegraph Purposes, and the Protection of Cables from Lightning," by Dr. Oliver Lodge.

FRIDAY, April 25, 7.30 p.m. Civil Engineers: Students' Meeting, "Some Applications of Electricity in Engineering Workshops," by Mr. O. Frewen Jenkin.

8 p.m. Browning Society: "The Pope and Caponeacchi," by Dr. E. Berdoe.

8 p.m. Amateur Scientific: "Stigmatisa Scotica of the Coal Measures," by Mr. J. W. Hill.

9 p.m. Royal Institution: "The Shapes of Leaves and Cotyledons," by Sir John Lubbock.

SATURDAY, April 26, 8 p.m. Royal Institution: "Colour and its Chemical Action," II., by Capt. W. de W. Abney.

8.45 p.m. Botanic: General Fortnightly Meeting.

4 p.m. National Indian Association: "Indian Art," by Mr. C. Purdon Clarke.

SCIENCE.

THE STONE-AGE IN FRANCE.

La France préhistorique d'après les Sépultures et les Monuments. Par Emile Cartailhac. (Paris: Félix Alcan.)

PREHISTORIC France was last year prominently before the world. The visitor to the Champ de Mars was brought face to face with

primitive man in novel, striking, and realistic fashion. It was not simply that he looked into a glass-case and saw there, neatly mounted and labelled, the stone axe or the sculptured bone or the bronze celt—such relics are familiar enough nowadays in most museums; but at the Exhibition he found himself in the presence of life-like models of men and women as they lived and worked in prehistoric days. Here was a group of savage folk, busily engaged in chipping stone implements; there another, engraving the bones and antlers of the reindeer; and yonder a third, occupied in casting the metal axe-head. And not only was prehistoric man thus resurrectionised, but the archaeologist and the architect, putting their heads together, reconstructed his primitive dwellings. M. Garnier appropriately started his famous Street of Habitations with the rude rock-shelter, the limestone cave, the skin tent, and the lake-dwellings of prehistoric man.

While this magnificent object-lesson appealed to the millions who thronged the exhibition, the meeting of the International Congress of Prehistoric Archaeology attracted to Paris the leading specialists from all parts of the world. It was during the sitting of this Congress that M. Cartailhac, who had taken a prominent part in the arrangement of the archaeological section of the exhibition, announced the publication of the volume now under review. It is a volume for which his friends had long been waiting; for years had passed since he first promised it as a contribution to the "Bibliothèque Scientifique Internationale."

Going back to the beginning of man's existence in that part of the world now called France, M. Cartailhac—though essentially an archaeologist—is bound to touch upon geology. As a matter of course, he introduces Prof. de Mortillet's system of classification—a curiously mixed system, in which archaeological periods and geological epochs are so mingled as to give the scheme a piebald complexion not altogether satisfactory. M. Cartailhac evidently feels that it is not exactly after his own heart; for whereas the professor makes a bold start in miocene time with his so-called eolithic or pre-palaeolithic stage of humanity, our author is himself a man of much more moderate views. And so, with grave doubts about the existence of such a being as eolithic man, he presents us with a tabular scheme in which no place is found for the miocene period; while, even with regard to pliocene time, he writes: "Aucune trace certaine de l'homme en Europe." Written by either an English or a German anthropologist, such an admission would occasion no surprise; but it is rare to find one of the French school expressing himself with such reserve. Not only are the flints of Thenay and Puy Courty thus gently set aside, but the bones of Saint Prest, like the Italian discoveries at Monte Aperto and Castenedola, are once more laid to rest.

But if tertiary man, or his hypothetical anthropoid predecessor, is no longer in evidence, at what period—we may ask—does the French archaeologist believe that man first made his appearance in his part of the world? So far as is at present known, it appears that man steps upon the French stage, the contemporary of *Elephas antiquus* and *Rhinoceros Merckii*, at that archaeological

epoch which Mortillet has termed *Chellénne*—a period so named from Chelles, in the Department of Seine-et-Oise, where worked flints have been found in deposits believed to be of inter-glacial age.

Leaving this question as provisionally settled, M. Cartailhac takes his reader by the hand and introduces him successively to the early river-drift men, to the cave-dwellers of the reindeer-period, and to their successors of neolithic times. But here he stops; and the men of the metal-ages are kept out of view in the present volume. So far, however, as relates to the stone-using folk, the author gives an excellent account of what we know concerning their industrial arts and their ways of living, as revealed by the study of the relics so abundantly scattered throughout France. By ransacking their sepulchral caves and megalithic crypts we have gained a full acquaintance with the burial rites of some of these ancient peoples, while the garniture of the tomb has also thrown much light upon their daily life.

Knowing so much about the weapons, tools, and ornaments of these stone-users, we naturally want to learn something about the men themselves. What were their physical characters? What their ethnical relations? These questions, however, are not readily answered, for the skeletons of the men of the stone-ages are provokingly few and ill-preserved. Human palaeontology makes but a poor show in any of our museums, and for this defect the explorers themselves are not altogether free from blame. M. Cartailhac—who, being an archaeological anthropologist, can speak with freedom to his fellow-workers—does not hesitate to say: "Les archéologues ont détruit, à eux seuls, plus d'ossements que les agents naturels et que les ouvriers des champs."

So far as our own country is concerned, a similar charge is unfortunately too true; but there is reason to hope for better things in the near future. At the instance of General Pitt Rivers a Committee of Aid to Explorers has been recently appointed by the Anthropological Institute; and one of its prime functions will be that of instructing the archaeologist—whether dealing with historic or prehistoric sites—in the most approved modes of preserving, measuring, and describing the various organic remains which he may happen to unearth.

F. W. RUDLER.

CORRESPONDENCE.

NEW JAINA INSCRIPTIONS FROM MATHURĀ.

Vienna: April 5, 1890.

A letter from Dr. A. Führer, dated Mathurā, March 11, 1890, informs me that a liberal grant by the government of the North-West Provinces has enabled him to resume the excavation of the Svetāmbara temple under the Kankālī Tilā, and that the results of the working season of 1890 considerably surpass those of 1889.

In a little more than two months Dr. Führer obtained a large number of inscriptions, seventeen of which, according to the impressions accompanying his letter, undoubtedly belong to the Indo-Scythic period, and furnish most important information regarding the history of the Jaina sect. He, moreover, discovered to the east of the Svetāmbara temple a brick Stūpa, and to the

west another large Jaina temple which in his opinion belonged to the Digambara sect. The excavations on these sites yielded 60 images, 120 railing pillars and bars, as well as a considerable number of Toranas and other architectural pieces, all of which are adorned by exquisite sculptures. He was thus enabled to forward to the museum at Lucknow about a ton and a quarter of archaeological specimens.

Dr. Führer will, in due time, himself describe his archaeological treasures, and make them known by illustrations. But the inscriptions which he has kindly placed at my disposal are, I think, well worthy of immediate notice. They all belong to the class of short donative inscriptions, found on pillars, images, Toranas, and other sculptures, and closely resemble those discovered at Mathurā in former years by Sir A. Cunningham, Dr. Burgess, Mr. Growse, and Dr. Führer himself. Their dates range between the year 5 of Devaputra Kanishka and the year 86 of the Indo-Scythic era, or assuming the latter to be identical with the Saka era, between A.D. 83 and A.D. 164. The name of the second Indo-Scythic king Huvishka occurs twice. It is both times misspelt, being given in the one case as "Huvashka," and in the other as "Huviksha." Huvishka's dates are the years 40 and 44.

Eleven inscriptions give names of various subdivisions of the Jaina monks mentioned in the Kalpasūtra. The already known *Vārana gana*, or school, erroneously called *Chārana* in the Kalpasūtra, is, or rather was, named (in one case it is mutilated) three times. Among its *kulas* or families, the *Aryya-Chetiya* or *Aryya-Chetikiya* occurs twice, and the *Paśyamitriya* once. Both names turn up here for the first time in epigraphic documents. They evidently correspond with the *Ajja-Chedaya* (in Sanskrit *Arya-Chetaka*) and the *Pāsamittija* (in Sanskrit *Paśyamitriya*) *kulas* of the Kalpasūtra. With the former *kula* are associated two *sākhās* or branches, the *Vajjanāgarī* and the *Haritamālāgadhī*. The first is clearly identical with the *Vajjanāgarī sākhā* of the Kalpasūtra, and the second must be its *Hārītāmālāgarī sākhā*. The latter name is certainly corrupt, and probably a mistake for *Haritamālāgadhī*, from which the form of the inscription differs only by the not unusual Prakritic substitution of the surd *ka* for the sibilant *ga*. Most of the names of the *Sākhās* are derived from towns. If the proposed restoration is accepted, the name of this *Sākhā* will mean "that of the fortress (*gadha*) of *Haritamāla*—i.e., literally of the field or site of *Harita*." Much more frequent in the new inscriptions is the name of the *Kotiya* or *Kottikiya gana*, which, as I have shown in my former articles, corresponds with the *Kotika* or *Kodya gana* of the Jaina tradition. It occurs eleven times, and is thrice combined with the well-known names of the *Stāniya*, *Stāniktiya*, or *Thāniya kula* (the *Vānija* of the Kalpasūtra) and of the *Vairī* or *Vairā sākhā*. In four inscriptions it is connected with two new names, that of the *Brahmadāsika kula* and that of the *Uchchānāgarī* or *Uchchānāgarī sākhā*. The name *Uchchānāgarī* stands, in the Kalpasūtra, first in the list of the *Sākhās* of the *Kotika gana*. But there is no exact equivalent for *Brahmadāsika*. The Kalpasūtra, however, mentions, in connexion with the *Kotika gana*, a *Bambhalijja kula* (for which the commentators give the impossible Sanskrit substitute *Brahmaliptaka*), and this Prakrit form can be shown to be a correct shortening of the longer name of the inscriptions. It is a general rule in the Indian languages that so-called "*Kosenamen*," or names of endearment, may be formed from compared names by adding to their first part

an affix like *ka*, *la*, or *ila*, which serves to form diminutives, and by omitting the second part. Thus we have *Devaka*, *Devala*, and *Devila* for *Devadatta* or *Devagupta*, *Styaka* for *Simhabhata*, and *Vīśala* for *Vīśvamalla*. According to this principle, *Brahmadāsika* may become *Brahmala*, and its possessive adjective will be *Brahmalīya*, which latter is the regular Sanskrit representative of the Prakrit *Bambhalijja*. With this explanation the identity of the *Brahmadāsika* and the *Bambhalijja kulas* may be accepted without hesitation. I will add that the names *Brahmadāsika* and *Uchchānāgarī* also occur, the latter with a slight difference in spelling, in Sir A. Cunningham's Mathurā inscription No. 2 of the year 5 (Archæological Survey Reports, vol. iii., plate 13). The correct reading of the second (*recte* the first) side is [Ku]lāto *Brahmadāsikāto Uchchānāgarīto* [sākhāto]. The *la* is slightly disfigured on the facsimile, and instead of the last word we have *ubhanāgarīto*, which gives no meaning, and has led to a curious misconception regarding the purport of the document. The inscriptions mention also distinctly two *sambhogas*, or "district communities," the *S'rika* and the *S'riguha*, or, as perhaps it must be read, *S'rigriha*, which are both known from the inscriptions noticed formerly. In one case there is a mutilated name which looks like *sārta sambho[ga]*. If we omit the latter, the new inscriptions prove the correctness of the Jaina tradition with respect to the early existence of six divisions of monks, not traced before, and they confirm some of the results obtained in former years.

In addition, they settle another very important question. According to the Svetāmbara scriptures, women are allowed to become ascetics. But we have hitherto had no proof that this doctrine was really ancient. Dr. Führer's new finds leave no doubt that it was. Most of the Mathurā inscriptions mention in the preamble the name of the donor's spiritual director, at whose request (*nirvartana*) the donation was made. Usually this person is characterised as an ascetic by the titles *ganin* or *vāchaka*, or by the epithet *aryya*, "the venerable." The inscriptions found in former years show in this position invariably male names. Most of the new documents resemble them in this respect. But some mention females—e.g., *Aryya-Sāgamikā*, "the venerable *Sāgamikā*"; *Aryya-Sāma*, "the venerable *Syāma*"; and *Aryya-Vasulā*, "the venerable *Vasulā*"; as the persons at whose request the images or other sculptures were dedicated. The position in which these female names occur, as well as the epithet *aryya*, proves that we have to deal with Jaina nuns who were active in the interest of their faith. This discovery makes it very probable that the Jainas, as the Svetāmbara tradition asserts, from the first allowed women to enter on the road to salvation, and that the suggestion of some orientalists, according to which the Svetāmbaras copied the Buddhists in this practice, must be rejected as erroneous.

A closer examination of Dr. Führer's new inscriptions may possibly reveal other points of interest. But what I have been able to bring forward on a first inspection certainly justifies the assertion that they really are most valuable, and that Dr. Führer has again laid the students of the history of the religions of India under deep obligation.

I may add that, in my opinion, more may be yet expected from the Kankālī Tilā. For the large temples which Dr. Führer has discovered must, I think, have contained longer inscriptions, recording the dates when, and the circumstances under which, they were built. I trust that the government of the North-West Provinces will enable Dr. Führer to resume his operations next year, and to institute a careful

search for these documents. Should the exploration of the Kankālī Tilā, however, be complete, then the Chaubārā mound ought to be attacked, because it undoubtedly hides the ruins of an ancient Vaishnava temple, and will yield documents elucidating the history of the hitherto much underrated Bhāgavatas—a sect which is older than the Buddhists, and even than the Jainas.

G. BÜHLER.

SCIENCE NOTES.

It is feared that M. Jacques Bertillon will be prevented by illness in his family from attending the meeting of the Anthropological Institute next Tuesday. Possibly his brother, M. Alphonse Bertillon, will come over from Paris and take his place. But in the event of neither being able to attend, the system of anthropometry identified with their names will be explained by Dr. F. J. Mouat. It is an ingenious system, of great value in the identification of criminals, and when demonstrated at one of the Congresses held last autumn in Paris made a great impression on the audience. Probably Mr. Francis Galton, who is familiar with the method, will speak on the subject at next Tuesday's meeting.

PHILOLOGY NOTES.

At the meeting of the Royal Asiatic Society on Monday next, April 21, at 4 p.m., Sir M. Monier-Williams will read a paper on "The Transliteration of Indian Languages," with a view to some formal action being taken to promote greater uniformity in transliteration more especially of proper names.

THE *Quarterly Statement* of the Palestine Exploration Fund for April contains a valuable paper of details on the Syriac dialect spoken in the village of Ma'lula in the Antilibanus, which the writer (Mr. F. J. Bliss, of Beirut) represents as "a certain strange survival of the Aramaic which Christ spoke not 150 miles away." The cave-dwellings and rock-tombs are also of much interest. Mr. Bliss spent a few days at Ma'lula in June 1889. He transliterates the Syriac words into Latin characters. We notice that there is no trace of the *n* preformative in the third masculine; it occurs, instead, in the first singular and plural. The *y* preformative occurs in the third singular and plural.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, March 22.)

JOHN TAYLOR, Esq., in the chair.—Mrs. Meyrick Heath read some notes on "Lear," a play which seems the climax of the third period of Shakspeare's life, the one in which he gives vent to the pent-up passionate protest against the injustice of life, the ingratitude and falsity of those near and dear—all the bitterness and gall of outraged love and unexampled treachery. Single notes of the theme had been struck before, but in the wild storm of crime and misery portrayed in this play all the venom and passion stored in his heart is seen at once. The earlier plays of this period lead up to this supreme tragedy; those after begin to soften, as if his fury had expended itself. "Lear" is the darkest hour of night which comes before the dawn. Hazlitt said that the contemplation of this play forced him to the conclusion that the language of poetry is superior to that of painting. This is true, for the infinite power of suggestion of character which a dramatist like Shakspeare possesses cannot be reached by the best of painters. And the character of Lear abounds in suggested traits. Many of these occur in the first act, which shows him to be no stainless saint. The fire of suffering is needed to purge this dross; but still the punishment which tears the old man's soul in

twain is too terrible, and at the last he gets all our sympathies. For pure beauty and deep feeling the end of this play is unsurpassed by anything Shakspeare wrote. Certainly no painter could have shown us the mixture of weakness and strength which the poet's art presents to us.—Mr. John Taylor read "A General view of 'Lear'" saying that the king, who is full of ungenerous faults, should be blamed rather than pitied. He gave up his kingdom when he was old and tired of it. His elder daughters would of course scorn the judgment of one who had so brutally cast off their sister and passionately banished his steadfast courtier. Goneril is not to be blamed for taking the part of her steward who had without sufficient cause been degradingly struck by Lear. The fool is the one wise man of the play, and Lear's tolerance of his satire is the one mark of wisdom in himself. However much Goneril may have forfeited any claim to respect, a father who could be so pitilessly resentful even towards a bad daughter can hardly be an object for compassion himself. The way in which Kent behaves towards the unfortunate Oswald is but one instance to show that Shakspeare was an earlier Carlyle in siding with the aristocratic and strong against the weak of the earth, and well deserved the treatment of the stocks. Worthless as Goneril and Regan proved themselves to be, it is rather as sisters and wives than as daughters that we condemn them. Without retaliation they submitted to their father's rage, which all turned upon the dismissal of his attendants. With Lear there is no forgiveness, but, contrariwise, cursing; and his passions are all of the earth, earthy. How different in sublimation of soul and self-effacement from a Francis Assisi or a Xavier. Compassion for him concentrates in his exposure to the storm. He might have avoided this by going to Regan; but only at the expense of his dignity and self-respect. Thus he is more majestic in ruin than in prime.—Mr. R. H. Warren read a paper on "Gloucester and his Sons," showing, in detail, how Shakspeare leads them through their several experiences to the same conclusion in which they acknowledge the justice of divine retribution.—Miss Florence Herspath read a paper on "Cordelia," who, if she is one of the most perfect of Shakspeare's creations from a literary point of view, has little claim to any moral pre-eminence. Her virtues only appear great when contrasted with the vices of her sisters. At first we find her irresolute and cold, wanting in sympathy for her father's weaknesses. Towards her sisters and Burgundy she displays a fair share of the family spirit. No daughter possessed of common humanity could have done less than she did in helping to re-instate her father in his rights, and it is not till they actually meet again that she shows any evidence of sympathetic tenderness. The admiration generally felt for Cordelia is due more to her tragic death than to her intrinsic merits.—Mr. Meyrick Heath read a paper on "'Lear' as an Acting Play," in which, taking exception to Charles Lamb's statement that the "Lear" of Shakspeare cannot be acted, he said that never was there a more unjust assertion, or one which would have been more indignantly resented by the dramatist himself. A character that cannot be acted must either be an impossible or superhuman one, or be so ill drawn as to defy the study and genius of the artist; and Lear is intensely human in his weakness and in his impetuosity. It is only when the character is represented by a trained actor accustomed to the study of every phase of human nature that its beauty can be fully appreciated. The play was written to be acted, and many minor points are completely lost in the mere reading.—Mr. L. M. Griffiths read a paper on "Some Various Readings in 'Lear,'" calling attention to the quartos, and referring to some incidents in the life of their publisher, Nathaniel Butler, one of the pioneers of newspaper literature. In this capacity, allusion is made to him by Ben Jonson in "The Staple of News" (i. 2), and by Fletcher in "The Fair Maid of the Inn" (iv. 2).

LIVERPOOL LITERARY AND PHILOSOPHICAL SOCIETY.—
(Monday, March 31)

THE REV. H. H. HIGGINS, president, in the chair.—
MR. R. J. LLOYD read a paper on the "Physical

Nature of Vowel Sounds," giving an epitome of doctrines advanced by the writer in papers contributed to the current volume of the *Phonetische Studien*. After a brief criticism of existing vowel theories, the following propositions were put forward as the basis of a proposed new theory. The quality of any vowel is determined by the characteristic resonance of its configuration. In the speaking voice this resonance is crossed by a powerful glottal tone; in the whispering voice it is accompanied only by feeble miscellaneous noises. It is in whispered vowels, therefore, that the vowel resonances are best studied. It is equally futile to study configuration apart from resonance, or resonance apart from configuration. A marked parallelism is to be noted between them. There are indeed some vowels wherein the voice tunnel remains comparatively open and tube-like; but in most cases it is markedly differentiated into an outer and an inner portion, which may be called the "porch" and the "chamber." All the chief vowels have configurations of this type, and possess a double resonance, answering to the doubleness of their configuration. The upper element of the resonance is always the proper note of the "porch," while the lower element is that of the whole configuration. The character of the resulting vowel is determined by the relative pitch of these two resonances one to the other. This relation of pitch may be approximately determined for each vowel by calculation, from the observed dimensions of human configurations, or still better from the behaviour of experimental configurations framed to yield double resonances having any desired relation of pitch or ratio of frequency. The result had been to convince the writer that the most impressive and cognizable of such mixtures of resonance are chiefly those in which the ratio of frequency between the two component tones is expressed by a prime whole number. He associated the close *e* vowel with the ratio 2; the open *e* with 3; the *o* basis of *a* with 5; the *a* basis of *e* with 7; the open *e* with 11 (mid-front-wide?), and 13 (low-front-narrow?); the close *e* with 17 (French *le*), and 19 (French *été*); the *u* class, less certainly, with 23; the wide *i* with 29 or 31; the narrow *i* with 37; and consonantal *y* with 41 and 43. Theoretical reasons were given in corroboration of this doctrine, and minor differences discussed. The essayist concluded by indulging the anticipation that the sounds of all vowels would eventually be found to admit of exact arithmetical expression, just like those of music.—An interesting discussion followed, in which the president, Principal Rendall, Mr. W. S. Logeman, Mr. Malcolm Guthrie, Mr. R. McLintock, and the reader of the paper took part.

FINE ART.

SOME NUMISMATIC PUBLICATIONS.

NOT numismatists alone but all students of classical archaeology will be stirred by the news that Photiades Pasha has resolved to sell his collection of Greek and Byzantine coins. Himself, we believe, a native of Crete, he has used his exceptional opportunities during the past thirty years—as minister at Athens, governor of Crete, and ambassador at Rome—to form a cabinet which is probably unrivalled among private owners, and which contains many pieces unknown to the leading museums of Europe. Preliminary to the sale, he has had a catalogue prepared by M. W. Froehner, formerly of the Louvre, who acknowledges help in doubtful identifications from M. Imhoof-Blumer. Apart from its interest as a permanent record of the collection about to be dispersed, the catalogue is enriched with ten plates, containing reproductions of some of the rarest pieces in phototypy—a process which is less successful than that of the Autotype Company adopted by the British Museum. It is divided into two parts, one dealing with the Greek coins, the other with the Byzantine. The former series numbers 1530 lots; and it is to be noted that they are confined to Greece proper (including the islands), thus omitting not only

Sicily and Magna Graecia, but also Asia, Africa, and the Euxine. While all are well represented, perhaps Thessaly, Epirus, Elis, and Crete show the largest number of unique or inedited specimens. The Byzantine series numbers 682 lots, ranging through ten centuries from Arcadius to the last of the Palaeologi. Though it contains a still larger proportion of rare pieces than the Greek series, it must be confessed that the interest is rather historical than artistic. The sale will take place at the Hôtel Drouot, beginning on May 19; and catalogues may be obtained from M. H. Hoffmann, 11, Rue Benouville, Paris.

THE *Indian Antiquary* for November (London: Trübner)—which has only just been received in this country—opens with a long paper of twenty quarto pages, by Capt. R. U. Temple, upon "The Coins of the Modern Native Chiefs of the Punjab." It is illustrated with an excellent coloured map; but, unfortunately, the two plates of reproductions have been reserved for a later issue. This paper is of special importance, because of the little attention paid by numismatists to the modern currencies of native India. It is based upon the collection in the British Museum, by far the larger portion of which was presented by Capt. Temple himself. Besides its value as an accurate description of a rather complicated series, which only local knowledge could disentangle, it possesses a general interest as affording a good example of Oriental conservatism. On this point we venture to differ somewhat from the conclusion drawn by Capt. Temple, who refers to the theory of evolution of coins expounded by Dr. Evans and Mr. Keary. That theory, however, relates to persistence of type, maintained (even when the meaning of the type is lost) in spite of continuous modifications and other debasements. Whereas the facts brought forward by Capt. Temple show that the currency of the minor chiefs in the Punjab has remained absolutely unchanged in type, in legend, and even in date, for a period of 140 years. A familiar example of the same principle is the nineteenth year of Shah Alam, which was impressed for a long series of years after 1773 (the true date) upon the so-called "sonant" rupees issued by the East India Company. It is curious to learn that George Thomas, the well-known Irish adventurer of the end of the last century, is reported to have set up a mint of his own, though none of his coins can now be found.

"YOUNG COLLECTOR SERIES."—*Coins and Tokens of the English Colonies*. By Daniel F. Howarth. With an Introductory Chapter by Samuel Smith. (Sonnenschein.) This is by no means the least excellent volume of an admirable series, in which authorities of acknowledged rank have condescended to give advice to "young collectors." As no term is more ambiguous than "colonies," it may be as well to state at once that the author has included—and rightly—not only the North American States in their colonial days, but the English coinage in India, and also the peculiar currencies of Man, Guernsey, and Jersey—in fact, all dependencies of the British Crown. Excepting the mohurs and pagodas of India—which themselves have ceased to be current—and the well-known Melbourne and Sydney sovereigns, no colony either has or ever had a gold coinage of its own. But what is lacking in intrinsic value is made up in historic interest by the quaint issues of the older colonies, and by the countless series of tokens which continued well into the present century. Such a step-mother has England been to her colonies in the matter of coinage that at the present day she supplies them all (again excepting India) with their silver and copper; and it must be admitted that these modern series, from the Mint and

from Birmingham, present little variety or attractiveness. It is only in postage stamps that the colonies are allowed to exercise any originality. This handbook, it should be added, is abundantly illustrated with woodcuts, which is certainly the most useful mode of illustration for the "young collector."

British War Medals and Decorations issued to the British Military and Naval Forces from 1588 to 1889. By D. Hastings Irwin (Upcott Gill). The growing taste for collecting war medals is evidenced by this popular book, which continues Gibson's standard work (2 vols., 1880) down to the present time. It is illustrated with ten plates, which give fac-similes reproduced by some rather poor photographic process. Those who are acquainted only with the medals awarded for familiar campaigns will be astonished to find here the long catalogue of those struck at the end of last century and the beginning of this by particular regiments, both of the line and of volunteers. The author has found it impossible to draw the line between war medals proper and medals given for other meritorious service; and he has erred, if at all, on the side of liberal inclusion. His labours seem to be both accurate and exhaustive. However, when mentioning the Royal Guelphic Order, he should have explained the initials "K. H.," and he ought not to have said that it was "discontinued when Hanover ceased to be under the government of this country." As regards medals granted by the East India Company, we believe we are correct in saying that examples in gold were struck for the chairman for the time being, and in silver gilt for each of the directors. Finally, two words of counsel may be given to collectors of war medals: (1) that they should never commit the offence of tempting the original recipients to sell them; and (2) that they must themselves be on their guard against counterfeits of the Victoria Cross.

We may also mention that Messrs. Groombridge & Sons are now issuing in parts a new edition of the late Thomas Carter's *British War Medals, and How they were Won*. This, indeed, is rather a military history on special lines than a guide for collectors; but it deserves a word of praise in this place for the excellence of the coloured illustrations with which it is accompanied.

LETTER FROM EGYPT.

Cairo: April 4, 1890.

ON the eastern bank of the Nile, a little to the north of Minieh, is a *waddi*, the entrance to which is filled with the debris of brick buildings, pottery, human bones, and fragments of mummy cloth. In Murray's *Handbook*, the remains are said to be those of "an old town"; but they really mark the site of the ancient necropolis of Minieh, where the tombs, built of brick, have been piled one upon another after the fashion of the Kôm es-Sultân at Abydos. In the middle ages a few houses were erected on the summit of the Kôm el-Kafara, as it is called, and a brick wall was built on the eastern side of the *waddi* to protect the place from Beduin invasions. On the cliff, a little to the south of it, I discovered, four years ago, the cartouches of Ramses III., and a full-length portrait of the king in front of the crocodile-headed god Sebek (see *ACADEMY*, May 1, 1886). The sculpture was subsequently re-discovered and described by Mr. Lawrence Oliphant. This year I found the quarries in memory of which the sculpture was executed. They lie behind the cliff, and have fallen in, in consequence partly of the pooriness of the stone, partly of the manner in which they were cut. A few yards to the north of the ravine in which the

Kôm is situated, and a short distance from a well, I came across several tombs out in the rock. The largest and most perfect consisted of a corridor leading into a large oblong chamber, in which a niche has been cut facing the door to receive the image of the original occupant. On the right-hand side of the entrance, within the central chamber, the figures of the deceased and his wife have been carved out of the rock, larger than life-size, and on either side of what seems to have been the image of a god. Beyond them is the pit or "well" in which the mummy was placed, and above it is a so-called "false-door" of the same form as those in the Gizeh tombs of the IVth Dynasty. The figures, however, like the similar figures in the tombs of Assûn and Nezlet Basineh, refer us to the age of the XIIth or XIIIth Dynasty. The walls of the tomb were once covered with painted stucco, which has long since disappeared.

Some three-quarters of a mile to the north of the Kôm el-Kafara is another *waddi*, the name of which I was unable to learn. At the northern angle of this I found the remains of a house of the Roman period (as shown by the pottery surrounding it), the foundations of which had been cut out of the rock. One of the rooms, with its door and three niches which served as cupboards, had been almost entirely hewn out of the stone. The most curious part of the building, however, was a wine-press, which, together with a vat of large size and the pipes through which the juice of the grape ran, was carved out of the solid cliff. The press had been lined with cement, and the places in which the levers of the press rested are still visible. It is the first thing of the kind I have ever seen in Egypt.

A most interesting and important discovery has been made by some natives this winter in the neighbourhood of Deyrût, the Phylakê Thebaikê of ancient geography—a discovery, however, which unfortunately will prove almost sterile to science, in consequence of the present disastrous law in regard to the sale and exportation of antiquities. A tomb has been found containing two mummies, which now, alas! have been torn to fragments. One of the mummies was that of a female, with a white-skinned Greek face of wonderfully artistic workmanship, and evidently a portrait, a wreath of flowers surrounding the head. The other mummy, which was that of the husband, was, when found, covered entirely with gold-leaf. On the breast was a large figure of Anubis, clad in a gilded leopard's skin and supporting an orb of gold, as well as a tablet painted red, on which is written in embossed letters of gold, $\text{CAPAIOYC CAPAIONOC LIA ATEKNOC}$, "Sarapus, the son of Sarapiôn (who died), the year 14, childless." The other inscriptions on the mummies were in hieroglyphs. Among the objects discovered in the tomb were terra-cotta figures of Harpokrates and other personages of an unusually artistic character, and a number of Greek papyri, including some lines of the *Iliad*. Unhappily, the papyri, like the mummies, have been torn and scattered, and we shall never know what all the contents of the tomb exactly were. It is time that the scientific world should raise its voice in protest against a system which induces the *fellahin*—the only persons in Egypt likely to make discoveries of important monuments—to conceal and mutilate what they find. The Egyptian Government cannot refuse to listen to such a protest, and classical scholars must remember that they will probably suffer quite as much as the Egyptologists from the maintenance of the existing law. The value of an ancient monument consists in its usefulness to science; and, so long as science can discover all it can tell us, it matters little into whose hands it eventually goes.

Some of the ostraka which I have obtained this year from Karnak have revealed a fact which will be interesting to the Jewish community. I find that in the time of Ptolemy Physkon, one of the tax collectors at Diospolis, or Thebes, was a Jew named Simon, the son of Eleazar ($\Sigma\mu\omega\nu \epsilon\lambda\epsilon\alpha\zeta\alpha\rho$). In spite of the office he held, however, he was unable to write Greek, one of the ostraka informing us that it was a duplicate written by his son Dellous, "at the wish of Simôn, as he cannot write himself." Possibly Simon's original copy was in Hebrew or Aramaic. This was in the twenty-eighth year of Ptolemy Physkon (B.C. 142). In the preceding year he had received a letter from his fellow tax-collector Marius—whose Latin name is noticeable—acknowledging the receipt of 3440 copper drachmae, "the customary tax paid to the Theban Zeus" ($\tau\omicron\upsilon \nu\epsilon\pi\iota \Theta\eta\beta\alpha\varsigma \Delta\iota\omicron\varsigma$). Simon evidently had Hellenistic tendencies, and his son and successor in his office bore the Greek name of Philoklês. The latter tells us that in "the third year" he paid one hundred ardebs of wheat into the treasury on account of "the district around Thebes," and in "the fifth year" one hundred and fifty-three ardebs of barley.

Want of time has prevented me from carrying out my intention of stopping at Tel-el-Amarna, and visiting the now rifled tomb of Khu-n-Aten. For the benefit of other travellers, I may say that, according to the information I have received, the tomb lies in the cliffs due east of the village of Tel-el-Amarna. The natives of the village discovered and despoiled it, so that any one of them could act as guide. The inscriptions on its walls are, I fear, hopelessly ruined before it has been possible to copy them. It is probable that they were the first victims of the Tel-el-Amarna *fellahin* and the Ekhnaton dealers, who have defaced the tombs of Beni Hassan and El-Bersheh. The perpetrators of the outrage still remain unpunished, so that we may expect more tombs to be mutilated during the coming summer.

Whatever complaints may be made about the preservation of the monuments of Upper Egypt, no words of admiration can be too strong in regard to the rapid and effective manner in which the antiquities hitherto stored away at Bulaq have been transferred to their present magnificent palace at Gizeh. The energy and good taste of the administration of the museum have been astonishing. Objects that have long been hidden away in the magazines at Bulaq for want of space can now be seen by the public and compared with other objects of the same age and character. The only drawback that I know of to the new habitation of the monuments is that the light is not always as good as it was in their old home. The faces of the scribe Ra-nofer and of the famous statue of King Khephren seem to have suffered from the change. The public, however, appear properly to appreciate the new museum and its grounds, if we may judge from the numbers of both foreigners and natives who have already flocked to them.

I have examined afresh one of the letters from Southern Palestine contained in the Tel-el-Amarna collection, in which mention is made of the cities of Keilah, Kirjath, and what I read doubtfully as Urusai. The third character of the name is injured, and I fancied that it might be intended for *ru* when I copied the text. My copy, however, subsequently made me think that it really was the character which had the value of *sa*, the name reading *Urusalim*, or Jerusalem. Another inspection of the tablet has shown me that my conjecture was right, and that the city of Jerusalem already existed under its familiar name in the fifteenth century B.C. It was at that time a garrison of the Egyptian king.

A. H. SAYCE.

LONDON LECTURES ON ARCHAEOLOGY.

PROF. B. STUART POOL'S next course on Archaeology at University College will treat of the comparative aspect of the subject. There will be five lectures, beginning on April 23, and continuing on the four following Wednesdays; besides eleven visits to the British Museum, in illustration of the lectures. The lectures are a general view of the comparative method; the influence of Egypt on the nations of the Mediterranean; the later influence of Assyria; the movement of art in Assyria, Egypt, and Greece, in the seventh and six centuries B.C.; and the influence of Greece under the successors of Alexander. After the conclusion of this part of the course, Mr. Cecil Smith, of the British Museum, will treat of Greek painting and terra-cottas, in six visits to the galleries of the Museum. Special attention will be given to the primitive Phœnicians and their traces at Mycenæ; to the transition from Egyptian to Assyrian style, as shown in the bowls from Nimrud; to the character of Solomon's Temple; to the Saïte renaissance in Egypt, and the parallel movement in Assyria; to the Greek repayment, in Egypt, Persia, and India, of the debt which she owed to Asia; and, in the second part of the course, Mr. Cecil Smith will illustrate the sequence of styles in vase-painting and terra-cottas.

PROF. ROGER SMITH announces a short course of Saturday morning lectures at University College, Gower Street, on "Architecture," intended to give students of art and archaeology an outline of the history and leading features of classic and gothic architecture. The course will include visits to the British Museum and Westminster Abbey. The first lecture will take place this (Saturday) morning at eleven, and will be open to the public; subject, "Greek Architecture."

ON Monday, April 21, Mr. Talfourd Ely will deliver a public lecture in the South Kensington Museum on "The Topography of Greek Art," illustrated by the oxy-hydrogen light. This lecture is introductory to a series of four demonstrations which Mr. Talfourd Ely will afterwards give, on Thursdays at 5 p.m., in the gallery of casts from the antique. The principal subjects with which he will deal are—the beginnings of sculpture in Asia Minor, Greece, and Sicily; the temple sculptures of Aegina and Olympia; the epoch of Pheidias; and sepulchral monuments.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. BLACKIE & SON are about to issue in folio form a new selection from the published and unpublished engravings and etchings of Turner's *Liber Studiorum*. Though of primary value to art students as a school of drawing on the lines laid down by Mr. Ruskin, the work will be of considerable general interest as a critical and illustrative guide to Turner's great work. It will contain ninety-two illustrations, including fifty-one facsimile reproductions of the etchings, seven of which are rare unpublished plates, and four facsimile reproductions in mezzotint by photogravure, the copper plates of which have been worked over and perfected by Mr. Frank Short. Technical and descriptive notes by Mr. Short and other writers accompany each plate; and an introductory essay, critical and historical, is contributed by Mr. Frederick Wedmore.

MR. GERALD ROBINSON has been appointed mezzotinto engraver to the Queen.

THE exhibitions to open next week are—the Royal Society of Painters in Water Colours, in Pall Mall East; a collection of paintings and drawings by A. Mauve, at the Goupil Gallery, New Bond Street; and Messrs. Hollender &

Cremetti's summer exhibition at the Hanover Gallery, New Bond Street.

IN connexion with the National Indian Association, Mr. C. Purdon Clarke will read a paper on "Indian Art" in the room of the Society of Arts, on Saturday next, April 26, at 4 p.m. Sir George Birdwood will take the chair.

WE quote the following Reuter's telegram, dated Athens, April 14:

"The excavations being pursued at Megalopolis in the Peloponnese, under the British School of Archaeology, have resulted in some interesting discoveries. Besides uncovering the site of a Greek theatre, the excavators have found in a tumulus a small cylindrical sarcophagus containing bones and two pieces of a gold ornament, similar to those discovered by Dr. Schliemann at Mycenæ and elsewhere. When the interior of the tumulus has been examined it is not improbable that there may be other finds."

WE notice with regret the recent death, at his residence at Brighton, of Mr. Crawford J. Pocock, known locally as a successful medical practitioner, but known perhaps more widely as among the most diligent of collectors. Mr. Crawford J. Pocock was the possessor of an important library, of a few fine examples of the etchings of Méryon, of certain English water-colours of the older school, and of such an assemblage of the engraved work of Turner as is but rarely to be beheld. Mr. Pocock had for years been likewise a Cruikshank collector, and he was quite a specialist in the matter of prints and drawings illustrative of old Brighton. It is probable that at least a portion of the treasures which Mr. Pocock had amassed, during years of unremitting inquiry and diligent purchase, will be dispersed under the hammer in London.

THE STAGE.

"A VILLAGE PRIEST."

AT the first moment of seeing it, one is not quite sure whether Mr. Grundy's new play at the Haymarket is a melodrama excused by mental analysis, or a mental analysis made popular by the methods of melodrama. But what one is quite sure about, very speedily, is that it is the work of an extremely able person. And, if it is conceivable that one did not happen to know that Mr. Sydney Grundy is, from a literary point of view, one of the only three or four really important dramatists of his period, one would see in this particular piece, at all events, incontestable proof of his capacity to unfold with most ingenious delay the various parts of an intricate story, of his ability to understand something of character and of human emotion, of his full control of the use of crisp and expressive English. "A Village Priest" is suggested by—and not at all simply translated from—"Le Secret de la Terreuse," by M. Busnach. I do not know "Le Secret de la Terreuse," but I know other work of the same adroit writer's, and I remember M. Busnach as he appears in Mme. Sarah Bernhardt's bust of him—a genius robust rather than delicate, a *raconteur* rather than a moralist, a Rabelais of the Café Brébant. It is not to the talent of M. Busnach, substantial and unflinching as that is, that we owe, I take it, the finest things in the new piece at the Haymarket.

The piece has five acts, and it has five strong "curtains." That is another way of saying that it abounds in those "situations" which we have lately been assured by the learned—especially by the Ibsenite learned—

are almost the least necessary parts of dramatic composition. As the acts proceed, the audience, step by step, gathers knowledge as to what is the true version of certain events of which a very untrue version was set forth at the beginning; and, step by step, we may behold the *dramatis personae* themselves made aware of facts which we have known only a little while before them. With a story knit with curious closeness—now revealed and now withheld with singular dexterity—there is presented, not much comedy and not much of the experience of anyone whose fortunes may be felicitous and blithe, but a considerable study of human character: some of it so good that it would not be thought quite wanting in originality, even were it set forth by novelist instead of by playwright. In the latter portion of the drama the interest centres in the conflict in the mind of a village priest—Balzac's "curé de village" might almost have suggested the dramatist's character, as his Abbé Birotteau might almost have suggested the actor's impersonation—the interest centres, I say, in the conflict in this priest's mind between the vows of his office and that sense of duty which is brought home to him by present experience. Shall the virtuous suffer reproach by reason of fraud, or shall the truth be made known and the innocent saved from undeserved ignominy? Thus Mr. Grundy clearly elects to deal with what may be a difficult problem; and his solution of it is that in this case, at all events, the "seal of confession" must of necessity be broken. In the conflict itself—especially where it proceeds in the silence of the Abbé's room, in the hours of his self-examination—the dramatist has found amazingly effective material; and, in the instant of its solution, he has found an opportunity for a quietude of pathos of which Mr. Beerbohm Tree delightfully avails himself. Some measure of license must be granted to a dramatist. If no license whatever could be granted, it might be a reviewer's business to point out with severity that the Abbé Dubois would hardly in real life, entirely unaided, have come to the decision to which Mr. Grundy conducts him. Surely the discreet would have been conferred with, and authorities invited to consider a case which had no precedent. As it is, a smaller detail does call for comment. "The age of miracles is past," says the Abbé Dubois one moment before, by a happy coincidence, the moonlight illumines some guiding sentence on an inspired page. "The age of miracles is *not* past," he then exclaims. But the first utterance is undramatic—it is there only that it may make effective the second. That the age of miracles was past would never have occurred to the benignant simple person who was henceforth to withdraw, not from the Church's belief, but only from the ranks of its service. We are not invited to consider him a man of science; still less was he a merely flippant disciple of "the new spirit," whose cheerful denials—to quote a great bold word of Balzac's—are "as useless as an insurrection."

But, leaving many a point of real interest in the story necessarily untouched upon, I pass to the acting. It has been said already that Mr. Tree delightfully avails himself of a certain opportunity for pathetic effect. Yet

nowhere, I think—not as yet even in the remarkable yet questionable close of the drama—does the actor reach quite that point of emotion which made a moment at the end of one act of the adaptation of “*Froment jeune et Risler aîné*” not only excellent but exquisite. On the other hand, the character here imagined by Mr. Grundy allows to Mr. Tree a variety of effect from which certain other parts of his, very cleverly and observantly though he interpreted them, inevitably shut him out—his part in “*The Red Lamp*,” for instance, in which, with the aid of a gait and of a make-up, he shuffled gallantly through Russian drawing-rooms. His Abbé Dubois affords him quite other opportunities for life-like portraiture of a type that is loveable; and admirably on the whole he uses them. His gesture and his facial expressions have as usual greater range than his voice. This serves him best in the pathetic, or the intentionally kindly. It serves him least well in direct and simple conversation. In that he tends to be monotonous—he is a little apt to verge upon the sing-song. Without urging the actor for one moment towards that fault of restlessness from which he is as entirely free as from the vice of rant, I am yet sure that there are passages which would gain by change, which would gain by lightness and freshness. And if, when that was accomplished, the actor could find it within his means—as I certainly believe it to be within his means—to add, elsewhere, a more poignant intensity—to *vibrate* here and there instead of to be purely melodious—a performance would perhaps be quite faultless, which is now admirably picturesque and sympathetic. I have the impudence, it will be seen, to ask two very different, yet not two incompatible, additions to its present virtues.

If on the whole Mr. Tree gains, Mr. Fernandez very distinctly loses by the change in the bill. From his part of the advocate in the adaptation of “*Roger la Honte*,” he wrung effects which the unjustly punished Jean Torquenie cannot but deny him. The one has not the opportunity for characteristic breadth in which the other was so rich. Mr. Fernandez is nevertheless continuously interesting, though there are passages between the father and his daughter which are capable, it may be, of being endowed with the expression of a more vehement affection. If that is so, to Miss Rose Norreys must be attributed some portion of whatever effect may be lacking. That order of scream with which Jeannie first recognises her parent must, I surmise, be rather baffling for Mr. Fernandez. Miss Norreys is an actress who fulfils to the uttermost the behest of Mr. Browning, that “a man’s reach should exceed his grasp.” She is ambitious, seemingly, and certainly a conscientious artist. I am glad to notice that on the whole the present performance proves her capacity to travel, not perhaps beyond the line she had hoped to be capable of attaining, but at least beyond the line within which, thus far, the public has been disposed to accept her. Mrs. Beerbohm Tree, as the daughter of the woman whose old *amour* with an unjust though learned judge had long been hidden, and as the unsuspecting *fiancée* of that judge’s son, has a part which only the born

ingenue—an Evelyn Hope “of spirit, fire, and dew”—could quite satisfactorily render. But Mrs. Tree, I am sure, renders it with intelligence and with grace and discretion. No dramatist has ever dared to portray a blind man or woman whose serenity of nature was not wholly exemplary; and the blind lady whom Mr. Grundy presents as the recipient of the audience’s affection is played by Mrs. Gaston Murray with distinction and warmth. Miss Rose Leclercq, as the once erring wife, who had had the judge for a lover, has the advantage of refinement and of sympathetic presence, but scarcely perhaps reaches to the vivid expression of remorse and terror. Of the men, the only one remaining who needs mention is Mr. Fred. Terry, who is excellent when he is himself and merely direct, as in the first passages of the interview with Torquenie, and whom we cannot wholly disapprove of even when, as elsewhere, he seemingly sets himself to swell the troop of those young serious actors of the day who imitate the leader of their profession—Mr. Irving.

To return for one moment to the play itself, in spite of our professions to leave it. On the night when I was present, the audience which had watched with extreme interest every turn of the narrative listened at the very end with an unconcealed coldness. I asked myself, what was amiss, or was it that the public, which, in matters of art, as I take leave to tell it, is wrong pretty often, was yet again wrong? On my honour, I think not. The very end is not satisfactory. To me it seems that, by the return of the unjustly convicted to the prison whence he came—though it is but for a year, and though he goes to save the painfulness of a disclosure to a woman who has tried to have ever mercy for him—it seems that, by the return of the unjustly convicted, the vulgar fault of the forced happy ending is avoided somewhat too ostentatiously. One’s sense of right is perhaps a little rudely shocked by the re-arrest of a man who had suffered too much to suffer yet again. Is it impossible that the ingenuity of Mr. Grundy—which is capable of much—should devise a method by which, without forcing upon the old blind lady the recognition of her dead husband’s infamy, the man who has been condemned for so long, in her dead husband’s place, should be rehabilitated in the sight of most?

FREDERICK WEDMORE.

STAGE NOTES.

“*SHE STOOPS TO CONQUER*” was to be produced one day this week at a matinée at the Vaudeville. The cast announced for the performance is of considerable strength, Mr. Kemble joining the company for the nonce to play Old Hardcastle, and Mr. Thomas Thorne, Mr. Thalberg, Mr. Frank Gillmore, Mr. Fred Thorne, Miss Emery, Miss Banister, and Mrs. Billington being included among the artists concerned.

PERHAPS the most admirable features in the attractive recital given by Mr. and Mrs. Pertwee at the Steinway Hall—where Mr. Algernon Lingo played and Mr. Van Lennep sang to the satisfaction of the audience—were, on Mrs. Pertwee’s part, the *chanson* “*Ouvre les Yeux*,” by Massenet, and Rubinstein’s “*Rêve du Prisonnier*”—given with the greatest possible effect; and on Mr. Pertwee’s part, a translation of Coppée’s solemn and impressive “*Bene-*

diction,” and “*The Signaller*,” by Harrison, which recalls, in its spirit, more than one piece of heroic sentiment which we owe to Mr. Bret Harte. The whole occasion—of which it is now too late to speak in greater detail—was a thoroughly satisfactory one.

THREE representations of an original pastoral play, entitled “*A Sicilian Idyll*,” by Mr. Todhunter, author of “*Helena in Troas*,” will be given in the theatre of the Bedford Park Club, Chiswick, on the evenings of Monday, May 5, and Wednesday, May 7, and on the afternoon of Friday, May 9. The incidental music, including a hymn to Bacchus and a hymn to Love for a chorus of shepherds and shepherdesses, is composed by Mr. B. Luard Selby.

MUSIC.

MUSIC OF THE WEEK.

“*MIGNON*” was given at Drury Lane on Thursday week last. Miss Fanny Moody in the title rôle was particularly graceful and charming; her singing of “*Knowest thou the land*” and of the “*Styrienne*” gave marked satisfaction. Miss Fabris as Filina displayed much vivacity, and sang well. Mr. Celli made an excellent Lothario. The band under the guidance of Mr. Goosens played the delicate music admirably.

Mr. F. H. Cowen’s new opera “*Thorgrim*” is announced for next week, so perhaps it was to enable the public to look “upon this picture and on this” that Mr. Harris revived Vincent Wallace’s “*Lurline*” last Saturday evening. This work, produced at Covent Garden in 1860, contains some really pleasing music. In the first act especially the orchestra is employed with skill and a certain dramatic effect. But in the second and third acts the ballad element largely prevails; and this, coupled with the pantomimic plot and weak versification of the late M. E. Fitzball, tend to make the opera somewhat out of date. Mme. Georgina Burns as Lurline sang with brilliancy and power. Miss Grace Digby made an effective *début* in the rôle of Ghiva. Mr. Durward Lely looked well as Count Rudolph, but his voice showed signs of wear. Miss Jeannie Mills pleased in the small part of Liba. Mr. Aynsley Cook as the Baron, Mr. Crotty as Rhineberg, and Mr. M. Eugene as the Gnome, contributed to the success of the evening; for it certainly was a success. The opera was effectively mounted, the performance was excellent; and the public, some of whom came to revive memories of the past, some out of curiosity, were well disposed. Mr. Goosens conducted with his usual care. We forgive him the repetition of “*Sweet spirit, hear my prayer*,” which the gallery claimed as a right, but if he would not yield so readily to the demand for encores he would be helping in a good cause.

The programme of last Saturday’s concert at the Crystal Palace was devoted entirely to Wagner. Selections from his works, presented in chronological order, served to show the remarkable development of the composer, who began his art-career under the influence of Spontini and Meyerbeer, but ended it with individuality as striking as that displayed by Beethoven in his closing years. The excerpts, beginning with the “*Rienzi*” Overture, were all familiar, so that there is no occasion to enter into much detail. Mr. Manns gave a particularly refined rendering of the Siegfried-Idyll; and the “*Lohengrin*” Prelude and the Introduction to the third act of “*Die Meistersinger*” were also played with great effect. Miss Marie Fillunger sang “*Elizabeth’s Greeting*” from “*Tannhäuser*” and the closing scene from “*Tristan*” in good style, though her voice was at times overpowered by the orchestra. Mr. Henschel sang Wotan’s “*Abschied*,”

but his best performance was afterwards in Sach's monologue, "Wie duftet doch der Flieder." The Siegfried "Trauermarsch" and the "Parsifal" Prelude brought the chronological programme to a close, and the "Kaisermarsch" terminated the concert. There was a fairly large and enthusiastic audience.

Mr. Henschel gave the first of his orchestral concerts for young people at St. James's Hall, on Wednesday afternoon. The programme included, among other things, three movements from Bach's Suite in D, Haydn's genial Symphony in G (B and H, No. 13), and some ballet music from Gluck's "Iphigénie en Aulide," all of which were well interpreted. Mrs. Henschel sang with her usual refinement and charm songs by Schubert, Schumann, and Brahms. The object, and a most worthy one, of this afternoon series is to interest the young folk, and the works selected are such as they can easily understand. In thus providing profitable pleasure for the rising generation Mr. Henschel deserves liberal support.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

The Organist's Quarterly Journal, Part 85 (London Music Publishing Company), contains a pleasing and well-written "Andante grazioso," by K. I. Pye; a short and clever setting of the Chorale "Christ, der du bist der helle Tag," by D. Helps, of Leipzig; a transcription by the editor, Dr. Spark, of a duet and chorus from his Oratorio "Immanuel"; and a simple rhythmical March, by B. O. Wainwright.

The Day School Hymn-Book, with Tunes. Edited by Emma Mundella. (Novello.) The hymns have been chosen for schools in which the religious worship is undenominational in character. The tunes are by well-known authors, and such as have become familiar. The volume is exceedingly moderate in price, and there is little doubt that it will be welcome. In the concluding sentence of the preface the reasonable hope is expressed that the book will enable the young to appreciate all that is purest and best in sacred poetry and music.

Congregational Psalmist. Edited by Dr. H. Allon. (Hodder & Stoughton.) This is a third section of the well-known collection of hymn-tunes and anthems, and it contains additional anthems by composers of note, dead and living. Among the latter we find the names of Stainer, Prout, Gadsby, Elvey, and Hopkins.

A Lover's Dream. Poetry by J. Russell Lowell. Music by Charles Ernest Baughan. (Hopkinson.) This is an ambitious song, and the composer shows thought and feeling. The harmonies in the accompaniment are modern in character, and the chromatic element is somewhat too prominent; but Mr. Baughan is evidently anxious not to be trite.

Carmen Seculare. A Ludovico Campbell factum. Ab Herberto Oakeley musicis redditum. (Simpson & Co.) Some of the stanzas are in plain four-part harmony for tenors and basses, while in the others the voices sing in unison and octave with a contrapuntal accompaniment. The music is simple and stately.

De Nativitate Domini: Anthem for Christ-mastide, by W. Taylor (Novello), is well written. The tenor solo and chorus is the best section. The concluding part is somewhat spun out.

Tollers of the Sea and Good Night, by Henry Tolhurst (Swan), are two ballads, but not very attractive ones. We prefer the second.

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THE third volume of Mr. Fyffe's *History of Europe*, as we lately pointed out in a review of that book (ACADEMY, March 29), dwells chiefly on the political aspect of events in Europe from 1848 to 1878. Mr. Murdock has made the military side of the same period the main part of his work; and, though he has noticed the great movements of Germany, of Italy, of Hungary, and of France, he has devoted special care to the gigantic contests which have been marked features of this grand age of trouble. His volume has merits from this point of view. It shows little knowledge, indeed, of the art of war, and it is disfigured by that worship of mere success, too characteristic of most of those who have described the campaigns of 1866-70; but the narrative, for the most part, is clear and good, and the battle pieces are well drawn and graphic. Occasionally, too, the political sketches are valuable, and show study and thought.

The principle of despotism, Mr. Murdock remarks, seemed enthroned on the continent in 1852. Louis Napoleon had restored the empire in France; the shadow of the power of Nicholas darkened central Europe; Austria was supreme in Germany, in Hungary, and throughout Italy; the national movement had failed at Frankfurt; and Prussia had returned to an autocratic government. Mr. Murdock, however, in his democratic faith, keeps out of view the important truth—the cardinal fact of these years—that the reaction towards absolutism and the rule of force was due to the anarchy and the wild extravagance of revolution in 1848-9; that movement had right and strength on its side, but it wanted true leaders, and it proved worse than fruitless. Mr. Murdock makes Louis Napoleon an object of scorn and ridicule throughout his book; the life of the emperor has yet to be told, and it is ignoble to cry down the fallen and the dead. But he is essentially wrong, though superficially right, in laying the Crimean War to his charge. His narrative of that eventful conflict, though savouring too much of Mr. Kinglake's book—a mischievous and fallacious history—is worth reading, and deserves attention. It is, on the whole, a tolerably good epitome of the first great war since the fall of Napoleon. In this, however, as in other parts of his work, Mr. Murdock shows that he has not studied war. He does justice, no doubt, to the defence of Sebastopol, to the heroism of Komiloff, and to Todleben's powers; and he points out correctly that the flank march after the Alma was thoroughly false strategy. But he does not indicate how,

almost throughout, the dispositions of the allies were faulty; how the plan of attack at the Alma was misconceived; how the surprise of Inkermann would have been fatal but for the constancy of the British soldier—that mighty force which has redressed the errors of generals from Agincourt to Waterloo; how the siege, on the whole, was not well conducted; and how success was attained at last by mere brute force, not by skill in command. The Crimean War, in fact, does no credit to the capacity or the organisation for war of the two leading powers of Western Europe. This was largely the result of the long peace; but it certainly proves that the troops of the West are superior in the field to those of Russia. On the whole, Mr. Murdock, we think, gives too high praise to the Russian chiefs. He sneers at Louis Napoleon and extols Pélissier unfairly, as Mr. Kinglake does; and he is not just to Lord Raglan, or to the British army. Lord Raglan would have mastered Sebastopol after the Alma but for the death of St. Arnaud. The British army succumbed, as it did at Waloheren; but it fought as it did at Blenheim and Waterloo.

The Crimean War seriously weakened Russia, and greatly reduced her European influence, especially as Austria had declared against her. One of the chief results of the contest was to bring Sardinia into alliance with the West, and indirectly to strengthen the cause of Italy, which, after Novara, appeared hopeless. Mr. Murdock comments on the policy of Cavour; but he hardly does justice to that great genius, the ablest, perhaps, of modern statesmen. The immense superiority of Cavour is this, that he raised Italy into an independent state, not by perilous war or violent means, but through profound and far-sighted wisdom; how he controlled and directed Louis Napoleon, and made Garibaldi promote his ends, is a specimen of simply perfect statecraft. Probably Mr. Murdock does not like to realise, but history must record the fact, that Italy became a nation, not owing to the Mazzinis and enthusiastic dreamers, but because Victor Emmanuel was an able king, and one of her sons was a real statesman; had she followed the leaders of 1848-9, she might still have been in the bonds of Austria. Mr. Murdock gives us a fair account of the days of Magenta and Solferino, but he is not just to Louis Napoleon; and he does not dwell on the false strategy of the war, the inaction of Gyulai worthy of Mack, and the flank march from Gemon to the north, a movement, Sir William Napier remarked, which proved Napoleon III. to be no general. Italian independence perhaps led to the rise of Prussia, after 1859; it certainly weakened Austria and encouraged her rival. Mr. Murdock has given us an interesting sketch of Bismarck; but the revolutionist of "blood and iron" seems to us very inferior to Cavour. He certainly befooled Napoleon III., and he outwitted Austria in the Danish war; but we much doubt if he had a settled policy before 1864 or 1866; he exasperated Germany in 1866; and he risked too much when he defied Austria and the Federal League before Sadowa. That campaign proved the military strength of Prussia; but Bismarck could not be assured of this; and the fact, indeed, was not even

suspected in Europe. If the ascendancy of Prussia is due to her army, this was the work of the king and of Roon and Moltke; nothing was due to popular movements or leaders. Indeed, Prussian Liberals fiercely opposed the military reforms that had done such wonders; and if Germany, like Italy, has become a great state, this has been accomplished by taking a course the opposite of that taken in 1848-9.

Mr. Murdock chimes in with the worship of fortune in extolling the Prussian strategy of the campaign of 1866. The invasion of Hanover, of Hesse, and of Southern Germany, was ably planned and ably directed; but you must blot out the deeds of Turenne and Napoleon before you can praise the operations against the Austrian army. The celerity, it has been said, of the Prussian movements excuses the dissemination of three armies along an immense and divided front, and the concentric advance, at wide distances, on Gitschin, within the reach of the enemy; but this is a misconception of the facts, and the apologies that have been made are mere sophistry. The Prussian armies were not "mobilised," and in their false positions, until the second week of June; the army of Benedek, about equal in numbers, was, at that time, in the north of Moravia, and ready to make an offensive movement; and a great chief would, in these circumstances, have advanced into Saxony, through the Bohemian hills, have shattered to pieces the weak Prussian centre, and have placed his enemy in Silesia in the extreme of peril. Even if Benedek had not taken this course, he could have been at Gitschin, with the mass of his forces, before the Prussians could have attained that point; he was at Olmütz on June 17; Prince Frederick Charles and the Crown Prince did not enter Bohemia until some days afterwards; and in this position he could have stood between divided foes endeavouring to unite, the most favourable position a general can hold. The strategy of the Prussians was, in truth, so faulty that, though Benedek threw every chance away, directed his army wrongly, and wasted its strength, still, even as late as June 28, he was in force between the two Prussian armies, and ought to have struck them right and left; and he retained this advantage up to the last moment, when he took his stand in the field of Sadowa. It is idle to praise the dispositions made by the Prussian commanders in this great battle; Prince Frederick Charles was for many hours exposed to immensely superior forces. Had Benedek been a man of resource, he ought to have crushed the Prince even with his beaten army by a determined movement across the Bistritz; and, in that event, the army of the Crown Prince, which reached Ohlum only in the afternoon, would have been, not victorious, but involved in defeat. It is difficult to believe that Moltke was the real author of these operations. What deserves admiration on the Prussian side is, not the direction of the forces in the field, but the marked superiority of the Prussian army, and the great pains taken after the war had closed in removing defects that had appeared in it. In justice, too, to Benedek, it should be said that, feeble and timid as his conduct was, his army was not to be compared to that of his foe in mechanism, in arms, or in moral power,

and it was filled with discontented and unwilling soldiers.

Fortune favoured the policy of "blood and iron." Austria ceased to control the affairs of Germany; and Prussia became the chief German power, with military resources nearly doubled, and at the head of a cluster of vassal states. Mr. Murdock makes merry over the French Emperor and his bootless attempts to gain a "compensation" for the enormous increase of Prussia in strength. He certainly played a ridiculous part, and was outwitted and baffled by Bismarck; but history has yet to say whether trifling with France was far-sighted and really wise conduct. Napoleon III. was perfectly right in endeavouring to augment the French army. He saw that danger was at hand from Prussia; but he was crossed and thwarted by a most foolish faction—a circumstance which Mr. Murdock omits, for it is discreditable to French popular leaders. France declared war, when war came at last, against the wish of the ill-fated emperor; but the provocation was due to Bismarck, and time must decide whether this was statesmanship. The French army, though by no means so bad as Mr. Murdock says that it was, was hopelessly inferior to its foes in numbers; its organisation, too, was faulty; and it was caught by the Germans when in false positions, and when ill prepared for a tremendous conflict. We have no space to refer to the great war of 1870. Mr. Murdock has fairly described the battles; but he does not appreciate the combinations in the field, or the general direction given to events. He does not notice, for instance, that the paramount cause of the awful reverses of the imperial army from Wissembourg to Metz and Sedan was the sacrifice of military rules to politics; but for this the emperor would not have fallen, and France need not have signed the Treaty of Frankfurt. It is curious that, in describing this part of the war, he ventures to make a defence for Bazaine; but the marshal was alike an incapable chief, a miserable intriguer, and an unscrupulous traitor. Mr. Murdock does justice, in the second part of the war, to the energy and organising fame of Gambetta, and to the noble efforts of the illustrious Chanzy; but from first to last he has not brought out the real merits and defects of Moltke in the general direction of the German armies. Indisputably, Moltke made many mistakes. Had Napoleon stood in the place of Bazaine, Moltke would have rued the operations round Metz; and the advance on Paris was a grave error due to Moltke's contempt of the French character. Nevertheless, Moltke is a real chief; his march to Sedan, and the measures he took when he found himself committed to the siege of Paris, and when he had to cope with the national rising of France, were those of a captain of a very high order. It is believed that his was the ruling mind which required the cession of Alsace and Lorraine. If Bismarck set up this trophy of conquest, time again will tell whether this was prudent. The "reconstruction of Europe," which is the title appropriately given to Mr. Murdock's book, has led to a united Italy and a nearly united Germany; it has raised Christian races under the rule of the Turk in Eastern Europe from ignoble

bondage; and it has contributed, on the whole, to the welfare of mankind. But it has left France brooding over schemes of revenge; it has turned the continent into an armed camp; and it may bring on an alliance between France and Russia of evil omen to the cause of progress.

WILLIAM O'CONNOR MORRIS.

THE LATE DR. EDWIN HATCH.

Towards Fields of Light. Sacred Poems. By the late Rev. Edwin Hatch.

Memorials of Edwin Hatch, D.D. Edited by his Brother. (Hodder & Stoughton.)

THE wife and brother of Dr. Hatch have edited these two memorial volumes with the evident desire of repairing to the best of their power the loss caused to the public by his death. Dr. Hatch's death occurs at a moment peculiarly painful to the inner circle of his friends and pupils. He has become widely known as the champion of certain theories of Church history, and widely respected as a scholar and controversialist; but of the character that lay behind these externals, of the spiritual gospel which the author of the *Growth of Church Institutions* was striving to utter, the general public knows nothing. That Prof. Harnack should style Dr. Hatch "a great writer," and pronounce that "few books have been written so masterly as his Lectures," is not surprising to us; but we are surprised when the German critic continues: "but, above all, he was a glorious man, whose loss I shall never cease to mourn." These words cease to be extravagant and become very real as we read the volumes before us.

Of the Sacred Poems not much need be said. They reveal a genuine lyrical gift, and contain verses here and there which deserve to be remembered. They are fragments of great promise, but their author gave no sustained or deliberate attention to poetry; and his poems are valuable now, not as poetry, but as autobiography, as revealing the strength and delicacy of the poet's spiritual life.

The same is true, in part, of the twenty-five sermons contained in the *Memorials*. These are certainly very remarkable in themselves, apart from their personal interest, but still their main interest is personal. They tell us the convictions on matters religious and social of a writer who has not in these directions fully unbosomed himself elsewhere, and they prove how intelligent and strongly felt these convictions were. They once more negative the view that a liberal divine must be an indifferent one, that faith to be strong must be narrow. It is part of the duty of the Broad Church theologian to protest against what he conceives to be the fallacies and fanaticisms attached to the creeds of the two great parties in the English Church; and in so far as the popular mind identifies these creeds with their attendant fanaticisms, it supposes the Broad Churchman to be a lukewarm Sadducee, in spite of the witness to the contrary contained in the lives of Dr. Arnold, Robertson, Kingsley, and Maurice. These poems and sermons by Dr. Hatch will convince high and low alike, whatever be their opinion of his Bampton Lectures, that his religious life was

intensely practical and personal and passionately strenuous.

The sermons cannot be said to represent their author's powers as adequately as his other published works. They are on a variety of subjects, and are as a general rule suggestive, not exhaustive; many of them could be elaborated into lengthy treatises. But this incompleteness makes all the more obvious the preacher's method of work.

"He was always penetrating to causes," says Prof. Sanday, describing pregnantly the combined exhaustive induction of facts and acute deduction of general laws which give their peculiar charm, not only to the *Origin of Species*, but to all historical works written with the same method, to Maine's *Ancient Law*, for instance, and Hatch's Bampton Lectures.

The sermons possess this charm. Not even the simplest enumeration of vices and virtues is haphazard, but always scientific and thoughtful. When a short sermon deals with a large subject, the author confines himself to one or two clearly-defined issues, and contrives to introduce some order and light into chaos. Occasionally, as in the two sermons on Humility, Dr. Hatch's power of seeing ancient history with contemporary eyes produces an entirely fresh and original treatment of a subject worn almost threadbare. The sermons contain many passages of fine imagination and nobly expressed eloquence. That Dr. Hatch possessed these gifts was obvious to any careful reader of his Bampton; but in the books he published they were necessarily subordinated, and to many readers the fire and energy of the sermons will come as a surprise.

To indicate with any minuteness the teaching of the book would take too much space—it is emphatically of the sort which defies summary; but we may notice generally that the preacher is thoroughly in touch with the spirit of the times. He feels the urgency of the social problem, telling us that "it would seem as though civilisation exuded misery," and denouncing the indifference of "the most impenetrable and immutable of all religions—the religion of the unthinking, well-to-do, and respectable." He will not allow religion to be less than life, and insists that Christianity can live only if it can do for the nineteenth century what it did for the first: "its strength lay in its spiritual force; in an age of misery it gave men hope, in an age which stood aghast at its own viciousness it gave them purity, in an age of conflict it gave them brotherhood." In every sermon we are struck by the spiritual energy of the preacher—his earnest identification of himself with his listeners; his strenuous insistence on the practical and personal character of real religion. "It is in the prose of life," he says, "rather than its poetry that the work of religion lies," and it is by the destruction of "the old Adam of idleness and arrogance and intolerance" that we become converted. It is singular that indolence should be so constantly and so feelingly denounced by one whose industry was so immense.

These *Memorials* greatly increase our sense of the loss sustained by the author's early death. They prove that the subjects upon which Dr. Hatch may be said to have spoken his mind to his generation were scarcely those

nearest his heart, and they convince us that a few more years of life would have made him a great spiritual force in the Church and nation he loved. We have lost a prophet, not merely a teacher.

RONALD BAYNE.

The Heriots. By Sir Henry Cunningham. In 3 vols. (Macmillan.)

THIS is a work of genius. It tells the adventures of a poor and beautiful girl, launched by an unscrupulous woman of fashion upon the shoals and whirlpools of London society; of the temptations which beset her, the false lights that led her into peril, and the self-discipline by which she emerged safe. Sir Henry Cunningham brings to his task a practised hand, and a wide and sympathetic knowledge of life. It is the old pathetic story of youth at the cross roads, with the old, old choice before it, between the path of duty and the ways of worldliness. Olivia Hillyard is the female counterpart in our day of the Arthur Pendennis of fifty years ago. But Sir Henry Cunningham, with a true perception not only of the proprieties but also of the actual facts of modern society, makes his heroine a better and nobler human being than Thackeray's poor hero proved.

The story unconsciously challenges comparison in several respects with that masterpiece of English fiction. Both novels have, as their background, the idyll of an English country home. In both the principal figure passes from a station of moderate worldly comfort into pecuniary straits. The necessity of making their own way in life is the touchstone by which the leading characters in each of the novels are tried. In both, the battle with temptation, and with all the ignoble motives which tarnish life, is fought out amid the distractions of the London world. Thackeray lamented that since the days of *Tom Jones* no English author had ventured to truly portray a young man's life. He accordingly painted Arthur Pendennis in as comparatively realistic colours as he dared. Even thus toned down for the home market, the picture is not altogether a pleasant one. Sir Henry Cunningham has, with the insight of genius, perceived that it is still possible, without shocking British proprieties, to depict a young English lady as she really is. From the beginning to the end of his book there is not a page of twaddle, or a line of cant. We follow his heroine with interest, with admiration, with fear. But we lay down the third volume with the feeling that the story of an English girl's life, even if eclipsed for a moment by temptations to worldliness, can still be honestly told without bringing a blush to any cheek.

Those who are accustomed to Sir Henry Cunningham's earlier manner will expect to find everybody in his book somewhat wittier and a great deal more amusing than they would be in real life. This temptation to be excessively clever seems indeed to be the failing from which the more laborious and *recherché* order of novelist is seldom able to free himself. Whether in the parched Indian station of Dustypore, or amid the serene official altitudes of the Coeruleans, the agreeable people to whom Sir Henry Cunningham introduced us were all also so abnormally

amusing that we missed that sense of simplicity which is the note of true genius. It is a blemish to which, considering the deluge of dull fiction that is daily poured down upon the world, it may seem hypercritical to object. In his present novel, however, Sir Henry Cunningham has been on his guard against his besetting foible. Nobody is wearisome in it, but a fair proportion of his characters are reasonably commonplace. He has in this way produced a higher effect of light and shade, and of the contrast between average mortals and the brilliant exceptions, than can be found in any of his previous books. The *Heriots* leave us with a large circle of new friends, whose acquaintance it has been a privilege to make, and many of whose sayings it is pleasant to remember. Our only objection is that too many of them are still too clever.

Several of the characters may fairly claim to be original creations in English fiction. The sketch of the old lady, not too rich or highly placed but, by the force of her own friendly and shrewd intelligence, the centre of a most agreeable coterie, is admirable. Many of us must remember a genial *salon* of this sort, and will agree with Sir Henry that no circle is complete without its cheery invalid. But I think few of us have ever found the charm which attracted us so well set forth as in Sir Henry's description of old Lady Heriot's drawing-room.

"It was a most amusing place. Lady Heriot's privileges as an invalid warranted just enough disorder to enhance comfort and banish the possibility of stiffness. Old age, like other infirmities, may, in skilful hands, become an element of social success. People came to see Lady Heriot in compliance with her petition to take pity on an old woman whose infirmities debarred her from the pleasures of the outside world. They invariably found a cheerful hostess, better posted up than themselves in current gossip, longing to know of what was going on in the world, and quite prepared to meet them half way in being amusing and amused. Lady Heriot had not lived all those years for nothing; she had known a host of people all the time her husband had been in Parliament, some of them already beginning to be historical. She remembered a story, and knew how to tell it. Her five o'clock tea was a most popular beverage; and quite a little crowd would gather to drink it. So it came about that, in the course of the afternoon, a great many nice people dropped in, and left a small residuum of wit behind them. It is a great thing to know a house where the hostess is always at home, and always delighted to see you. There were several elderly gentlemen who would have considered a Sunday in town exceptionally ill-spent part of which had not been passed by the side of Lady Heriot's sofa. Stonehouse, the distinguished Queen's Counsel, M.P., who had no leisure for ordinary society, managed to forget his briefs and his clients, and unbent his great intellect under the soothing influence of Lady Heriot's companionship. Mr. Pygmalion, a power in the world of art, was well pleased to convey to her the latest gossip from the Royal Academy. Dr. Crucible deserted his favourite arm-chair at the Athenaeum in order to bring an amusing book or expound the newest theory that stirred the philosophic world. Now it would be Lord Melrose, an accomplished ex-diplomat, untiring collector and retailer of every form of social curiosity; now Desmond, an Irish dean, providentially supplied with a never-failing cruise of excellent stories at his countrymen's expense. Even young Mr. de Renzi, the brightest of

rising political stars, who was in great request, and capable of giving himself airs with common mortals, never showed them to Lady Heriot, but would come and spend a pleasant half-hour, and take real pains to be amusing. Lady Heriot's panegyric on her sofa was, Olivia felt, extremely well-deserved."

The question as to how far it is fair to an author to give the plot of his novel forms a fine point in the ethics of reviewing. My own opinion is clearly against it. Nor, indeed, would it be possible to summarise the story of *The Heriots* without blurring the hundred careful touches which will be found throughout the book. One comes to the conclusion, however, that if, as Lady Heriot says, "the trade of being an old lady is not such a bad one," the profession of a young beauty is a very arduous business. The final complication of Olivia's life can only be solved by a resolute answer to the question, "When is a girl justified in breaking off her engagement?" The orthodox answer with which we are so familiar is, "When she discovers something wrong or unsuitable in her fiancé." No small part of the interest of this book arises from the presentment of another aspect of the question. For after all a girl may know as little of her true self as she does of her lover when she becomes engaged to him. Sir Henry Cunningham leads up to this question with a delicate hand, and in the end produces a situation worthy of a dramatic artist of the highest class.

"Perhaps," says Mrs. Hazelden, "the first man a girl knows is generally the beginning of her disillusion." "Possibly," retorts De Renzi. "The fate of humanity is disillusion. Young ladies must be disillusioned like the rest of us. Men may be Nature's humble instrument. It may correspond to the acute form of it, which they themselves experience when they enter public life."

Sir Henry Cunningham has studied young ladies to advantage. We think it quite natural that a man's head should be turned by an early success, and that he should do many foolish and worldly things under its momentary influence, without being deteriorated by them in the long run. But there is a sort of tacit understanding that girls should either be above the indiscretions of sudden success, or that their nature must permanently suffer from them—in short, that a young beauty in the first flush of her triumph should either retain all the charms of unconsciousness and simplicity, or that she should become a worldly little person of the unhesitating type. It is one of the weak points of fashionable fiction that it usually portrays women in extremes. Sir Henry Cunningham touches off the feelings of his heroine, when suddenly shot from her rustic obscurity into a coruscation of success, with a more delicate hand.

"How do matters stand with a young girl," he says, "when she first discovers that she wields a spell which stronger natures than her own obey—which makes her a force among her fellow-mortals—when she knows that she is no longer insignificant—when it dawns upon her that someone admires her, delights in her, finds in her something more charming than in others? It was, Olivia felt, a disturbing revelation. A new world had suddenly opened upon her, full of exciting possibilities."

Very fine, too, is the chapter in which Olivia realises her social success at its real value. All the pleasures which fashion can give, the highest material triumph which to a girl it can bring, Olivia had enjoyed with the fresh capacity for enjoyment that youth alone possesses. Here are the two sentences with which Sir Henry Cunningham closes the chapter of disillusionment:

"'Little do men perceive,' says Bacon, 'what solitude is, how far it extendeth. For a crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal, where there is no love.' Of this sort of cruel, loveless solitude Olivia's gentle soul was now becoming painfully aware."

Our author has also his deeper notes. There are few touches of pathos in modern books more tender than his words of Requiescat over the child in whom the worldly uncle, and his still more worldly wife, had centred their unscrupulous ambition:

"In that little coffin lay the object of all Valentine's busy life, his eager contrivance, his restless energy. For him he had toiled, for him he had plotted, for him he had sacrificed things once dear to him, which only so transcendent a sacrifice could claim. He had silenced conscience; he had tampered with honour; he had forfeited his friend's esteem, his brother's love. Now all was over. Nothing remained to wish, to hope, to labour for."

The book is full of good things. It is impossible to turn over a few pages without coming on half a dozen shrewd sayings, which pack away the maximum of reflection or experience in the minimum of words. I am an easy-going reviewer, and read a novel for my own pleasure rather than for the benefit of the public. So not having marked Sir Henry's *bon mots* as I went along, I take a few at random, by no means the best. Olivia, at a certain crisis in her career, looks "like a young rebel angel of a determined order." "Like him!" says Olivia of a certain famous man of the world, "like eyes of blue steel, cold, cruel, hard! the smile of Judas, the sneer of Mephistopheles." "There is no more effectual estrangement," observes our author with regard to a little American lady's audacious talk—"there is no more effectual estrangement than a difference of taste in jokes." "As if," says Florian regarding another lady's bare shoulders and diamonds, "they imagined 'meretricious' to be the feminine of 'meritorious.'" "It was broader than it was long," says the same critic of a young guardsman's too lively Palais-Royal *chanson*, when it was encored as too short. "It was broader than it was long—the fashionable shape for comic songs." "Gratitude," remarks De Renzi, when a young lady asks him to be content with that form of affection—"gratitude is but the ghost of love." These and a score of other apothegms catch my eye in glancing over a few chapters in the last volume. There are touches here and there worthy of Thackeray. "I set him," says Lady Eugenia of her true-hearted son in their hour of distress—"I set him against a thousand misfortunes and am thankful."

I hope many other readers will derive as much pleasure as I have received from the perusal of this book. They will find the plot interesting and sustained to the end. Sir

Henry Cunningham is a master of refined and scholarly English, and he lavishes a store of experience and a wealth of wit upon his work, very refreshing in these days of the hasty slipshod novel.

W. W. HUNTER.

An Artist's Tour: Gleanings and Impressions of Travels in North and Central America and the Sandwich Islands. By B. Kroupa. (Ward & Downey.)

MR. KROUPA, in spite of his Magyar-looking name, is an Englishman who has lived long in Scotland, and who, before beginning the extended journey of which the most striking incidents are described in this handsome volume, had passed much of his time in Canada.

These earlier travels are merely indicated. For the tale of his seven years' roamings—across the American continent, then to the Hawaiian group, back to California, south to Arizona, from the sea coast of Mexico south to Panama, thence to New Orleans and Havana, and finally northward by way of the Southern States to Canada—commences at New York. This route, from a geographical point of view, is not a new one. All its familiar features have been described a hundred times, and Mr. Kroupa makes no pretensions to be more than a tourist with a professional knowledge of painting. If, however, fifty men endowed with ordinary intelligence and a capacity for telling what they saw journeyed on the same forenoon from London to Staines, their narratives would all differ and all contain incidents unnoticed by their fellow travellers.

Accordingly, though it is difficult to say in what respect the latest sketches of what—with the exception of the Arizona trip in a "prairie schooner," and the ride in Northern Mexico with Navejo Indians—is now a beaten track, is fresher than his predecessors, his book is unquestionably worth reading, even by those who have already skimmed the pages of a library of similar volumes. One reason for this is that America is always changing. Ten years in the West is like a cycle of Europe; so that the man who revisits the places he knew in his youth seems to the newcomers like one risen from the dead. Another advantage Mr. Kroupa has over the ordinary "globe trotter" is that he was in no hurry. For a trip usually accomplished in a few months occupied him as many years; so that first impressions, sharp though indeterminate, were corrected by more mature experiences, and the vague notions picked up from the man in the car and the man in the steamer had time to crystallise into the well considered statements with which his pages abound.

But the interest of this "Artist's Tour" centres mainly in the artist himself—in the unconventional, often humorous, always shrewd, and occasionally picturesque descriptions he supplies regarding what he saw and did. Mr. Kroupa avoids the diary form. He has removed the scaffolding before he introduces his handiwork to the public. Dates are markedly absent from his pages, and indeed we can only gather from the context an inkling of the period about which he started on his roving. But we are never wearied with personal details as to what he ate and drank, nor with paraphrases of guide books;

and, unlike the imitators of Captain Burnaby, patent pills are not by him accorded the immortality of print. Hence, from first to last the volume may be read with interest. For the writer is a modest narrator who never strains after effect, and has a way of his own in telling his quiet quaint story. His account of the present condition of the Mormons is useful; and, like every one else, he is pleased with California and charmed with the Sandwich Isles. But excellent though his description of the stock scenes in California are, the chapters narrating his experiences through Arizona, and in the company of those "tinkler loons" the Navajos, must be pronounced the most novel. Nor ought we to omit his notes upon Panama, which he explored on foot—and caught fever for his pains—far off the usual line of travel across that isthmus. In a book which contains little chaff, these pages will be found to contain the greatest amount of wheat; while the thirty-four illustrations, nearly all from the author's paintings, are capital specimens of one of the many photographic processes which are so rapidly superseding wood engraving.

Altogether, it is difficult to recall any travel talk not entitled to the rank of geography which is so satisfactory, and not many more pretentious narratives of explorations in new lands written in so inoffensive a manner. As a rule, Mr. Kroupa is accurate beyond the want of unscientific travellers, and seldom errs—even in his natural history. Yet here and there he falls into trifling mistakes, which he would do well to correct when a second edition is called for. Gold, for instance, was not first discovered by Captain Sutter at Coloma in 1848 (p. 31). The actual discoverer was James Marshall, who was cutting a mill-race for that old officer of Charles the Tenth's Swiss guard whom I am old enough to remember in the halcyon days of California. It is still further from the truth to affirm that the red wood is the same as the "sandal or Brazil wood" (p. 41), while its range is not to Mendocino, but to the most northern limits of the State, though De Candolle is utterly wrong in giving Nootka Sound as a habitat—a ridiculous blunder perpetuated without any excuse in the last edition of the *Encyclopædia Britannica*. It would have been as correct to describe the palmetto as a native of Surrey. As the ample materials for its history now in existence might have taught the writer of the notice, forests of the redwood do not even extend into Oregon. Again (p. 57), "the Americans" did not adopt "the name *sequoia gigantea*" for the tree described with dubious taste by Lindley as *Wellingtonia* because it had been so dubbed by "a French botanist who visited and described these trees as early as 1854." It was Decaisne who established the generic identity of the "big tree" and the redwood, and therefore suggested the cancelling of the genus *Wellingtonia*. But he never either "visited or described" the species; and as his paper was published in 1855, while Lindley's appeared in 1853, even had there been any dispute over priority in nomenclature—which there never was—the English botanist would have had the first claim. The Buddhists might perhaps also protest against Mr. Kroupa characterising the Chinese as pagans with "gods" in their "Pantheon"; and a good

many people who helped to erect it may object to the "English residents of Honolulu" (p. 171) arrogating to themselves the sole credit for the monument to Captain Cook in Kealakekua Bay. These slips are nevertheless of no great moment, except to specialists. And specialists, we have seen, are not infrequently "viri qui docent quod non sapiunt"—in Encyclopædias and elsewhere.

ROBERT BROWN.

VINET AS A LITERARY CRITIC.

Étude sur Alexandre Vinet critique littéraire.
Par Louis Molines. (Paris: Fischbacher.)

M. MOLINES has set himself the task of summing up Vinet's ideas and the principles of his literary criticism. He has done this with care and in detail. Although he has purposely abstained from biography, he gives us glimpses of Vinet's life in extracts from his correspondence with Emile Souvestre and Sainte-Beuve. What is thus shown makes one wish that more place had been allowed to personal matters. Vinet's literary companionship with Sainte-Beuve during the year which that distinguished writer spent at Lausanne is a fact, and an important one, in the history of French literature. The special note of his criticism is that it is a fruitful, a productive criticism. His literary judgments, according to Sainte-Beuve, "touch secret places" in the hearts of those he judges and "suggest serious thoughts." A writer criticised by Vinet learned to know his real self.

There are things said, and things left unsaid, by M. Molines (notwithstanding the merits of his book) which make one feel that he has not perceived the real charm of Vinet. He is at great pains to show that Vinet was original—that he owed nothing to personal intercourse with contemporary writers; and he falls into the error of representing him as a man influenced by books and not by persons.

"J'incline à croire qu'en réalité la seule influence étrangère qu'il ait subie est celle du livre."

Vinet lived with his books, but he was not bookish. An extract from one of his letters to Sainte-Beuve, which M. Molines has quoted in another place, shows in what spirit Vinet read:

"Quoique vous m'accusiez avec douceur de juger des hommes par leurs livres, je veux bien vous donner lieu de me le reprocher encore, et vous avouer que c'est votre pensée intime, votre vrai moi, qui m'attache souvent dans vos écrits."

M. Molines finds fault with Vinet for having "made himself too little" and declined opportunities for practical influence.

"On regrette de le voir se soustraire aux charges, on pourrait parfois dire aux obligations que lui imposait la confiance de ses amis. Il refuse la place de directeur de l'instruction publique dans le canton de Vaud; il refuse la place de professeur à la Faculté de Montauban que lui offrait M. Cousin; il refuse la direction du journal *Le Semeur* en alléguant son incapacité."

Vinet gave this reason for his refusal:

"En me transplantant on m'effeuillerait, et l'on serait tout étonné de n'avoir plus entre les mains qu'un arbre sec."

Such words give life to the page on which they are written. There is a sympathy which it is impossible to withhold from beings that will not bear transplanting. Vinet spent his first and last years in his native city of Lausanne. He enjoyed the happiness so touchingly expressed by Mme. de Staël of ending life amid the scenes where it began:

"La tombe rapprochée du berceau semble placer sous le même ombrage toute une vie; tandis que les années passées sur un sol étranger sont comme des branches sans racine."

M. Molines complains that Vinet "is not appreciated in France as he deserves to be"; and he mentions the three reasons given by M. Schérer for such want of popularity—"Vinet was a foreigner, a Christian, and a Protestant." Unpopularity is a peculiar thing, for which three reasons are too many; one is enough. That Vinet was a foreigner was no reason for his being unpopular in France. As a matter of fact, French literary and philosophical innovators in search of a name to conjure with have held up names of foreigners—Voltaire that of Newton and Locke, Victor Hugo that of Shakespeare. Vinet was a Protestant, but no sectarian; and it is not the doctrine but the sectarian spirit of Protestantism which offends the feelings of Frenchmen. In a letter to Chateaubriand he says:

"Je suis protestant, il est vrai, mais dans un sens si général, si peu historique, que je ne me sens étranger dans aucune enceinte lorsque j'y retrouve cette foi en la charité divine, ce recours au mystère de l'incarnation, et cette bonne volonté du repentir, qui sont la consolation, la couronne, et l'humble triomphe de notre existence foudroyée."

And Sainte-Beuve says that Vinet was "the most sympathetic of Protestants."

Vinet was a Christian; so was Pascal, and yet Pascal has had more editors during the present century in France than Voltaire. But Pascal, though in his latter years he became a recluse, imbibed in his youth the Parisian *esprit de société*, when he lived and exchanged ideas with men of wit and gallantry. Vinet remained what Pascal might have been had all his life been spent in a provincial city. Small countries, with great neighbours and a common language, acquire a taint of provincialism. Provincialism was the real cause of Vinet's want of popularity in France.

What did Vinet really wish for—admirers or readers? An author who reaches the stage of popularity loses better readers than he gains. There is too much of him in circulation. People think they know him too well to read him. He is quoted and misquoted till his words are emptied of their sense and meaning, and what survives of him is a name. Vinet belongs to a class of writers who will always find readers, because they will never attain popularity. He likened himself to a tree that could not bear transplanting; and he has among writers the virtues of mountain plants that will not thrive in the air of the plain. He was a loveable man; there was in his companionship a moral tonic that refreshed men of the most various intellects, and a few of the best French spirits in every generation will turn to Vinet for refreshment.

WILLIAM MARKHEIM.

NEW NOVELS.

Dulcibel. By Gertrude M. Hayward. In 3 vols. (Hurst & Blackett.)

Claire Brandon. By Frederick Marshall. In 3 vols. (Blackwood.)

The Lloyds of Ballymore. By Edith Rochfort. In 2 vols. (Chapman & Hall.)

The Captain of the "Polestar," and other Tales. By A. Conan Doyle. (Longmans.)

Mrs. Danby Kaufman of Baywater. By Mrs. Mark Herbert. (Digby & Long.)

Fair Phyllis of Lavender Wharf. By James Greenwood. (Bristol: Arrowsmith.)

By the World Forgot. By E. J. Clayden. (Frederick Warne.)

Dulcibel is a novel which takes a good deal of reading. It is one of the many testimonies our modern fiction affords to the influence exercised by Browning on his generation. The author, without being a great creative genius, has contrived to seize upon some tolerably distinctive types of character and to analyse them well. It may be objected that her task is the easier for the simple reason that the characters are so distinctive. The laughing careless Christopher Jocelyn—without an atom of real character, "a nature so made up of broken lights and shades that the strong force of contrasting traits was lost in their abundance," but a universal favourite, and bound to win in any game of love—no doubt has his counterpart in real life. So has his rival, Arthur Scudamore, the local squire, who, being gifted with clever brains and artistic tastes, fails to win the sympathy of his country neighbours and assumes an attitude of Byronic cynicism little in keeping with his really warm nature. *Dulcibel* Carwinion the heroine, brought up, in companionship with her brother Michael, to a stern sense of self-reliance, owing to the gentle weakness of her father, is neither an unnatural nor unlovable person. But where typical developments are so strongly marked there is less difficulty in creating vivid contrasts than where, as for instance in some of George Eliot's novels, the analysis of commonplace characters is an especial feature. However, we must not quarrel with Miss Hayward over what is really a very good novel. She is at fault, perhaps, in allowing her interest in her own creations to run away with her; for it is not every novel-reader who cares to pursue deep studies through three volumes. On the other hand, the studies are decidedly artistic in execution; and the author's style exhibits an aptitude in choice of metaphor and a power of sympathetic description which place her book on a high level of merit. More care might have been exercised in verifying some of the quotations that head the chapters. Horace, for instance, never wrote "*poterius nasci madre pudenda*" (vol. i., p. 172).

If Christian names count for anything, the author of *Claire Brandon* should be of the male sex. In that case, all that can be said is that his manner of writing conceals the fact wonderfully well. Mere prolixity, though a tolerably frequent characteristic, is not, indeed, the exclusive property of lady novelists; and it is possible that the industrious attention paid in these pages to realistic minuteness, the exhaustive parade of sorrow's vocabulary, and

the exuberance of petty detail in the love scenes—kissing and all—may be the work of a man. But the conception of the heroine, a young lady of somewhat narrow-minded obstinacy, who makes not only all men but all womankind her slaves, is distinctly feminine; nor is it easy to imagine that any one but a woman would have imputed moral crime to George Brandon, who, in the absence of legal proof of the legitimacy of his brother's daughter, lays successful claim to the family estates. There is no lack of cultivated thought in the pages of *Claire Brandon*, and, apart from its unnecessary length, it is not a badly conceived novel in respect of plot. It faults seem mainly due to crudeness and inexperience in writing. The dialogues want mending. They are like professorial lectures. Every abstract term under the sun is trotted out for definition and discussed in polished essayist style on the spur of the moment by ordinary society loungers. The characters also want mending. They start with a certain amount of individuality, which in many cases they quickly lose and become a mere reflex of the writer's own mind. And surely the inanities of Lytton and Disraeli at their worst are more than parodied by a writer who, in the absorbing moment of a love declaration, can represent his hero and heroine as finding time for talk like this:

"Then, sweet Claire, remember ever that Nature, who is love, looked on us and rejoiced when we told our love to each other and to her."

"What a radiant omen for our love!" sighed Claire. "What a tender and undying witness of its birth! How gloriously privileged we are, Conrad, to tell each other our avowal in the presence of such a confidant! Look! . . . Feel! . . . She casts over us the protection of her royalty, the grace of her simplicity, the eternity of her fidelity! In our hours of trial we will remind each other of this enchanting scene, of this incomparable moment, and we will find encouragement and fortitude in the memory of our beginning," &c., &c.

In truth, the sentiments of these two lovers towards one another are, throughout the book, so aggravatingly ecstatic as to encourage in the reader a cynical hope that their married life may produce some compensatory disillusion.

It is impossible to bestow upon *The Lloyds of Ballymore* anything more than that faint sort of praise which is often tantamount to condemnation. As a mere story it is fairly well told; and though of reflective analysis, or startling contrasts of character, or dramatically devised situations, no trace can be found, there is life enough in the descriptions of country scenes and Hibernian peasantry to make the book acceptable to Irish readers. John Lloyd, the leading figure in the first volume, an improvident Irish landlord, is murdered by moonlighters, the assassins being two of his own tenants. The impoverished family remove to Dublin, where young Tom Lloyd, the heir, now a bank clerk, is suspected of a robbery and tried at the assizes. Though acquitted of the charge, he loses his post; and the suspicion attaching to his name has the effect of putting an end for a time to more than one matrimonial alliance, until the mystery is cleared up by the death-bed confession of the real culprit. There is nothing very original in any of this, and

little in the execution to lift the book out of a rather dull level of homely mediocrity. Miss Rochfort should, in particular, avoid padding her novel with dialogues largely composed of irrelevant gossip, and with reiterated descriptions of toilet details and the dinner menu.

Hardly more than twelve months have elapsed since Dr. Conan Doyle astonished and delighted the world with the narrative of *Micah Clarke*; and when another work by his hand is announced, one rushes to it with eager expectancy. It is no little disappointment to find that *The Captain of the "Polestar,"* and other Tales, is a mere *réchauffé* of productions that have already seen the light in various magazines. One looked for a prodigy, and, behold, a potboiler! Apart from this legitimate grumble, there is nothing to be said in disparagement of the stories themselves, which are ten in number, and are, on the whole, of that high class which might be expected of the author. "John Huxford's Hiatus" is delightfully pathetic, and "The Parson of Jackman's Gulch" is remarkable for what might be called in stage phrase a "screaming" *dénouement*. The writer has a tendency to coquette with the supernatural world and unexplained psychological phenomena. The practice is excusable perhaps in short magazine stories, but might fatally discredit a sustained work.

In respect of title, *Mrs. Danby Kaufman, of Baywater*, may seem to be an imitation of *Mr. Barnes of New York* and *Mr. Potter of Texas*. Though not distinguished by any of the bewildering intricacy of manoeuvre and unceasing restlessness of movement that characterise the two latter works, Mrs. Herbert's novel is not without solid merits of its own. Mrs. Danby Kaufman herself is a sort of *femme terrible*, fast in her habits, heartlessly indifferent to her husband and children, and possessed of a bitter tongue and satirical pen which have served to alienate, through fear or disgust, most of her more reputable acquaintances, and even the members of her own family. That a woman of this sort should be brought to shame and repentance at the close of the book is only fitting and natural; but that her expiation should be represented as consummated by her joining the ranks of the Salvation Army is hardly likely to pass for a thoroughly satisfactory ending. The chief interest of the story centres in Ethel Bright, who, as a girl, had been persuaded by Mrs. Kaufman, then Joan Sival, to go through a ceremony of marriage with her brother Jack, and lives in constant dread of her present husband finding out the secret. The tale exhibits considerable originality of conception, and is worth perusal.

Arrowsmith's sensational series, which had the good fortune to be brought into notice by Mr. Hugh Conway's *Called Back*, and which has since been reinforced by more worthy productions, now adds to its list a blood-curdling and thoroughly characteristic story called *Fair Phyllis of Lavender Wharf*, by James Greenwood, the famous "Amateur Casual." It is a narrative which exhibits in happiest perfection the writer's laboriously acquired knowledge of the morality and habits of London's lowest grades of society. Such

paragons of murderous ferocity and devilish cunning as are here exhibited to view in the brothers Mungo and Judas Marks, with the feminine complements of the picture, as represented by the elderly hag, Nan Spurway, and the beautiful demon, Phyllis—surname unknown—could only be properly depicted by one who had made the study peculiarly his own. There is no doubt that this is a good shillingsworth—in its way.

By the World Forgot is a very pretty little tale, and Miss Clayden ought to be heard of again as a novelist. The subject is not particularly original—what subjects are nowadays?—but the charm inherent in well-drawn characters is independent of the limited conditions of actual life. And everything here is actual life. The well-meaning vicar and his worldly-minded, domineering wife; Mr. Grey, the broken-down literary man, taboed by the vicarage, and, as a consequence, by local society, on account of agnostic proclivities; his daughter Helen, intellectually—through training a *femme d'esprit*, and socially—through force of circumstances—an *ingénue*; Allan Aubrey, the roving artist—this, it must be confessed, is a little too hackneyed—and many other characters, are people we know by heart. The merit of the novel lies in its treatment, which is rather in the style of Mrs. Henry Wood; and those who like Mrs. Henry Wood will like this imitation.

JOHN BARROW ALLEN.

SOME CLASSICAL TEXTS.

The Birds of Aristophanes. With Introduction and Notes, by W. W. Merry. (Oxford: Clarendon Press.) No lover of the Aristophanic comedy will regret meeting the Rector of Lincoln College in the sacred precincts. As in his edition of the *Frogs*, so here, Dr. Merry shows the indispensable quality of being up to the fun of the thing, as well as to the required scholarship. He can see that the Aristophanic irony permeates the whole piece, and that the gaudy triumph of Peithetaerus at the end is as much a "Rogue's March" to the rogue himself as to the Athenian audience. Wisdom and poetry sparkle in the depths of this torrent of extravagant fun, like the gold in Pactolus; but the solemn political lesson supposed to be enforced by the play has been far too solemnly contemplated and investigated. Viewed as the main object of the drama, it obscures its brilliancy and throws the whole thing out of perspective. There is a lesson—a sound and solemn one—in the career of Falstaff; but fancy taking it from that point of view throughout! It was, we suppose, necessary to thrash out anew the much-thrashed straw of Süvern's essay; but Dr. Merry, as might be expected, does so briefly (Introd. pp. 14-18), recognising that characteristics and foibles, not incidents and expeditions, are the butt of Aristophanes. The notes seem to us to avoid the extremes—scantiness and superfluity—very well. It is hardly true to say (l. 39) that *τέττιγες* or cicadas "in no way resemble" grasshoppers, with which they are often confounded. Resemblance there is, though not identity. We confess to an impression that (l. 177) *διαστροφόμενοι* = "squint," rather than "wring my neck." Some of Dr. Merry's equivalents are extremely felicitous, e.g., l. 1421 "*εὐθεὶ Πέλλης*," "straight for Pellene," a village in Achaia, famous for the manufacture of warm woollen cloaks—as we might say to Ulster." Again, l. 298, "the *κρηῖλος* is called *κρηῖλος*, to suggest *κρηῖν*, and so point an

allusion to the well-known barber *Sporgilus*. As though we called the bird not a 'dipper' but a 'clipper.' But why so practised a teacher as the Rector of Lincoln should think it necessary to construe the substantives in ll. 527-8, passes comprehension; and the same may be said of such notes as those on ll. 1155-1159. To conspire against the use of the lexicon is to conspire against scholarship.

The Iphigenia at Aulis. With Introduction and Notes by Olinton E. S. Headlam. (Cambridge: University Press.) Mr. Headlam, with an enthusiasm that sits well on an editor, says of this play that

"in its conception and execution it is worthy of the poet at his best. . . . There is here no trace of falling power or enfeebled judgment. . . . Barely, if ever, has the mingled tenderness and dignity of Euripides secured him a more splendid triumph."

The reading world has not, we think, as a rule taken so favourable a view. Partly from the impression that the play lacks the last touches of the poet; partly from suspected interpolations; partly from the natural sequel having been earlier produced—the play has been, not indeed disregarded, but somewhat depreciated. To us, the opening scene appears most dramatically conceived. The character of Iphigenia, if it does not quite, as Mr. Headlam thinks, "exhibit the hand of a master," is certainly one of Euripides's finest creations, missing only by a little the supreme success of Sophocles's Antigone; Agamemnon is a sketch of hesitancy worthy of Clough, though not of Shakspeare; Achilles has the charm of a direct and soldierly character. But the element of greatness is absent from the play as a whole, though an admirable pathos pervades it. The introductory matter (pp. vii.-xxviii) prefixed by Mr. Headlam is concise and interesting. The chronological table of art, literature, and politics, comprised in the Euripidean period is useful, and might, we think, be profitably appended to other editions of Euripides for beginners. The notes are, we think, a little too frequent, though they are as a rule concisely expressed, and avoid for the most part that disastrous competition with the lexicon which spoils both boys and editions. We observe that, on l. 919, Mr. Headlam quotes *ὀδύρην τέτρα* from Aeschylus, and *ὀδύρην πύργον* from Sophocles (without giving the references) as examples of emphasis falling on the first part of the compound—i.e., *ὄδρ*, *ὀδρς*. But such is not Mr. Tucker's view of *ὀδύρην τέτρα*, in his new edition of the *Supplikes*; as to *ὀδύρην*, it differs, we suppose, from *ὀδρς* as "upstanding" differs from "upright," i.e., one personifies the figure a little more. After all, we talk of the "foot" of a hill. The note on l. 447 seems to unravel the passage skillfully. On the whole, this is a promising piece of work.

Pliny's Letters. Books i. and ii. With Introduction, Notes, and Plans. By J. Cowan. (Macmillan.) Mr. Cowan has done a very useful piece of work in adding two books of Pliny's Letters to "Macmillan's Classical Series." He has selected, it is true, but a small portion of his author; but that portion he has explained and illustrated fully. He has taken pains to point out where the constructions employed by Pliny differ from those of Cicero; and his notes constitute a useful lesson in Latinity and the history of Latinity, as well as in the interpretation of the author's meaning. The introduction, on the life of the younger Pliny, is one of the best workings-up of the indispensable article by Mommsen which we have seen. It was a happy idea to give at full-length two of the extant inscriptions which refer to the younger Pliny; but it is surely not right to explain *O' PLINIO L' F' OVF CAECILIO SECVNDO* by saying that *OVF* = *Oufentina*: it

is the regular abbreviation for *Oufentina* (tribu). In Letter, i., 22, 6, in *toga negotiosque versatur*, though Mr. Cowan probably understands it as we do, his translation ("his duties as a citizen") is hardly explicit enough. The word *toga* already contains the idea which is expanded in the next sentence by *advocatione*, and means the legal profession, just as it seems to do in Tacitus, *Annals* xi. 7.

The Histories of Tacitus. Books III.-V. With Introduction and Notes. By A. D. Godley. (Macmillan.) This continuation of a work which has already been noticed in the ACADEMY is marked by growing independence and self-confidence in the editor. Relying less on what has been done before him, he makes his own notes, and he has a very good idea of where a passage calls for explanation and a learner for help. Nor are his notes merely explanatory. They often point out—and very neatly, too—where and how the syntax of Tacitus differs from that of Cicero. On the whole, this useful little edition should be popular and widely used. But we have, of course, occasionally to dissent from Mr. Godley on some points of interpretation. We doubt whether *clementiam* in iii. 19 by itself = *famam clementiae*; more probably that meaning is acquired by the hendiadys *clementiam et gloriam*. In iii. 23 *vincla* can hardly be "chains," for chains could not be cut in a hurry by two soldiers; rather "ropes." In iv. 86 *intelliguntur artes*, sq., we cannot clearly understand Mr. Godley's note; but we are inclined to take the passage as Mr. W. H. Simcox did, making the *obsequium* to be that of the bystanders, who took good care not to offend either Mucianus or Domitianus by letting out what they saw. By some curious accident Mr. Godley prints (with Halm) *piatos* in iii. 25, but comments on the reading *placatos*. On p. 148 and in index read "*Vipstanus Messalla*" for "*Valerius Messalla*."

Selections from Valerius Maximus. With Notes by W. B. Inge. (Rivingtons.) The series of "Selections from Classical Authors" to which this little volume belongs, is intended to give young people "a first acquaintance with the great writers of Greece and Rome." Mr. Inge shows a good deal of wisdom as well as of taste in his choice of passages; and the young reader ought to get plenty of amusement out of Valerius's tales. But the extreme slightness of the commentary makes it difficult to say much of it. There is not nearly enough help—especially grammatical help or downright explanation of the meaning—for pupils trying to get a first acquaintance with a Latin author. So many legitimate difficulties are passed over that we fancy Mr. Inge must have forgotten his own schooldays. The obscuring punctuation of p. 17, l. 9, too, will be found puzzling to schoolboys; and so will the unheard-of *concessoribus* printed for *concessoribus* on p. 19. In the story which Valerius Maximus tells after Cicero in Book VIII. (p. 192 here), we should like to hear the translation of *causae periclitantis argumentum* well discussed. Mr. Inge understands it to mean that Cicero "found a new argument for the defendant." But, then, what becomes of *periclitantis*? Why should not the words mean that Cicero pointed to a proof of his adversary's case being a shaky one?

The Ethics of Aristotle. Analysed, Annotated, and Translated for Oxford Passmen. By S. H. Jeyes. (W. H. Allen.) Although Mr. Jeyes has written a manual of the passman's portion of the *Ethics*—and a very good manual, too—he knows well how little the help given by such works can take the place of personal study. "Candidates," he says, "are recommended to begin by going once or twice through the whole of the Greek text"; and, if

they really will do that, then we believe that, with Mr. Jeyes's aid into the bargain, they will be sure of passing their examination. Mr. Jeyes's analysis and notes are clear and business-like; and, in nearly every case where we have tried the translation upon test-passages, we have found it satisfactory. There is, however, one passage in which Mr. Jeyes is certainly wrong, and there is one in which we think he is wrong. The former is Book iii. 5, 7, *θερμυλεσθαι ἢ ἀλγεῖν*. He translates it "to feel hot or cold"; and we are not surprised, for the occurrence of *θερμυλεσθαι* has lured many a translator to his doom. In iv. 8, 9 he renders the last sentence, "In this spirit will a refined and generous man govern his conduct, being like a law to himself." But surely the *ὅτις* *ἔτι* means that he will act as if there really were a law putting a limit upon jeers; for he will be his own law. The usefulness of the book would be increased if the top of each page had some indication of where we are in the text.

Cornelii Taciti de Vita et Moribus Julii Agricolae Liber. Ad fidem codicum edidit A. E. Schöne. (Berlin: Calvary; London: Nutt.) Dr. Schöne has issued a rather boldly emended edition of the *Agricola*. In the task of correcting the text of Tacitus where it is, or seems to be, faulty, he makes more use of the poets than previous critics have done. He appears to have started from the admitted fact that Tacitus's expressions are coloured by his studies in poetry, and are, indeed, often adapted from poets; to have read himself full of the Roman poetry of a certain period; and then to have fallen upon the text of Tacitus with a determination that poetry shall give him the key to all that is hard. He adduces many curious parallels of languages, which we are glad to have; and he ventures many corrections which cannot be so readily accepted. Some prose-writers, too, however, are pressed to yield parallels; as when Livy's *part nobilitate* (44 l.) is adduced in favour of altering *quas equestri nobilitate est* (*Agric.* 4) into *aequae equestri nobilitatis*, which, indeed, is nearer to the MSS. In chap. 15 he prefers *malum* to *manus* (*alterius manus centuriones*), and explains by *alterius mal-fici homines, centuriones*; comparing a rather dissimilar phrase of Cicero, who calls Verres *calamitas Sculorum*. But these suggestions are comparatively conservative.

Sophokles' König Oidipus. Für den Schulgebrauch herausgegeben von Friedrich Schubert. (Leipzig: Freytag.) German school-books are often great offenders in the matter of paper and print. If this little edition still leaves something to be desired in the former matter—the paper being neither quite white nor quite untransparent, the print and margin, &c., on the other hand, are excellent—it is a pleasure to read and annotate under such conditions. The "Einleitung," and the "Anhang" on "Das Theaterwesen in Athen," are, as they should be, common to the series, of which we have already seen the *Antigone*. We observe in the text a certain leaning to some drastic conjectures—e.g. in l. 1098 the conjecture *κορῶν* is adopted for *ἀρα*, unnecessarily, we think. In the same chorus the MSS. reading, *ἡνδὲ δρεσιβάτα προστελασθεῖσ'*, is defective by one syllable after the second word. Herr Schubert accordingly adopts the reading *λέκτροις τελασθεῖσ'*. But, as Jebb sees, Lachmann's conjecture, *κατὰς τελασθεῖσ'*, is better, as explaining the corruption, *κατὰς* having been written *προς*.

NOTES AND NEWS.

AN influential committee, consisting of heads of houses, professors, and tutors, has invited the members of the International Congress of Orientalists to hold their next meeting at Oxford. Prof. Max Müller has been asked to accept the presidency of the congress. The invitation has been accepted; and the standing committee has elected an international committee, in which each European country will be represented by one scholar. Among these representatives are Kuenen, Dillmann, Whitney, Bühler, Schefer, Guidi, Lieblein, von Rosen, Landberg, Naville, Midhat Bey, &c. The congress is to take place in 1892.

AN interesting discovery has been made in Manchester. Mr. J. E. Cornish, the well-known bookseller, possesses an extensive stock of old books and MSS., including a collection from which there came, some years ago, the original score of Handel's "Messiah," now one of the treasures of Buckingham Palace. Mr. Cornish's hope of finding other Handel autographs has not yet been realised; but Dr. Henry Watson, in examining the musical MSS., has come across several in the handwriting of Mozart. There are two of the concertos written in his childhood, and several numbers of "Mithridate," the opera which came into being when the musician was at Milan in 1770. These Mozart autographs, like the Handel MSS. already mentioned, form part of the collection formerly owned by Mr. Thomas Kerlake of Bristol.

MESSRS. RIVINGTON will publish very shortly a new text of the *Divina Commedia*, carefully revised, with the aid of the most recent editions and collations, by Mr. A. J. Butler, well known to Dante scholars for his prose translation of the *Purgatorio* and *Paradiso*. Fifty copies will be specially printed on Japanese paper.

MR. GLADSTONE has entrusted the late Sir Stephen Glynne's Notes on the Churches of Lancashire and Cheshire to Canon Atkinson, Vicar of Bolton, who is editing them for the Chetham Society, with supplementary notes.

MR. WHISTLER has consented to allow an authorised edition of *The Gentle Art of Making Enemies* to be published by Mr. William Heinemann. It will contain some things not included in the piratical edition, which has been surreptitiously introduced.

MR. HEINEMANN will also be the publisher of two new books by Mr. Robert Buchanan: *The Moment After*, a story in one volume; and a collection of essays entitled *The Coming Terror*.

MR. FREDERICK J. CROWE is writing a biography of *Cherubini* for Messrs. Sampson Low & Co's Series of "Great Musicians."

THE last two volumes of the *Memoirs of Duke Ernest* will be issued by Messrs. Remington & Co. in about a week's time; and also a new work by Dr. Gordon Stables, entitled *The Mystery of a Millionaire's Grave*.

MESSRS. W. SMITH & INNES have in the press a new volume by Mr. John Watson, entitled *Nature and Woodcraft*, which will be illustrated by Mr. G. E. Lodge; and also *Truth with Honour*, a story by O. R. Coleridge and M. Bramston.

AN anonymous work, entitled, *God in His World: an Interpretation*, reported to be by the editor of one of the leading American magazines, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. METHUEN & Co. will publish at an early date *Curiosities of the Church*, by Mr. William Andrews. It consists of a series of studies of singular services, curious customs, remarkable records, ancient accounts, and other old-time lore.

MR. DAVID WINGATE, known in Scotland as "the collier poet"—to whom a pension of £50 on the Civil List was granted in 1882, at the same time as to Mr. Edwin Waugh—proposes to issue a selection of verses from his four volumes, which are now all out of print. The only long poem given entire will be "Annie Weir"; the rest will be short lyrics. There will also be a portrait of the author, finely engraved. The volume is to be published by subscription, through Messrs. Kerr & Richardson, 89 Queen Street, Glasgow.

MISS VERA KARSLAND and her brother, Mr. Collis Karsland, have collaborated in the writing of a sensational story, which will be published shortly by Messrs. Trischler under the title of *The Witness Box, or the Murder of Mr. A.B.C.*

MR. F. S. ELLIS has sent to the Clarendon Press the first part of his Shelley Lexical Concordance, which he hopes to finish for the Shelley centenary in 1892. His careful work has naturally found out the Philological Society's Dictionary readers. They evidently did not note—or the sub-editors and editor missed—Shelley's use of "the Above" for God, and "aught" as an adjective for "any": neither of these appears in the New English Dictionary, though "aught" = "any" occurs several times in Shelley's works.

THE Religious Tract Society has just made a grant of £20 towards the production of *The Pilgrim's Progress* for the blind in the island of Formosa. It will be published in the Braille type, which the Chinese are now able themselves to prepare, and will be the eighty-fifth version of Bunyan's book.

ON Friday next, May 2, Messrs. Sotheby will sell what is described as "a portion of the valuable library of a gentleman." It consists mainly of that class of books which were more sought after a few years ago than they are now—productions of the Aldine press, other early printed classics, French engravings of the last century, English engravings of the early part of the present century, art books generally, and topographical works. All are choicely bound, and in beautiful condition.

SIR JOHN LUBBOCK's bill for amending the Public Libraries Acts will again be considered at the adjourned meeting of the Library Association, to be held at 20 Hanover Square, on Thursday next, May 1, at 5 p.m. Sir John Lubbock has promised to take part in the discussion, and visitors are invited to attend.

A MEETING of the Marlowe Memorial Committee was held on Friday last, April 18, in the rooms of the Lord Chief Justice, at the Law Courts. Lord Coleridge took the chair; and among those present were Mr. A. H. Bullen, Mr. Arthur Bourchier, Mr. Edmund Gosse, Mr. Henry Arthur Jones, Mr. Joseph Knight, Mr. Sidney Lee, Mr. Justin H. McCarthy, and Mr. James Ernest Baker (hon. sec.). It was announced that Mr. E. Onslow Ford had consented to design the monument. Mr. Bram Stoker stated that Mr. Irving and Miss Ellen Terry proposed to contribute £100 from the proceeds of their readings in St. James's Hall next July. A sub-committee was appointed to organise a dramatic performance at one of the principal theatres. Many members of the dramatic profession have signified their willingness to promote the success of the undertaking.

WITH all Shakspeare students, we welcome eagerly the new volume of Dr. H. Furness's Variorum edition—the eighth, containing "As You Like It." He has done his work at it with more zest, we think, than in any of his previous volumes. Rosalind has charmed him. And, though he has fleeted his time carefully, instead of carelessly, he has lived in the golden

world of the heroine's bright smiles; and he tells us it is all "as I like it, and as you like it too." This book is a pleasant message from over sea from one of our kin, an honoured worker for many years past at our great poet, and fully sustains the American selector's and critic's reputation. May he live long to edit every play of Shakspeare's in like style! The failure of the Germans to understand and appreciate Rosalind makes Dr. Furness specially insist on the Englishness of her, and of the whole play; and he humorously proposes to students of anthropology one of Shakspeare's comedies "as the supreme and final test in determining nationality, at least as between the Gallic, the Teutonic, and the Anglo-Saxon races." But though George Sand's fascination by Jacques is unaccountable, surely the elder Théophile Gautier's fascination by Rosalind, in *Made-moiselle de Maupin*, would satisfy even Dr. Furness; but he has evidently never heard of it. For the sources of the plot, he has reprinted much of "Gamelyn," and all Lodge's "Rosalynde"; he gives a full sketch of George Sand's "Comme il vous plaira," discusses the duration of the action, and the costume, gives a list of the music—using the New Shakspeare Society's list, &c.—and a good selection of notes and criticisms.

Correction.—Mr. John Taylor writes to complain that his paper on "Lear," read before the Clifton Shakspeare Society, was misreported in the ACADEMY of last week (p. 272). It was Kent, and not the poet himself, whom he said deserved the treatment of the stocks.

THE FORTHCOMING MAGAZINES.

THE next number of *Hermathena*, to be published on May 1, will contain reviews of Owen's "Tristia," by Dr. Robinson Ellis; of Verrall's "Agamemnon" and Tucker's "Supplikes," by Prof. Tyrrell; and of Ellis's "Commentary on Catullus," by Mr. Starkie. There will also be articles and reviews by Profs. Gwynn, Mahaffy, Abbott, Palmer, and by Dr. Quarry, Mr. Purser, and Mr. Bury.

AMONG the articles in the May number of *Education* will be a strong plea for German versus Latin, by Mr. H. W. Eve, Head Master of London University College School; an article on "Cambridge," with several illustrations; and an interview with Dr. Richard Wormell, to whom the cause of higher commercial education is so much indebted, accompanied by a full-page portrait.

AMONG the illustrations in the next number of the *Art Review* will be reproductions of Fritz von Uhde's "Grace" and "Sermon on the Mount"; also of Alfred East's "Kioto," "Fujiama," and "Lake Biwa." Miss Elizabeth Craigmyle contributes a poem entitled "Our Lady of Melancholia"; Mr. Frederick Wedmore a review of Mr. Sharp's recent *Browning*; Miss Helen Zimmern an article on Antonio Fogazzaro; and Mr. H. S. Salt an article on Thoreau's Poetry. Among the other contributions are "Heine on Music"; "Montpellier," by Mrs. Anna Geddes; and "The Portraits of Henrietta, Duchess of Orleans," by Mrs. Henry Ady.

THE May number of *Time* will contain articles on "The Greater Brotherhood," by Mr. Felix Moscheles; "Irish Wit and Humour," by Mr. O'Connor Power; "Courage," by Mr. Bar; and the conclusion of Mr. Engel's paper on the "Foreign Policy of Russian Teardom."

MR. WILLIAM HEINEMANN will shortly issue an English edition, under the charge of a London editor, of *Ar interchange*, an American fortnightly magazine which was founded in 1878.

UNIVERSITY JOTTINGS.

FULL term began at Cambridge last week; at Oxford it will begin to-day.

PROF. MAX MÜLLER has been re-elected Gifford lecturer at Glasgow for a second term of two years. At St. Andrews, Prof. Edward Caird, of Glasgow, has been appointed to succeed Mr. Andrew Lang.

THE university of Heidelberg has conferred the honorary degree of Doctor of Theology on Prof. Robertson Smith, in recognition of his distinguished services to the early history of religion.

ARCHDEACON FARRAR has been appointed Lady Margaret's preacher at Cambridge for the ensuing year.

THE general board of studies at Cambridge recommend that the readership in Talmudic, vacant by the death of Dr. Schiller-Szinessy, be suppressed; that the sum of £200 a year be added to the stipend assigned to Prof. Bensley, so long as he lectures for three terms in each year on Aramaic; and that £100 per annum be devoted to the teaching of Talmudic. For the present term, Mr. Lowe is continuing some of Dr. Schiller-Szinessy's lectures.

PROF. J. W. HALES, Clark Lecturer in English Literature at Trinity College, Cambridge, proposes to deliver a course of six lectures during the present term on "Shakespeare's Tragedies."

MR. J. Y. BUCHANAN, the university lecturer in geography at Cambridge, is lecturing this term on "Oceanography."

THE annual report of Manchester New College, the hundred and fourth since the foundation in 1786, is of special interest as being the first since the removal to Oxford, where it is now temporarily established at 90 High Street, in the rooms vacated by Mansfield College. A site for a permanent building has been purchased; and Mr. S. B. Worthington, of Manchester, a member of the committee, has drawn up plans. It is estimated that the total expenditure required will be £49,000, towards which donations of nearly £33,000 have already been promised. During the past year the library has received two valuable additions—about one thousand books collected by the late Dr. Charles Beard for his special studies on the history of the Reformation in Germany and of Port Royal; and one half of the library of University Hall, mainly consisting of general literature.

THE Rev. Richard F. Clarke, S.J., formerly of St. John's College, Oxford, has published a pamphlet on *University Education in Ireland* (Longmans), which may fairly be taken to represent the views of the Catholic hierarchy. What is asked for is the establishment of a Catholic university college in Dublin, by the side of Trinity College; and of a similar Presbyterian college at Belfast. At each of these, as also at Trinity, there should be a conscience clause; and no public money should be applied to the endowment of any theological professorship.

THE Barlow Lectures on Dante at University College, London, will be delivered this year by Prof. A. Farinelli on Tuesdays and Fridays during May and June at 3 p.m. The lectures, which are free to the public, will be delivered in Italian. The inaugural lecture, on May 2, will be devoted to "The Life and Times of Dante."

THE council of Owen's College, Manchester, invite applications for the post of Cobden lecturer in political economy. The stipend will be £150 per annum, together with a share of fees.

The corporation of Harvard University has authorised the publication of two monographs which it is hoped may form the beginning of a series. The first will be *A History of the Veto Power in the United States*, by Edward Campbell Mason, instructor in political economy. The second will be *An Introduction to the Study of Federal Governments*, by Albert Bushnell Hart, assistant professor of history. This will contain an historical introduction, with brief sketches of the rise and institutions of the principal federal governments which have existed from the establishment of the Greek federations to the present day. To each sketch will be appended a brief critical bibliography. Then will follow a parallel arrangement of the texts, in English, of the four most important federal constitutions—those of Canada, Germany, Switzerland, and the United States. There will be an appendix containing a list of special authorities on federal government, and of references to discussions in more general works. These monographs will be published in England by Mr. Edward Arnold.

ORIGINAL VERSE.

ON THE TOMB OPENED IN CANTERBURY CATHEDRAL, MARCH 7, 1890.

WITHIN a pillared tomb beneath the roof
Of England's greatest church, a Prelate's bones
For full six hundred years have lain aloof
From all a restless people's shouts and groans,
And busy life that still our nation owns.
Behold! the lid is lifted; look and say
Whose be the ring, the crozier dight with stones?
Whose be the brocaded stole? the rich array
That clings in faded pomp around this mouldering clay?

Oh, tell us, England's scholars, if ye can,
Is this the courtly HUBERT's mitred head?
Or is it his who won the rights of man
With England's Barons from a tyrant dread,
And made our homes our castles? Hast thou read
The glorious tale? Then by these relics kneel,
And thank kind Heaven that STEPHEN LANGTON
led
Our noble sires to found the people's weal
Deep on the solid rock—a tower of triple steel.

The rock of equal justice, equal law,
Where Britain's power is rooted, whence her fame,
Up-springing through the ages, fills with awe
Full many a vassal-realm of older name;
And savage islands yet the seed may claim
Dropped from this hand. Oh, power of steadfast will!

Oh, might of daring! which through blood and flame
Could nerve this once warm heart to cope with ill—
Gifts of a bounteous God, be with our country still!

Lay, lay his cold limbs to their rest once more;
Bid busy pencil trace each fading line
Of robe and chalice; call out curious lore
To read aright each jewel's graven sign.
But see ye lose not what is more divine!
Ye cannot shut it in the tomb—'twill spread,
A part of England's common air; no shrine
Can hold the love of Truth, whose royal tread
Makes waste worlds bloom with life, and fain
would wake the dead.

AGNES S. LEWIS.

MAGAZINES AND REVIEWS.

THE *Jewish Quarterly Review* opens with a valuable article by Prof. Freudenthal on the supposed traces of Greek philosophy in the Septuagint. The discussion of words like *ψυχή*, *φρόνησις*, &c., leads to a decided answer in the negative. Dr. Kohut seeks to show, by a simple juxtaposition of passages, that the primitive legends of the Avesta and the Bun-

dash are based upon Gen. i.-xi. Mrs. von Glehn and Mr. Jacobs treat of Browning as a religious teacher. Prof. Graetz eloquently traces the present significance of Judaism. Mrs. H. Lucas interestingly describes a Jewish mother's views of religious education. Prof. D. Kaufmann gives an account of Don Joseph Nasi, founder of colonies in the Holy Land and of the community of Cori in the Campagna, and adds from original documents fresh material for the history of the Venetian Jews. Mr. Montefiore takes a survey of Kuenen's *Onderzoek*—a serious task of which the writer acquits himself with equal modesty and thoroughness. Dr. Neubauer and Mr. Jacobs have a friendly discussion on English Massorites, and Mr. Simmons gives the Arabic text of Maimon's Letter of Consolation, which he has already translated.

THE April *Livre Moderne* opens with a collection of notes on "Bibliophiles et Bibliopoles," some of which are not destitute of a certain combativeness. Let us trust that M. Uzan will not allow that peace of books which passeth all praise to be often broken by asperities of the kind. Amends are made indeed by some delightful sketches of Monselet's inserted in a later article, but on the whole the number is a little "thin."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BECKHAUS, H. Shakespeares Macbeth u. die Schillerische Bearbeitung. Leipzig: Fock. 1 M.
BUCHHOLTZ, A. Geschichte der Buchdruckerkunst in Riga 1588—1883. Mitau: Besthorn. 15 M.
DARMESTETER, James. Chants populaires des Afghans. Paris: Leroux. 20 fr.
HECKEL, M. v. Die Einkommensteuer u. die Schulzinsen. Leipzig: Winter. 3 M.
KARPPINEN, R. L'Alsace à travers les âges. Paris: Fischbacher. 3 fr. 50 c.
NAUDET, F. Fragonard. Paris: Lib. de l'Art. 3 fr.
SÄTTLE, H. Die Effektenbanken. Leipzig: Winter. 2 M. 40 Pf.

HISTORY, LAW, ETC.

- BURTON, E. Histoire de Louis XVII, d'après des documents inédits officiels et privés. Orléans: Haruison. 7 fr. 50 c.
GLASSON, E. Les communaux et le domaine rural à l'époque franque. Paris: Pichon. 4 fr.
GRAVE, Journal du Siège de. Paris: Berger-Levrault. 2 fr. 50 c.
HOUGHTON, A. Les origines de la restauration des Bourbons en Espagne. Paris: Pion. 7 fr. 50 c.
JADART, H. Mémoires de Jean Maillefer, marchand bourgeois de Reims (1611—1694), continués par son fils jusqu'en 1716. Paris: Picard. 6 fr.
MAYER, M. Quellen zur Behörden-Geschichte Bayerns. Die Neuorganisation Herzog Albrechts V. Bamberg: Buchner. 10 M.
ODIER, F. G. Des privilèges et immunités des agents diplomatiques en pays de chrétiens. Paris: Rousseau. 8 fr.
SOUTZO, M. C. Introduction à l'étude des monnaies de l'Italie antique. Paris: Leroux. 7 fr.
SURVILLE, F., et F. ARTHUY. Cours élémentaire de droit international privé. Paris: Rousseau. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- PETERSEN, W. Fauna baltica. 1. Thl. Rhopalocera. Berlin: Friedländer. 2 M.
REICH, B. Physiologie d. Magischen. Leipzig: Bauer. 10 M.
SUGNY, J. de. Éléments de météorologie nautique. Paris: Berger-Levrault. 6 fr.
WESTERLUND, O. A. Fauna der in der paläarktischen Region lebenden Binnenschnecken. VII. Malacocephala. Berlin: Friedländer. 11 M. 50 Pf.

PHILOLOGY, ETC.

- ABHANDLUNGEN, Breslauer philologische. 5. Bd. 2. Hft. De veterum *vepi* *vepi* *vepi* doctrina scripta. M. Osnabrück. Breslau: Koebner. 5 M. 40 Pf.
BASSEZ, René. Logique Barbare: texte barbare et transcription, etc. Paris: Leroux. 10 fr.
MEYER, P. Straboniana. Grimsa: Gensel. 1 M.
SCHAU, E. De formula, quas poetas graeci in conationalis orationis directae posuerunt. Leipzig: Fock. 1 M. 30 Pf.

CORRESPONDENCE.

IRISH ITEMS.

London: April 21, 1890.

In the recently published *Irish Life of S. Senanus** a sea monster is described at length, and among the details we find (l. 2226):

ro fuchad didiu in fairros ar mhi a brotha cou ar a neimhni in tan no oingadh innte. niontfaile eithra ni tirmat uaithe e sin anall neoh atfessed a seola, i.e., "then the sea boiled from the greatness of its heat and from its virulence when it (1) entered it. No boats could (2) catch it: neither from that day to this has anyone escaped from it (3) who could tell tidings of it."†

For the words italicised read (1) 'progressed therein [rushed through it],' (2) 'get at it,' (3) 'to tell [qui narraret],' and you have the easy, obvious, and only possible interpretation. The Corrigenda, however (p. 410, col. 1) exhibit:

"P. 214, ll. 2, 3, 'No boats (eithra) could catch it.' For this rendering I am indebted to Mr. S. H. O'Grady; but the nom. pl. of *eithra* (gl. stlata) is *eithir*, H. 2. 16, col. 391, and I suspect that the true translation is 'No birds could catch it' *eithra* being, perhaps = *W. adar*, and cogn. with *Skr. patra*, Eng. *feather*."

Quintilian says: *quidam non dubitaverunt etymologas subficere omnem nominis causam*. But here the process is not applied uniformly: it is even more needed in *demhna* nom. pl. (ll. 3654-55-58-67), gen. pl. (l. 3644), acc. pl. (ll. 2778, 3723) of *demhan*, 'demon,' which in the spoken language makes the formally correct nom. pl. *demhain*, gen. pl. c. art. *na ndemhan*, into which latter also the editor rightly expands *na ndem* (ll. 3635-40); in the two forms *gabann* [*MS. gabann*] and *gobha* nom. s. (l. 3782); in *piasda* for gen. s. whether of *piasda* or of *piasda* (l. 2211); in *laeigh* for *laegha*, acc. pl. of *laegh*, 'calf.' These all, with many other forthcoming cases in point, are matters of use and wont rather than of strict 'formenlehre,' and to be judged in view of the old precept: *aliud est latine aliud grammatices loqui*. Besides, as matter of practice where had been the poor fellows who gave chase and never came back: in a boat, think you, or on board a bird?

But to our monster (ll. 2217 sqq.):

airter eich li . . . da choie ugrana imrebra fithhe [i]ar nairter . . . eithre muirmhil fuirre iar nairter, i.e., "a horse's mane had it . . . two very hideous very thick feet under it; behind it a mane . . . a whale's tail upon it behind."

In the ind. verb. is:

"*airter mane? forelock?*"

It means 'forelock,' in the same degree as the 'façade' of your house = the knocker on the street-door, or any highly complex whole = one of its parts. *Airther*, *oirther*, means 'front,' 'forepart': *airther* and *iartar* of a house = 'the but and the ben,' therefore render here: 'it had a horse's forehead . . . [and] belonging to [said] forehead, two right ugly thick legs supported it [the beast] . . . in respect of the hinder part it [the beast] was garnished with a whale's extremity'—*desinis in piacem generose superne caballe*, Flaccus would have exclaimed at sight.

In one of two quatrains of benediction by Patrick uttered for Kinel-Owen (afterwards 'the O'Neills of the North') the right reading of l. 365 is: *cen sluag bhfer bhfaíl dia magin*, which in the printed versions (cf. Ir. Hom.,

p. 40, Vit. Pat., p. 480), based on faulty texts, appears as:

"the hosts of the men of *Fál* to their place . . to them on every hill";

and so the editor has it here. Render the whole quatrain:

'so long as fields shall be under crops their [Kinel-Owen's] battalions shall [prevail] over other men: without the men of Ireland's [penetrating] to their [Kinel-Owen's] precinct, while these shall assault all other [men's] hills whatsoever.'

The phrase 'Men of Ireland' opposed to a particular tribe or locality has the same force as 'All England against Surrey' and so forth.

L. 799:

ateonnus dano a ben imthasi aisingi, i.e., "more-over her . . woman beheld a vision."

In ind. verb. is:

"*ben imtha* glosses *pellex* in Sg. 68 b 9. . . The *imtha* is probably cognate with *imda*, 'bedroom,' 'bed,' so *ben imtha* may mean chamberwoman. Hence *imthach*, 'adulterous,' *SRann* 3175."

The legend tells that Columbkille's father was Felim, son of Fergus, but as to Felim's *ethios* is silent; they were patriarchal, likely. At all events, *ben imtha* as it stands means *pellex* and nought else, as thus: *iomadh* = *inúth* 'jealousy,' and *iomtha* [a gen. = *inútha*] *iomthach* [adj.] = *inúthach* 'jealous,' *lucht iomtha* = *lucht inútha* 'gens invidiæ,' 'invidi,' 'invidiosi' (O'Cl. gl.), cf. *nocha lémhthar hé re hio-madh mógénar iomadh nar gein*, 'none shall dare by way of envy to meddle with him, happy the spot in which he's born' (prophetic quatrain in Vit. Molaisi, Add. 18,205, f. 7b), and *iomtha re taobh do thire lucht iomtha is eithhe*, 'along thy country's marches many are they that be thine enviers [ill-wishers]' (the Highland poet Cathal M'Vurich addressing Colla Mac Donald, Milton's 'Colkitto': autograph in H. 3. 18, T. C. D.). Now the *pellex*, if not herself jealous, has in all ages been a cause of jealousy in others: hence *ben iomtha* 'mulier invidiæ.'

Ll. 2025-27-93-96, 4310:

"*fó a choim*, i.e., 'under his protection,' 'under his keeping'";

in each case to the ruination of the incident's point, which lies not in custody, but in absolute concealment. Render throughout 'hidden in or under his [thy, etc.] clothes': not that *coim* per se means a 'suit of clothes,' cf. *ba coim m'ria gciath dósomh*, 'it was a shelter before a shower to him' (iv. M. vi., p. 2140).

L. 2402:

cuill [gen. of *coll*, 'hazel'], i.e., "of holly,"

is a slip of the pen doubtless; but *cuillenn*, *cuillend* 'holly,' is a tree of much virtue in Irish lore, and Dr. Zimmer pricked his fingers badly when he grasped it in the famous Kuhn's Zschr. article and split the gen. *cuillind* into *cúil ind* with an ingenious meaning of his own.

L. 2895:

siridh edin [accus.] in *maighi*, i.e., "he searches the . . . of the plain."

Say: 'he searches out the smooth part [i.e., the choicest where he desired to grab land] of the plain,' cf. *caoinedh phráis*, 'plates of brass,' and *ar chaoin na gclár sin ro ghrean sé*, 'on the plates of the ledge he graved' (l. Kings, vii. 30, 36); *taobh esgeacoi*: a *chlóca*, 'the rough [seamy] side of his cloak,' a *agéith* 'of his shield' [showing the wickerwork], to exhibit which was a hostile sign.

L. 3565:

tíit a aonar i Sliabh nDaidehe, i.e., "he goes alone to Sliabh Daidehe,"

where the editor gives us a *nomen loci*. In notes, p. 351:

"3565. Perhaps *daidehe* is another form of the adverb *dadaig*; if so, translate: 'he goes alone to a mountain at night.'"

In corrigenda to text, p. 410, col. 2:

"P. 252, l. 26, for 'to Sliabh Daidehe,' read 'early to a mountain.'"

In ind. verb., p. 389, col. 2:

"*daidehe*, 'at night' = *d'aidhe*, as *dadaig* = *d'adaig*."

In corrigenda to notes and indexes, p. 411, col. 2:

"P. 389, ll. 2, 3, read *daidehe* early, 3565 = *daidehe* (*Táin bó Dartada*, p. 190, l. 30 [where it is left untranslated]), cf. *daiche* = *moiche*, 'soonness,' 'earliness,' P. O'O."

Render 'he went upon a mountain by night,' where *daidehe* is the everyday *d'oidhche*, i.e., 'de nocte' = noctu; whereas *daiche* is nom. abstr. from *daich*, O'Clery's *daith* = *ésgaid* 'ready,' *tapaidh* 'smart,' *luath* 'swift,' cf. *gilla daith ba garb re goil ro caith a arm re héchtobh*, 'a smart lad that was rough in fight and plied his weapons in slaughtering' (Fig. 90, f. 17, col. 1), *mina fagar cabair ndaith sgarfat re éinn mbithaith*, 'unless that I get speedy [early] help I shall have done with Ireland the so excellent' (Death of Finn: Fig. 1782). With *daich daith* cf. *deich deith*, *teichim teithim*, *maich maith*, *brách bráth*, *crích crích*, &c.

L. 3770:

adnaistium in gobann iir tonnuibh in mara, con rochtain cu talmain, is, con búrghí ar uachtar sháile, con chummeugad annu no ill, achi amal bidh [budh] a talmain no beth, i.e., "so, without reaching the land, they bury the smith amongst the waves of the sea, down, without rising to the top of the brine, without moving hither or thither, but as it were on land."

S. Brendan's smith dies and is buried at sea—abolish all commas in the passage and render:

'they bury the smith amongst the waves of the sea without [his] reaching the earth [bottom] downwards, without [his] rising upon the surface of the brine [upwards], but as though [i.e., any more than though] it had been on land he were.'

The body was held in equilibrium at a depth corresponding to a grave on shore, and as firmly as though embedded in clay.

L. 3809: *dia do betha, a brenainn sunn*, i.e., "God thy life, O Brenainn, here."

S. Brendan comes to an island of one aged tenant. The old man is friendly, and greets the saint with the warmest term of welcome that the language affords: one that is in the mouth of every Irish speaker. Render 'all hail to thee, Brendan, here [hither]'. The words are those of *fáilte an aingil* 'the Angelic Salutation,' or 'Hail Mary': *dia do bheitha a Mhuire lán do ghráda*. Had the old man been hostile, he would have said: *nárab é do bheithasa chugainn*, 'never welcome you to us,' as the people say in English (1st p. pl. for sing., didactically).

L. 3923: *im comhlud na díshere*, i.e., "as to the . . . of charity."

Read *im comhallad* and render 'concerning the exercise [fulfilment] of charity,' cf. *um comhallad na derce* and *ro comuill* (l. 3940). An affair of pronunciation simply; the difficulty is analogous to that which might arise from finding 'praps' written for 'perhaps.'

L. 3942: *in ceibhteoir*, i.e., "the wonderworker."

But the fem. art. shows that here is no personal n. masc. and O'Davoren writes *aibell teoir* (Fig. 88, fo. 80b, col. 1, l. 17), where *aibell* is n. fem. and *teoir* a dep. gen., meaning together *scintilla theoricæ vitæ*.

Much else there is to notice, and the foregoing might be largely developed and furnished forth with further 'belegstellen'; but suffice it to add that MacCarthy Riach's scribe was Angus O'Callannan, not O'Callaid, as the editor expands O'Call- (is there such a name?), and that his *stair na lombardach* is a précis of the Life of Pelagius in the *Legenda Aurea* (largely

* *Anecdota Oxoniensia*, Med. and Mod. Ser., Pt. V.: *Lives of Saints from the Book of Lismore*, edited by Whitley Stokes, D.O.L. (Clarendon Press, 1890).

† Matter in double inverted commas is quoted from edition; for single inverted commas and square brackets the undersigned is responsible.

from Paulus Diaconus), whence Jacobus de Voragine's whole work is often called *Historia Longobardorum* (cf. M. G. Brunet's fr. tr. of the *Legenda*, ii., p. 245, note Paris 1843). With the Legend compare also all Irish homilies on saints.

STANDISH H. O'GRADY.

THE RELATIONS BETWEEN DANTE AND
BEATRICE.

16, Montagu-street, Portman-square:
April 19, 1890.

When your correspondent (*ante*, p. 253) attacked in *Notes and Queries* my article there on the above subject, I contented myself with answering his argument courteously, as between fellow contributors to that, in some sense, co-operative organ. But when he carries the war into another field, and (quoting me rather loosely) attacks me in the *ACADEMY* for what I had said in *Notes and Queries*, I do not feel bound by the same forbearance. If attacks abound, refutation doth much more abound; and I no longer hesitate to point out roundly that the fantastic theory—the *strano parera*, as Moreni calls it—of Canon Biscioni that the *Vita Nuova* may be treated as an allegory which he endeavours to set on its feet again has long ago been laid to rest by all the best commentators of the *Vita*, English, American, German, French, and, above all, Italian. The gratuitous introduction of unnecessary elements of difficulty by Dante commentators was aptly described by an Italian writer more than three centuries ago as a determination to stir up mud in clear water (*quel che è chiaro intorbidare*).

One would think no more need be said. And yet some who are not intimately acquainted with the *Vita Nuova* in itself, in its glosses, and in its history, may be led away by the speciousness of a fanciful theory. If this is the case with anyone, I would say "read the *Vita Nuova* for yourself." The *Commedia* is full of difficult passages in every canto. But the *Vita* is limpid as the Gospel narrative; and no one who had not lost himself in the splendid mazes of the *Commedia*, like your learned correspondent, would ever think of finding an allegory in it.

The whole theory of Biscioni rests on an inverted pyramid. He begins at the wrong end, or, in folklore language, tries "to jump in at the garret window instead of walking upstairs." It has been a very common practice, but a very bad one, to start at once in making acquaintance with Dante's works by dipping into the *Divina Commedia*—though this may suffice for those who only want to talk about him. But to make acquaintance with such an author as Dante—who was creating a language of the emotions as well as a language of the lips as he went along, and at the same time developing step by step the art of poetry—it is necessary to begin where he began, and trace his whole road—from the threshold of shrinking youth to the attainment of perfected manhood on the steps of the throne of God.

It is utterly impossible for any one who begins with the *Vita Nuova* (where Dante himself began) to fall into Biscioni's mistake. The story there unfolded, telling how youth and maiden met, and how the dormant fire of his extraordinary intellect was electrified into vitality by the lightning of Beatrice Portinari's smile, is laid out before us step by step. Some would like Dante to have been attracted by a more noisy, showy female; but for the best of us it is just in Beatrice's reticence that appears her transcendent merit—her surpassing feminineness: in quietness and confidence shall be your strength. Every time he meets her again, every time he thinks of her in solitude, her smile is crystallised by the

alembic of his mind into a sonnet which has developed into a model of love verses for the world. As you have given my opponent's paraphrase of "The Sonnet of Sonnets," I must ask you to give my literal version of the same:

So gracious and discreet my fair is seen,
That when her head in courtesy is bent
The flame of every forward word is spent,
Extinguished every rapturous glance too keen!
She threads her way through incense-clouds of
praise;
Meekness so guileless in her aspect blent,
She seems a thing of grace from Heaven lent,
A miracle for theme of mortals' lays.
Such pleasures in her* longing eyes admire,
That dear delight the heart is taught to prove,
Delight known but to him it penetrates.
While from her lips he thinks there emanates
A spirit debonnaire and full of love,
E'er whispering to his anxious soul, "Suspire!"

It will be better still if your readers will take the trouble of making themselves masters of the original; but either way it is absolutely impossible for any one to look at the picture of the Florence street-scene, which that sonnet at once paints on the mind, and imagine for a moment that Dante was talking about theology. All the rest is equally graphic. The way in which, not to compromise her, he made seeming love to another *donna* as a *difesa*; his conversations with other women about her; the way in which he lingered ever in her neighbourhood to feed his eyes with the sight of her—all is told in the trembling strain of the youthful adorer. Such hesitation and delicacy are quite consonant with our personal acquaintance with human affections; but if Dante only meant to speak of studying theology, such reticence would become simply ludicrous: there was nothing to prevent his devoting himself to such studies to the top of his bent. Then comes, in his manlier age, his participation in Beatrice's personal sorrows; the description of the death of her father, the customs of Florence as to the manner of mourning the dead. The preface follows, that death may similarly visit his own loved one. The terror this gives him. Then that preface realised. The details of the house of mourning. His converse with her brother. The constancy of his love for her afterwards. His continual weeping for her becoming the occasion for the aberration of accepting consolation from Emma Donati's proffered sympathy. His nevertheless uninterrupted dwelling on the memory of Beatrice, till he grows so wrapt in contemplation of her that he lives more in thought with her than in fact with his fellows on earth, and this culminates in the idea of consolation which comes to him of writing of her "more worthily" in her glorified state. And "thus," just as the sight of her on earth had inspired his matchless sonnets, so the glimpse of her in bliss inspired the *Commedia*.

All these sonnets and prose confidences of his love were collected, to be poured into the bosom of his friend of friends, who knew and was witness to all the details of it, and who himself addressed him in a sonnet in which he has caught something of Dante's own mind, telling him to dwell less on the fair form lost and more on the beatified spirit ever-present above.

*As it may be captiously contended that in this line I have departed from literalness, I beg to point out that each sonnet is preceded by a preamble, which is part of its concrete form, and I have made a point here of introducing an exquisite expression literally from the preamble, which, in the version, *ante* p. 254, is paraphrased:

"She was of so noble a presence, so abounding in every charm." . . .

There is nothing the least like the study of theology in all this; but his continual dwelling on her, through all the years widowed of the sight of her, in his memory, undoubtedly led him to that elevated and idealised view of her which gave us the *Commedia* as a setting in which to praise his priceless jewel of womanhood as other was praised never (*quello che mai non fu detto d'alcuna*).

The cycle of Dante's love, begun and expanded in the *Vita*, is completed in the *Commedia*. In the four last cantos of the *Purgatorio* he says distinctly that he meets Beatrice again "after ten years' thirst." She reproaches him for putting another woman in her place; then finally comes their reconciliation after his penitence at her feet, which, for the moral of the story, had to take place before he could display his final apotheosis of her in the *Paradiso*.

If all this be mere allegory, then every history and every love story and every love poem that ever was written is an allegory.* Indeed, there are places in which he specially emphasizes the fact that it is *not* an allegory—e.g., where by a beautiful hyperbole he says that she is "longed for (*desiata*) in the highest heaven." If she were Divine Wisdom, her place would antecedently of right be there." Again, where he writes: "Love muses of her—'How can any mortal thing possibly be so pure and so adorned?' Then he looks on her again, and says to himself—'I swear God has designed to make in her a new thing.' And, again, 'She is the most perfect work of nature.'" All this is purely human.

The notion that the maidens whom Dante celebrates as companions of his Beatrice are mere personifications of moral qualities is surely a more transparent distortion of the truth than all the rest. For all Dante's love sonnets are not bound up in the *Vita Nuova*. I need but quote the joyous ditty beginning: "Guido, vorrei che tu e Lapo ed io," where the same Giovanna is mentioned by name, with the pretty wish that some good magician would transport him and his two friends, each with his mistress ("Monna Bice" being named as his own), on to the high seas in a boat, where every wind should be at the command of their own will; floating on ever and ever; the joy of being together ever increasing from the increased indulgence of it, and speaking never of anything but their loves; "each of the girls being as happy with us as I am persuaded we should be with them." This does not read much like a description of theological studies, but is as pretty a love-conceit as poet ever put on paper.

Finally, the sweeping allusion to "the older commentators, Benvenuto da Imola," &c., with the implication that they read the *Vita Nuova* as he reads it, is disingenuous. The *Vita Nuova*, on the contrary, was so entirely accepted as a mere "story of youthful love" that the older commentators never gave it the attention it deserved. They met Beatrice in the full blaze of Dante's highest idealisation of her, and all they had to do was to treat her under that final appearance; and yet they mostly do say, "this is that Beatrice whom as a youth he loved."

The greatest stumbling-stock of all, however, is one to which your correspondent naturally makes no allusion; and that is the corroborative historical testimony in support of the *Vita Nuova*. Now this is certainly not abundant, though it is quite sufficient of itself to put out Canon

*The elder Rossetti, in making out his system of what Fraticelli calls *gergo settario*—an allegory with a political in place of a theological purpose—was actually driven by his honest consistency to the more extravagant form of this dilemma, to the extent of treating the mistresses of Cavalcanti, Oino, Petrarca, and even Boccaccio, as allegorical persons.

Bisclioni's candle. As I have gone into this at considerable length in a paper for the Royal Archaeological Institute (read April 17), as well as in my "Reply" in *Notes and Queries* (April 12), I will not repeat anything of it here but one item of such importance that it fully justifies me in occupying your space with a brief reference. It would seem, then, that England has long housed in the Ashburnham Library a codex of the Commentary on the *Commedia* by Dante's son, but no one had ever published any account of it. This codex, at the sale, found its way to the Public Library at Florence; and here it was deciphered by an indefatigable Dantista, originally inclined towards Bisclioni's theory or something like it. He found it, however, to be an entirely re-written version of this Commentary, with the original passage concerning the historical character of Beatrice worded in much plainer terms, as if the possible misunderstanding of later years had been foreseen and specially provided against. As I have already given full particulars of it, I need say no more here. Supposing that the fact of its being the actual handwriting of Pietro di Dante should be disproved, there is evidence enough that it must still be of a date so early that it is scarcely less valuable. While, on the other hand, if it is confirmed that it is his, we need never be disturbed again by this historical doubt as to Dante's mistress.

In conclusion, I should like to find place for a quotation from what Mazzini has written on the subject—Mazzini who, arch-conspirator as he was, yet refused to accept the allegorical theory of the elder Rossetti, however much it favoured his political designs. He calls the *Vita Nuova*

"the perfume of Dante's early years. The dream of that love which God sends to His privileged children in order that they may never forget the immortality of their being. . . . The *Vita Nuova*, in which he relates the emotions of his love for Beatrice, is an inimitable little book of gentleness, purity, delicacy; of sweet and sad thoughts; loving as the note of the dove, ethereal as the perfume of flowers; and that pen which in later years resembled a sword in his hand, here delineates them as tenderly as Raffaele might have done with the pencil. . . . There are sonnets far beyond the most admired of Petrarch's, almost untranslatable, so exquisite are they in their construction, so purely Italian in their harmony. Shelley alone could have succeeded. We think that the task of translating the *Vita Nuova* can only be confided to the soul of a woman. . . . One cannot really understand how men like Bisclioni and (the elder) Rossetti can have argued against Beatrice's real existence; or how any one can make out two Beatrices—that of the poet and that of the theologian. It would destroy the progressive continuity, the peculiar genius in the love of Dante. It is precisely this endeavour to place a link between the real and the ideal, . . . between earth and heaven, which converts the love of Dante into . . . a work of purification and idealisation, which stands by itself, pointing out the mission of woman and of love. She who inspired Dante here below became his angel, his guiding angel, in heaven. Death disappeared before the mighty love which kindled the heart of the poet. . . ."

"His union with Gemma Donati . . . appears to have been calm and cold, rather the accomplishment of a social duty than the result of an impulse of the heart. . . . Above is the serene heaven, and in it the image of Beatrice immovable, and shining like the sun of his inner life. . . . He inspired himself by her memory, not only in the magnificent pages which he consecrated to her towards the close of his life in the *Commedia*, but in his worship for WOMAN, which pervades it from one end to the other. In his love for the beautiful, in his stirrings after inward purity, Beatrice was the muse of his understanding, the angel of his soul, the consoling spirit which sustained him in exile, in poverty, under a cheerless, wandering, denuded existence, if ever there was one. . . ."

Such is the ideal of womanhood which the Florence committee is intending most opportunely to put forward at its May festival.

(MISS) R. H. BUSK.

THE ETYMOLOGY OF "TEUTON."

London: April 19, 1890.

So far as I know, the unanimous opinion of philologists of authority has hitherto been that the ethnic name *Teutones* is a derivative of "*peudā*," "people," from which in later times the adjective *Theotiscus* (*Deutsch*, *Dutch*) has been formed. It is perhaps presumptuous to question a derivation which has been supported by so many scholars of the first rank; but it certainly seems to me that this derivation is open to strong objection, and that there is a possible alternative, which is on all grounds preferable.

There is reason to believe that both Grimm's Law and Verner's Law were already in operation at the time when the name of the Teutones became known to the civilised world. Hence, if the name were a derivative of "*peudā*" <*teutā*>, we should expect that its Latin form would have been *Teudones*. The difficulty is generally met by the assumption that the recorded form is due to "Celtic sound-substitution"; but of this there is no evidence. The formation of an *on-stem* in the circumstances supposed seems, moreover, not to be quite in accordance with analogy. Prof. Rhys, indeed, has suggested that the word (which is found also as *Teutons*) is not an *on-stem*, but is to be restored as "*peudānōs*," "kings"; but this supposition involves obvious difficulties.

The suggestion that I have to offer is that *Teutones* is a derivative of the adjective "*teuto-*" <*teuto-* = Gothic *teuts*, "good." This hypothesis has the advantage of explaining the Roman form by means of Latin sound-substitution alone; and the development of the *on-stem* is in this case perfectly analogous. That a nation may have called themselves "the good" is, surely, not very unlikely. The particular kind of "goodness" on which the Teutons prided themselves would probably be warlike prowess.

If this hypothesis be accepted, it takes away the last scrap of excuse for our perverse English practice of using the word "*Teutonic*" instead of "*Germanic*." It is, of course, true that classically-inclined mediæval chroniclers used *Teutonicus* in the sense of *Theotiscus*, just as they said *Dacti* for "Danes"; but no one will say that this affected custom is any justification of our English usage, if the etymological notion which it implies be unsound.

H. BRADLEY.

NOT AN AMERICAN.

London: April 22, 1890.

SIR,—In the kind notice of my book, *A Tour in a Phædon* (ACADEMY, April 19), your reviewer has made a slight mistake in calling me an American. Pray allow me to state that I am an Englishman—a fact, I think, made sufficiently clear in the very first chapter. Strangely enough, another critic writes: "The author, who is an Englishman to the core," &c., &c.

J. J. HISSEY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 27, 4 p.m. South Place Institute: "The Vatican."
7.30 p.m. Ethical: "Rousseau as a Social Reformer," by Mr. G. O. Moore Smith.
MONDAY, April 28, 8 p.m. Society of Arts: Cantor Lecture, "Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses," I., by Mr. Richard Bannister.

8 p.m. Aristotelian: "Newman's Grammar of Assent," by Mr. P. Daphne.
8.30 p.m. Geographical.
TUESDAY, April 29, 8 p.m. Royal Institution: "The Place of Oxford University in English History," III., by the Hon. G. O. Brodriok.
8 p.m. Civil Engineers: Discussion, "The Application of Electricity to Welding, Stamping, and other Cognate Purposes," by Sir Frederick Bramwell.

WEDNESDAY, April 30, 8 p.m. Society of Arts: "Photographic Lenses," by Mr. T. B. Dallmeyer.

8 p.m. Geological: "Certain Physical Phenomena exhibited by the so-called 'Raised Beaches' of Hope's Nose and the Thatcher Rock, Devon," by Mr. D. Pidgeon: "The so-called Upper Lias Clay of Down Cliffs," by Mr. S. S. Buckman: "The Devonian Rocks of South Devon," by Mr. W. A. E. Usher: "Some New Mammals from the Red and Norwich Oolite," by Mr. E. T. Newton: "Burrows and Tracks of Invertebrate Animals in Palaeozoic Rocks and other Markings," by Sir J. W. Dawson.

THURSDAY, May 1, 1.30 p.m. Royal Institution: Annual Meeting.

8 p.m. Royal Institution: Tyndall Lecture, "The Heat of the Moon and Stars," III., by Prof. C. V. Boys.

4 p.m. Archaeological Institute: "Dummy Grenadiers from the County Hotel, Carlisle," by Chancellor Ferguson: "Anglo-Norman Ornament compared with designs in Anglo-Saxon MSS.," II., by Mr. J. P. Harrison: "Bronze Weapons from Egypt," by the Rev. Greville I. Chester.

8 p.m. Library Association: Discussion, "Sir John Lubbock's Bill."

8 p.m. Linnean: "Quantitative Examination of Water-Meadow Herbage," by Prof. W. Frazer: "Some Old-World Species of Scorpion," by Mr. R. I. Pocock.

8 p.m. Society of Arts: "Design applied to Wood-carving," I., by Mr. Lewis F. Day.

FRIDAY, May 2, 4.30 p.m. Camden Society: Annual Meeting.

5 p.m. Physical: "The Distribution of Glow in a Strained Elastic Solid," by Mr. O. A. Carus-Wilson: "Photographs of Rapidly Moving Objects," and "The Oscillating Electric Spark," by Prof. C. V. Boys.

8 p.m. Geologists' Association: "The Manufacture of Serpentine in Nature's Laboratory," by Gen. C. A. McMahon: "A New Species of Capulus," by Prof. G. S. Boulger: "The Occurrence of Amberite (Bettinite) or Fossil Gum in a Seam of Coal in New Zealand," by Mr. T. P. Moody.

9 p.m. Royal Institution: "Théophile Gautier," by Mr. Walter H. Pollock.

SATURDAY, May 3, 8 p.m. Royal Institution: "Colour and its Chemical Action," III., by Capt. W. de W. Abney.

SCIENCE.

Catalogue of the Persian, Turkish, Hindustani, and Pushtu Manuscripts in the Bodleian Library. Begun by Prof. Ed. Sachau, continued, completed, and edited by Hermann Ethé. Part I.—"The Persian Manuscripts." (Oxford: Clarendon Press.)

THE Catalogue of the Persian MSS. in the Bodleian, pushed forwards, as Dr. Ethé informs us in his preface, so as to be ready for the eighth Oriental Congress held last September in Stockholm and Christiania, is now before us, and those who are interested in this branch of literature are at length enabled to appreciate the immense riches stored up in the library in question. It is scarcely necessary to mention the manifold associations of Oxford with Oriental—especially with Persian—studies. It was Thomas Hyde, the Oxford professor (not to go further back than the year 1700), who "made the first systematic attempt to restore the history of the old Persian religion" in his celebrated work entitled *Veterum Persarum, et Parthorum, et Medorum Religionis Historia*. It was to the Bodleian Library that the first MS. of the Vendidad that Sadé brought to Europe was presented in the year 1723. It was the sight of a facsimile of four pages of this precious MS. (No. 1935 in the Catalogue), sent to Etienne Fourmont in Paris, which first awoke in the impetuous soul of the gallant young Frenchman, Anquetil du Perron, the resolution to win for his country the glory of bestowing on Europe a knowledge of the contents of the

sacred books of the Zoroastrians. And it was the desire of inspecting the treasures contained in the Bodleian Library which made him refuse to quit England, at the termination of the captivity wherein his seven years of adventure, endeavour, and final success had culminated, until he had been permitted to pay a visit to Oxford. "Je déclarai net," he writes, "que je ne quitterois pas l'Angleterre, sans avoir vu Oxford, puisqu'on m'y avoit retenu prisonnier contre le droit des gens."

Space does not permit us to enlarge on this topic, or to do more than mention one or two of the private collections which have gone to enrich the Bodleian. Indeed, Dr. Ethé promises a full account of these in the introduction to the second volume of the Catalogue, which will also contain, besides the description of the Turkish, Hindûstânî, and Pushtû MSS., the various indices necessary to facilitate the use of the present volume. That these indices are deferred is certainly a matter for regret; yet the admirable arrangement of the 2038 MSS. described according to their subject-matter and chronological sequence, together with the short, but lucid, table of contents prefixed to the work, renders their absence a matter of less consequence than one might suppose.

That the work commenced by Prof. Sachau and completed by Dr. Ethé was well worth the doing, everyone aware of the extent of the Bodleian collection of Persian MSS., and the exceptional value of some of the private collections embodied therein, was fully prepared to admit. Among the latter, those of Sir Gore Ouseley and Sir William Ouseley deserve especial notice. The remarkable care exercised by the first of these justly celebrated Orientalists in the choice of MSS. is illustrated by a remark in one of his letters to his brother. Speaking of the large number of worthless and inaccurate MSS. current in India, he says, "I only buy those written in Irân, which are very scarce, or else have copies taken in fair Nastalîk from the best originals under my own inspection." To the nucleus thus formed in India he was enabled to add a large number of genuine Persian MSS., collected under exceptionally favourable circumstances during his mission to the court of Fath Ali Shâh. Several of these were given to him by the king, by ministers and noblemen attached to the court, or by the authors themselves. Among these we will only notice No. 520, an epic poem in the style of the Shâhnâma composed by the then poet-laureate in praise of Fath Ali Shâh; and No. 1200, the poems of Mirzâ Abdu'l-Wahhâb, then minister for foreign affairs, who wrote under the *nom-de-guerre* of Nashât. The first of these was presented to Sir Gore Ouseley by the king; the second by the statesman-bard, who, amid the cares of office, found leisure to pursue the gentler paths of literature. These MSS., and others of the same class, are interesting from their associations; but there are others which, either by reason of their age, authenticity, or rarity, are far more precious, and of which, indeed, the value is almost inestimable. It is in the sections devoted to poetry and biography that some of the most remarkable of these are to be found. Among them we can only pause to notice a MS. of the Masnavî, dated A.H. 805 (A.D. 1402-1403); a MS. of Nizâmî's

five great poems, dated A.H. 767 (A.D. 1365); a MS. of the Divân of Hâfiz, dated A.H. 843 (A.D. 1439), only fifty-two years after the author's death; a copy of Jâmi's first Divân, dated A.H. 899 (A.D. 1494), only one year after the author's death; another Masnavî, truly described as "one of the most valuable that we possess," since it has undergone careful collation with, and correction from, a vast number of very old and authentic MSS.; and several very rare biographies of poets, at least one of which (No. 395 in the Catalogue) appears to be quite unique in Europe. Among the historical works also are several of exceptional value—as, for instance, the original autograph of Sharaf Khân's great work on the History of the Kurds, of which the text has been edited in Russia. We would gladly stop to describe a number of other MSS. scarcely inferior in point of interest to those already noticed; but we must of necessity pass on to other points which demand notice. Moreover, a good Catalogue is already the epitome and essence of a library, and one cannot subject this essence to further condensation. Scarcely a page of the work under consideration is uninteresting or unprofitable reading. All that we can do is to select certain points which have especially struck us as a specimen of the whole, referring those who desire fuller information to the Catalogue itself. To quote from the preface of the Masnavî: "a little is an index to much, a single draught indicates a reservoir, and a handful may serve as a sample of a mighty granary."

That the compilation of a Catalogue such as we are discussing is of all literary labours the most arduous will scarcely be denied by anyone who has had occasion to examine and describe even a hundred or two of Oriental MSS. In any case it requires patience, diligence, scholarship, and judgment in a high degree; for in all large collections of this sort—and the Bodleian collection is no exception to the general rule—many MSS. occur which are not only without title, without date, and without obvious indication of authorship, but in which the pagination is hopelessly disordered, or the writing execrably illegible. To rearrange, describe, and identify such, to traverse with labour and pain their inky labyrinths in search of some clue which may lead to a discovery of their authorship, and to consider attentively page by page the character of their handwriting, with a view to fixing as nearly as possible the date of their transcription, is no light task, and often taxes to the uttermost the resources of the most accomplished scholar. Small wonder is it that many who are ready to translate an interesting history, or edit the text of a favourite poem, shrink back from undertaking a task so onerous, we might almost say so thankless. Yet of the achievements of scholarship a good Catalogue and a good Dictionary are perhaps the highest; and we may well congratulate ourselves that, at a time when Persian literature is, on the whole, so neglected in England that, in this branch of letters, we no longer occupy the second, or even the third, place among the nations of Europe, a standard work of each class should within one year issue from the English press.

It is in the domain of Persian poetry that Dr. Ethé has hitherto rendered the most

signal services to literature; and it is to the forerunners, contemporaries, and successors of the immortal Firdawsî that his attention has been more especially directed. On the biographies, relations, and works of these, as well as on the early developments of the literary revival which succeeded the Muhammedan conquest, his laborious and painstaking investigations—embodied for the most part in a series of monographs published in different German periodicals, but summarised and condensed in the admirable article on Persian literature which he contributed to the *Encyclopædia Britannica*—have shed a flood of light. This being so, it is scarcely surprising to find that in the Catalogue it is in general biographies of poets which receive the most detailed description; that one such work should occupy twenty-seven columns, another fifteen, another thirteen, another—the well-known *Âtash-Kedé*—thirty-one, and another—the unique and hitherto unknown work already alluded to—no less than eighty. We are far from regretting the length of these descriptions, whereby, indeed, the value of the Catalogue is greatly increased. Yet, though all sections of the work are well and conscientiously done, it is easy to see which has aroused Dr. Ethé's keenest interest and most diligent activity.

From what we have already said we trust that it will be sufficiently evident that we regard the Bodleian Catalogue as in every respect deserving of the highest praise, and fully worthy of Dr. Ethé's great reputation as a Persian scholar. Yet, since we conceive it to be the duty of a critic to indicate those points wherein the work submitted to his scrutiny is weakest as well as those in which it is strongest, we feel compelled to state in what respects the Catalogue might have been rendered even more useful than it actually is. And in so doing we do not desire to cast the slightest shadow of disparagement on the work before us, which, in our opinion, could not have been done better by any Persian scholar in Europe, but to call attention to a very serious defect in our literary apparatus which Oriental scholars should without delay take steps to remedy. What has been said about Indian MSS. of Persian works applies also in great measure to Indian printed or lithographed editions of the same. The best Persian texts come not from Lucknow or even Bombay, but from Teherân, Tabriz, and Constantinople. These latter are, however, not only difficult to obtain, but their very existence can sometimes hardly be ascertained by those resident in Europe. Some valuable information about recent publications of the Persian press are, it is true, to be found in the *Indian Antiquary*, *Indian Notes and Queries*, and other periodicals. Most of these have been contributed by Mr. Sidney Churchill, of the British Legation in Teherân, whose acquaintance with current Persian literature is probably unequalled. Yet these notices are brief and scattered; they cover only a small portion of the ground. And, to be brief, there exists at present no convenient method of discovering whether a given work has or has not been lithographed or printed at Teherân or Tabriz, while many modern works of reference of the greatest value remain unknown to European scholars for many years after their appearance. Thus it is that even

so careful and diligent a scholar as Dr. Ethé has failed to notice some of the best Oriental editions of the works before him, and has been unable to elucidate certain points which a reference to recent Persian publications would have fully cleared up. These assertions might be illustrated by a good many examples, but we must necessarily confine ourselves to a few.

With regard to the first point, then—the failure to notice Oriental editions—we will cite only the following instances, indicating the works in question by their number in the Catalogue.

Nos. 797 and 800, two works of the celebrated wit and satirist Obeyd-i-Zākāni entitled respectively "The Mouse and the Cat," and "Pleasantries." No published text of either of these is mentioned, though the first has been lithographed at Bombay, and of the second a very nicely printed edition was issued about three years ago from the press of Ebū'z-Ziyā Tefrik Bey in Constantinople.

No. 892, the "Leylā and Majnūn" of Maktabi, was lithographed two years ago in Bombay.

No. 1251, the very important Sūfi treatise of 'Irāki entitled "Lama'āt," with the Commentary of Jāmi, has been lithographed in Teherān.

Other examples might be adduced, but we must pass on to the second point—the failure to make use of recent Persian works of reference to elucidate matters on which they would have thrown no small amount of light. Now, one of the best modern biographies of Persian poets is the Riyāzu 'l-'Arifin of the late Rizā Kulī Khān (the author of numerous works of great value, among which the continuation of Mirkhond's great history down to our own times is especially worthy of notice), which was published two years ago in Teherān. No reference is made to this work by Dr. Ethé in speaking of Fāni (No. 1281), Afzalu 'd-Dīn of Kāshān (No. 1445), or Bābā Tāhir of Hamadān (No. 1298, § 50), though pretty full notices of all these writers are given in it. In the case of the last (whom we suppose, in default of any evidence to the contrary, to be identical with the author of the very popular quatrains written in what the Persians generally call the Lūr dialect) some reference should, we think have been made to M. Clément Huart's article in the *Journal Asiatique* for 1885, which contains, besides a discussion on the dialect in question and its relations, the text and translation of fifty-nine of Bābā Tāhir's quatrains. M. Huart was unable to fix the date of this writer more closely than as "anterior to the eighth century of the Hijra," since it was not specified in either the Ātash-Kedé or the Nuzhatu 'l-Kulūb; but in the Riyāzu 'l-'Arifin it is stated quite definitely, for he is said to have died in A.H. 410. Of course, the author of the treatise noticed by Dr. Ethé may not be identical with the author of the quatrains, yet the name is an uncommon one, and the question appears at any rate to merit a discussion.

There are one or two other cases where it appears to us that European authorities who ought to have been referred to have been passed over in silence. This is especially the case with regard to No. 1218 in the Catalogue, a MS. containing the text of some of the

ta'ziyas or passion plays enacted in Persia during the month of Muharram. In reference to this subject, Dr. Ethé cites, in addition to his own studies on the matter, Polak, Gobineau, and Chodzko. Was it right entirely to ignore the valuable work of Sir Lewis Pelly and Mr. Wollaston published ten years ago by Messrs. W. H. Allen, which contains translations of no less than thirty-seven of these *ta'ziyas* collected in Persia, carefully rendered into English, and illustrated by a preface and many valuable notes?

Several similar omissions might be noticed, but these will suffice as illustrations. And, after all, it is a graceless task to try and detect flaws in a really valuable and scholarly work. The fact is that, in this field of literature, the harvest is great and the labourers are few; and it is chiefly in the hope of inducing some to turn aside from the well-worn paths of Greek and Latin into the almost unexplored domain of the Persian classics that we have been impelled to point out at some length how much remains to be done here, and how many laurels are still to be won. For the rest, we can only congratulate the Bodleian Library on its treasures; the Clarendon Press on its work; and the authors of the Catalogue on having produced not merely a permanent monument to their own erudition and diligence, but an invaluable addition to the scientific literature of the age.

EDWARD G. BROWNE.

CORRESPONDENCE.

ETRUSCAN AND LIBYAN DIVINITY-NAMES.

Barton-on-Humber: April 10, 1890.

Dr. Brinton has kindly sent me his brochure, *On Etruscan and Libyan Names* (vide ACADEMY, March 15, 1890, p. 192), section iv. of which treats of "Names of Divinities," and contains the following suggestions among others:

Libyan *Abru*, in an Inscription *Ifru* = Etruscan *Aplu*, *Apulu*. But few will doubt that *Aplu* is a contraction of *Apulu* (=Apollo); and Pauli (*Die etr. Zahl.* 25-7) denies any Etruscan *r-l* or *l-r* change, while Dr. Brinton gives no instance (cf. Deecke, "*lalan* falsche Form für *laran*"). The Libyan *Gurail* = Etruscan *Culsu*; but, besides the *r-l* difficulty, *u* is a usual Etruscan feminine divinity ending, e.g., *Alpnu*, *Tarsu*. Apropos of a Leukothes, Dr. Brinton connects the Etruscan *Mlacux* with the Libyan *amelal*, "white." I fail to see any connexion, and have suggested that the love-goddess *Mlacux*, represented with (the Tyrian) Hēraklēs, is the Semitic *Melekheh* (cf. Jer. vii. 18), "the Queen" of heaven (Robert Brown, jun., *The Etruscan Inscriptions of Lemnos*, p. 21). The Etruscan *Sehlans* (vide ACADEMY, July 20, 1889, p. 42) "may be from the Libyan root *s'h*, strong"; but, as De Brosses observes, "Ce n'est pas dans les possibilités qu'il faut étudier." The Etruscan *Tina* (vide ACADEMY, November 12, 1887, p. 323) = the Libyan *Mastiman*, *mas* being "the common Libyan (and Etruscan) prefix of grandeur." But it is singular that the Etruscans should always omit this prefix in the very name of all others in which we should expect to find it, and where, if Libyans, they must have been accustomed to use it. In the name *Turms* (vide *ibid.*), "we appear to be in the presence of the ancient Libyan radical *TR*." If so, appearances here are distinctly deceitful.

The Etruscan goddess *Munduux* is connected by Dr. Brinton with the Etruscan-Roman *Mantus*, and both with the Libyan *Motmantus*. All three appear to me to be wholly unconnected. On the mirrors, *Munduux* assists in adorning *Malavix*, and dances with *Xelqun*

(?Κελλίον, "Fruit-rind"); and the name divides itself into *Mun*, + *θ* ("the abstract suffix," Sayce), + *ux* (a class-ending, vide ACADEMY, May 4, 1889, p. 309). She is a kindly spirit, somewhat like the Graces; and *mun* in many Turanian dialects means "heaven," "high," &c. The flat-nosed, leopard's-skin clad satyr *Xelqun*, with a goat's tail, is a Greek concept, like his fellows of the Bacchic train; and it is not improbable that the dance of *Munduux* (a heaven-spirit) with *Xelqun* (an earth-spirit), depicted on a late mirror, contains a reference to the mystic cosmic nature-dance of Dionysos.

On the general question, Dr. Brinton will do well to explain, if he can, the silence of antiquity respecting any Etruscan movement from Libya, coupled with the vast amount of tradition which connected the Etruscans with the East, the views of the ancients being summed up in the dictum of Seneca, "*Tuscos Asia sibi vindicat*" (*Consol. ad Helv.*, vi. 9). The theory of archaic "Etruscan invasions of Egypt" is, I think, now exploded; nor can much be gathered from the Libyan names recorded by Bishop Corippus, "who lived at the court of Justinian," and wrote when Africa had for centuries been a Roman province.

As to the Etruscan clan (vide ACADEMY, March 15, 1890, p. 192), Etruscologists render it "son," because it is translated by "*F*" (= *filius*) in the familiar bilingual inscription Fab. No. 460; and this meaning exactly agrees with the Turanian etymology (vide ACADEMY, May 4, 1889, p. 309).

ROBERT BROWN, JUN.

SCIENCE NOTES.

DR. W. WAAGEN, of Prague, has contributed to the *Palaeontologica Indica* another memoir on the Salt Range, in which he sets forth the geological conclusions drawn from the detailed study of the fossils described in his former papers. To illustrate the physical features of the country, Dr. Waagen introduces four excellent landscapes, executed from sketches which he made on the spot when attached to the Geological Survey of India. The Salt Range is regarded by Suess as skirting the Hindu Kush, and occupying towards this system a position similar to that which the jurassic ranges of Switzerland occupy towards the Alpine system; the geographical positions being, however, reversed in the two cases. In fact the elevation has been in opposite directions; for while the Alpine system has been moved from the south towards the north, the Central Asiatic system has been moved from the north towards the south.

MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, March 31.)

SHADWORTH H. HODGSON, president, in the chair. —Mr. H. W. Blunt read a paper on "The Philosophy of Herbert of Cherbury." There is a harmonic or analogical correspondence of our faculties with things, but our truth is not itself the truth of things. Our truth is (1) of appearance, (2) of conception (3), of that which organises and judges of these, intellect. Intellect must infer rightly from right premises, and can correct those which are wrong. Ultimate true premises are common notions not derived from experience, but given by natural instinct. These notions are made explicit by a method of interrogation, based on a novel system of categories, and are verified chiefly by the consensus of all sane men. Applying this metaphysic to religion, Herbert establishes as common notions five catholic articles, which comprise monotheism—for ancient polytheism was symbolic—and personal immortality. The world is likened to a musical instrument, where men must discern the single design of the maker and performer. Herbert's rationalism has in it no

trace of pantheism, but he does not admit an evil principle.—The paper was followed by a discussion.

SHELLEY SOCIETY.—(Wednesday, April 9.)

DR. F. J. FURNIVALL in the chair.—Mr. G. W. Foote lectured to a large audience on "Shelley's Religion." Denying the truth of Robert Browning's assertion that Shelley, had he lived longer, would have been reconciled to Christianity, the lecturer contended that, though Shelley was variously influenced by the moods in which he wrote, there was no important break in the continuity of his thought. Trelawny was cited as an authority for the fact that the atheism of "Queen Mab" remained Shelley's creed to the end; it was the style of "Queen Mab," and not the matter, that Shelley afterwards repudiated. Reference was made to Mr. Stopford Brooke's admission that Shelley was a pantheist only in his higher hours; and it was argued that Shelley's pantheism was nothing more than the outcome of his poetical sympathy—an imaginative personification of inanimate Nature. Granting that Shelley's early materialism was exchanged for the ideal philosophy of Berkeley, yet such idealism was a very different thing from a belief in deity; while the utmost that can be quoted from Shelley in favour of the immortality of the soul is the expression of a poetical hope rather than a deliberate conviction. Mr. Foote supported the main contention of an exceedingly interesting lecture by quotations from "Laon and Cythna," "Prometheus Unbound," "Julian and Maddalo," and other poems.—A discussion followed.

NEW SHAKSPEARE SOCIETY.—(Friday, April 11.)

DR. F. J. FURNIVALL in the chair.—Miss Grace Latham read a paper on "Rosalind, Celia, and Helen." "As You Like It" was probably written when Shakspeare was suffering from the faithlessness of his friend of the Sonnets and the dark lady. Thus, while the play possesses the poetic beauty, the brilliancy, and buoyant young life of Shakspeare's early period, it has an underlying strain of world-bitterness, which is also the keynote to the character of Rosalind, and is the effect of her life of danger and constraint at her uncle's corrupt court. It gave her a wide experience of the world, sharpened her power of observation, inclined her to perceive the follies and weaknesses of human nature rather than its nobler qualities, made her suspicious even of Celia's devoted affection; and the strength of these impressions is increased by her essentially truth-loving, genuine nature. Once free in Arden, her joyous, daring, practical character asserts itself; but the lessons of her early life are not forgotten; she dares not believe in Orlando's love, lays elaborate plots to test it, and is defeated by her own perfect impersonation of the knavish boy. She is treated with indifference, patronised, and encouraged by her lover. His honest, upright nature, combining daring and generosity with well-balanced common sense, is a revelation to her; and, once secure of his love, she gives herself gladly to him. Celia is one of the most beautiful of Shakspeare's women. Her love for Rosalind finds its expression and its reward in tender, devoted service, and is saved from weakness by its strength and selflessness; ready to defend and act for her in every emergency, she remains at other times contentedly in the background. The suddenness of her marriage with Oliver has been criticised; but her gentle nature has no distrust to delay the acknowledgment of her love, and its story could not be more prominent without interfering with the main interest of the play. Helen in "All's Well that Ends Well" is one of those determined, tactful women who will use any means and submit to almost any degradation or hardship to gain their ends; but who, preferring the substance of power to its shadow, never force those whom they govern to recognise the extent of their intellect and strength. The apparent contradictions in her character are accounted for by the tremendous force of her will, which often blinds her to the real nature of the means she employs to gain her end. Rather observant than clear-sighted, she perceives the surface facts of life distinctly, but not its undercurrents of vanities, prejudices, and affections.

Thus, Bertram's determined resistance to his marriage is unexpected by her. Without Rosalind's quickness, she cannot instantly mature her plans; but, when formed, she is able to compel the services she needs, and override circumstances. Bright, witty, Rosalind guides her life; the tender, poetic Helen shapes hers; but the most beautiful, if least powerful, character of the three is the gentle, loving, unselfish Celia.—The chairman much commended the way in which Celia's character had been brought out, and finally given the crown of place. He observed that it took a woman to discover and point out any flaws in Rosalind's character.

FINE ART.

Pen-Drawing and Pen-Draughtsmen: their Work and their Methods. A Study of the Art To-day, with Technical Suggestions, by Joseph Pennell. (Macmillan.)

MR. JOSEPH PENNELL—with the good help of the effective allies whom he has found in printers, binders, and publishers, in the artists who have aided him by the use of drawings, and those who have reproduced their work—has set his name on the fore-front of a sumptuous volume which it is right pleasant to handle and run the eye over, a volume, finally, which one has much satisfaction in placing upon the very stateliest of the shelves of one's book-room.

It may be doubted, however, whether its author has not committed an initial error upon his very title-page—whether the book might not most fittingly have been styled "Pen-Drawing as adapted to Modern Means of Reproduction"; for, from first to final page, Mr. Pennell has concentrated his attention not so much upon the "pen-drawing" as upon the form in which that will at length appear before all the world in the next issue of *The Century*. This painful pre-occupation with process reproduction has done much to warp the writer's judgment, to limit his range of vision; and, especially, it has produced a quite curious effect—one comparable to that yielded by a reversed telescope—when he has chanced to turn his gaze upon the past, making the "great" masters of the olden time seem to him but pigmies in pen-drawing; for—benighted men—did they at all respect, did they even know, the true technical conditions of the art, as finally formulated in the editorial sanctums of Yankee journalism? Did they do anything at all but dip quill or reed in ink, and quietly record or interpret, in simplest fashion, what of nature could, in this way, be most readily recorded or interpreted? As Mr. Pennell truly remarks, "Now, pen-and-ink drawing is another thing." Is it indeed a better one, a thing more artistic?

Our author informs us that, as at first planned, his volume was to have been "a small handbook of pen-drawing"; and throughout all these noble broad-margined pages, which are the form it has finally attained, the writer seems to have been hesitating continually between a modest desire to adhere to his original aim of producing a handbook for guidance in early practice of pen-drawing and the more ambitious scheme of making his book the ultimate pronouncement, the final authority, upon that form of art with which it deals. And it is just in this want of definite and unwavering grasp of a central aim, the absence of logical grip, of due and obvious sequence of things that should follow each other, of fitting emphasis upon what he should have made prominent, of, in fact, general balance, consistency, mutual relation of part to part, that Mr. Pennell evinces his literary inexperience; though, truly, incoherences of individual phrase also are by no means hard to seek—witness that sentence which terminates at p. vii. of the Preface, a very triumph and

masterpiece of "puzzle-headedness," one that we should find it hard indeed to match in our own not very severely restricted range of reading.

Mr. Pennell seems to have attained to a perception of the truth that the "draughtsman" should have learned to draw; the farther fact that a writer should be able to write is as yet beyond him. But, on the other hand, when we regard Mr. Pennell's volume not as a comprehensive treatise upon pen-drawing, or as a final appraisal of the respective rank of its practitioners, but rather as the stray jottings of a most accomplished draughtsman upon an art which has made him eminent, the case is changed, the value of the book appears. It is not from an artist—whatever Mr. Pennell may think—that we can expect a satisfying view, a comprehensive estimate, of art, or of any wide branch of it. "A runner cannot be a sign-post as well," was the saying of an American, though he was certainly not Mr. Pennell; but the notes upon art of a practised and accomplished technician, like the writer of the book now before us, have always their worth—worth that lies at its lowest in their suggestiveness. The chapter here upon the "Materials for Pen Drawing," and that giving "Technical Suggestions for Pen Drawing," are excellent and to the point, will be helpful and of value to anyone taking up the art. There is much, too, that is good in that more debatable chapter dealing with "Reproduction in Pen Drawing."

As for the illustrations, they form a perfect cabinet of varied and representative examples of what is at least an interesting, if it may, perhaps, prove but a passing, phase of contemporary art, of modes of technique which the science of to-morrow may, perhaps, deliver from those reproductive limitations which presently hamper its freedom and restrict its range.

A RELIC OF NAUKRATIS.

Westbury-on-Trym: April 14, 1890.

It is not, perhaps, generally known that the Central Park Museum in New York contains an interesting votive tablet, apparently from the site of Naukratis. The tablet is dedicated by one Komon, son of Asklepiades, who filled the office of public treasurer at Naukratis under Ptolemy Philopator, and is addressed to Isis, Serapis, and Apollo, for the welfare of the king. The letters, which are boldly incised, measure three-eighths of an inch in length, and the stone, which is of Grecian marble, measures about 10 inches by 7. It is slightly damaged at the upper corners.

Prof. J. A. Paine, Keeper of the Egyptian Department, has very kindly given me a paper cast of the inscription, which reads as follows:

[*****]ΑΣΚΙΑΔΕΩΣ ΠΤΟΛΕΜΑΙΟΥ ΘΕ[**]
[**]ΕΓΑΛΟΤ ΦΙΛΟΠΑΤΟΡΟΣ ΣΩΤΗΡΟΣ
ΚΑΙ ΝΙΚΗΦΟΡΟΥ ΚΑΙ ΤΟΥ ΤΙΟΥ ΓΕΛΕΜΑΙΟΥ
ΙΣΙΔΙ ΣΑΡΑΠΙΑΙ ΑΓΓΑΛΩΝΙ
ΚΟΜΩΝ ΑΣΚΛΗΠΙΑΔΟΥ
ΟΙΚΟΝΟΜΟΣ ΤΩΝ ΚΑΤΑ ΝΑΥΚΡΑΤΙΝ

"Ἐπερ β]ασιλεὺς Πτολεμαίου θε[οῦ
μ]εγάλου φιλοπάτρος σωτήρος
καὶ νικηφόρου, καὶ τοῦ υἱοῦ Πτολεμαίου
Ἰσιδι, Σαρπάδι, Ἀπόλλωνι
Κόμων Ἀσκληπιάδου
Οἰκονόμος τῶν κατὰ Ναύκρατιν

"Komon, son of Asklepiades,
Public treasurer at Naukratis,
[dedicates this tablet] to Isis, Serapis, Apollo,
[for the welfare] of king Ptolemy the great
god, Philopator, saviour
and victor, and [for the welfare] of his son
Ptolemy."

Prof. Paine suggests that the use of the word "victor" points to some date closely following upon the battle of Raphia.

AMELIA B. EDWARDS.

NOTES ON ART AND ARCHAEOLOGY.

We understand that the site on which Mr. W. M. Flinders Petrie proposes to begin excavations for the Palestine Exploration Fund (as stated in the *ACADEMY* of April 5) is Khurbet 'Ajlân, the Egion of the Book of Joshua. In accordance with the terms of the firman, all objects found in the course of the excavations (except duplicates) must be sent to the museum at Constantinople; but the Fund has the right of making squeezes, sketches, models, photographs, and copies.

THE private view both of the Royal Academy and of the Grosvenor Gallery is fixed for Friday next, May 2.

A COLLECTION of Mr. William Strang's etched work will be on view next week at Mr. Dunthorne's gallery in Vigo Street. Other exhibitions are those of Mr. Burne Jones's series of four pictures, entitled "The Legend of the Briar Rose," at Messrs. Agnew's gallery in Old Bond Street; and an exhibition of art contributed by members of the Company of Cordwainers, at their hall in Cannon Street.

ON Thursday next, May 1, Mr. Lewis F. Day will deliver the first of a course of lectures on "Design applied to Wood-carving," at the Society of Arts.

MR. HARRY FURNISS's *Royal Academy Antics*, with sixty illustrations by the author, will be published by Messrs. Cassell & Co. next week.

THE first number of *Royal Academy Pictures* for 1890, which will be ready by the opening day of the exhibition, will contain reproductions of pictures and sculpture by the following:—Sir F. Leighton, Sir J. E. Millais, Sir J. Gilbert, H. H. Armistead, P. H. Calderon, Thomas Faed, F. Goodall, Herbert Herkomer, B. W. Leader, Seymour Lucas, J. MacWhirter, W. O. Marshall, J. Pettie, E. J. Poynter, Hamo Thornycroft, E. A. Waterlow, H. T. Wells, T. Woolner, and W. L. Wyllie.

BY far the most important picture sale of the summer season will be that of the late M. Gustave Rothman, a noted diplomatist, who took an active part in the events which preceded the Franco-Prussian war of 1870-71. The collection, which has been gathered together during the last twenty years with the assistance of the *doyen* of French art-criticism, M. Paul Mantz, comprises choice examples of the Dutch, Flemish, and French schools, with some few specimens of German and Italian art. Among its chief gems are a superb "Femme au Gant," by Frans Hals; the "Portrait of a Syndic," by Jordaens; the celebrated "Christ driving out the Money Changers," by Jan Steen; and an unsurpassed series of landscapes by Van Goyen, Jacob and Salomon Ruysdael, Philip de Koning, Van de Capelle, and others. Lovers of rarities in Dutch seventeenth-century art will be tempted by the charming "Page" of W. O. Druyster—a skilful genre painter, by whom only two other works are at present known; and by a not less rare "View in Holland," by Oudenroge. The French section of the collection includes "La Dame au Parasol," by Lancret; "La Musique" and "La Peinture," two brilliant pieces of decoration by Boucher; a charming piece of genre by the scarce Lépidé; the portraits of Buffon and the Duchesse de Châteauroux, by Jean-Marc Nattier; and the masterly presentment of Barrère, by David. The catalogue, a magnificent folio, which equals or surpasses in the splendour and profusion of its illustrations anything yet attempted in the same style, contains, besides innumerable phototypic reproductions, etchings by Waltner, Boilvin, Le Rat, Lalanne, and Lucas. The sale will take place in Paris at the gallery of M. Georges Petit, on May 29, 30, and 31.

MUSIC.

MR. F. H. COWEN'S THORGRIM.

THIS work, written and composed expressly for the Carl Rosa Opera Company, was produced at Drury Lane, under the composer's direction, on Tuesday evening. The story of the new opera is founded upon an episode in the ancient Icelandic Saga, "Viglund the Fair." Mr. Joseph Bennett, the librettist, has often displayed literary skill; and in this, his latest venture, we find, indeed, much to praise. But good versification has nothing to do with a good plot; and it is of importance to know what this is like. Is the story a powerful one? Has it unity and interest?

Act 1. Harold Fair-hair, king of Norway, visits Jarl Eric. The latter has two sons: Helgi, by Arnora, his wife; the other, Thorgrim, is "love-born." The festivities in honour of the king are interrupted by a quarrel between the two brothers. Helgi's followers, urged on by Arnora, seek Thorgrim's life. The latter, insulted by Sweyn, one of Helgi's men, kills him. The king and his guards interpose, and at Eric's request Harald takes Thorgrim into his service. Act 2. Three years are supposed to have elapsed, and the king is receiving in state his principal Jarls. With the daughter of Jarl Thorir, Olof Sunbeam by name, and the promised wife of Helgi, Thorgrim falls in love at first sight, and boldly demands her hand. Her father will not retract his word. Thorgrim renounces the king's service, since Harald will not interfere in the matter, but threatens that one day he will return and take vengeance. In Act 3 we have a secret meeting of Olof and Thorgrim in a pine forest near her father's hall. He obtains her promise to follow him whenever he summons her to his side. Helgi, sword in hand, surprises the lovers, but lacks courage at the decisive moment, and, as the curtain falls, we see him trembling and leaning upon his sword. Act 4 opens with the marriage ceremony of Olof and Helgi. Thorgrim and his men enter suddenly, and extinguish the lights in the hall. Amid the excitement Thorgrim and Olof escape, and make their way to a ship in readiness. As the curtain descends, the voices of the lovers are heard singing:

Thine on land and on the sea!
Thine wherever thou mayest be!
Love, till I this life resign
Ev'rywhere and always thine.

In this story of deadly enmity between two brothers, an audience would naturally sympathise with Thorgrim, for he is bold as a warrior and as a lover; Helgi, on the other hand, is cowardly and irresolute. Yet Thorgrim's conduct in trying to win from his brother his affianced bride is not to be commended. He is like Tristan, only without the excuse of the love-potion. And then, though justice is not on his side, he succeeds in his plans: passion triumphs. There is nothing in Olof's character particularly to attract one; while as for Helgi's mother, Arnora, she has the thankless task of continually trying to rouse a weak-minded man to action. There is unity about the story, for the close of each act accentuates the ill-feeling existing between the brothers; but it has not sufficient interest, or rather what interest it possesses is weakened by the somewhat colourless rôles of the king, the Jarl Eric, the mother, and even Helgi.

Mr. Cowen opens with a short instrumental prelude leading to a vigorous chorus of warriors, and a martial dance is accompanied by some characteristic music. A Scald's Song, with chorus, was omitted. This is a simple but highly effective number. However, it delays the action of the piece, and so the sacrifice

shows judgment. The king now sings a ballad, "The Viking's ship sails o'er the main," tuneful but not striking. Next follows a drinking chorus: the music is bright and spirited, but one may, perhaps, complain that it is a little too smooth and regular in rhythm for Northmen of the tenth century. The wrestling scene between Thorgrim and Helgi, with the taunts of the partisans on either side, is a bold and exciting piece of writing. When the king enters and stops the brawl, the orchestral accompaniment assumes quite a Wagnerian character. With respect to representative themes, it may at once be said that they are used in the opera with a certain skill and discretion. There is no attempt to imitate the elaborate combinations of the Bayreuth master. Arnora sings in vigorous strains of revenge. Thorgrim, when the king, taking his part, presents him with an armlet of gold, sings an effective song, "Pride of the North, whose conquering sword." There is a good swing about the music, and it is well, if somewhat heavily, scored. The finale is short, and it winds up with the "Pride of the North" theme taken up by the chorus.

The second act commences with a march, which serves, of course, for the entry of the king's guests. The principal theme is firm and dignified, while the second one is soft and graceful. The scene between Thorgrim and Olof when they first meet, and he falls suddenly in love with her, has music particularly characteristic of the composer. Helgi and Arnora now occupy attention, and then Thorgrim sings a delicate little ballad lightly scored. The composer uses here with effect a saxophone to echo voice-phrases. In the finale we note a taking, though conventional, concerted passage for principals and chorus, opening with a melodious love theme, which afterwards does duty in the third and fourth acts, and an agitated allegro as Thorgrim retires, threatening to return.

The third act is short. Olof, in the pine forest, is surrounded by her women, who sing to her "the story of Ivar," a graceful and pleasing ballad for solo and chorus. In Olof's scene, "Once more the Sun," the flowing music and delicate orchestration are striking features. The love-duet with which the act closes is one of the composer's highest achievements. There are some excellent contrasts in it, and it is worked up to a fine climax. It has both lyrical charm and dramatic force. The closing phrase may, perhaps, for a moment recall a famous passage in "Tristan"; but the music of this duet shows originality. The lovers are interrupted by the arrival of Helgi, and a few bars for orchestra brings the act to an end.

In the fourth and last act some sombre and dramatic music give special piquancy to the charming bridal chorus, "In robes as white." The little symphony with its characteristic chords and rhythms deserves special mention. The appearance of Thorgrim is the signal for more agitated music. The close of the opera, as the lovers passing seaward in Thorgrim's warship sing strains from the love song, is pleasing to ear and eye.

With regard to the performance, we can only say that for a first night it was good. Mlle. Zélie de Lussan, as the graceful Norwegian maiden, Olof, sang with charm and feeling. Miss Tremelli, as Arnora, made the most of her part. Mr. Barton McGuckin, as his part of Thorgrim demanded, acted and sang with energy. Mr. Celli, as the king; Mr. Crotty, as Helgi; Mr. Max Eugene, as Eric—were, of course, efficient. The chorus sang remarkably well. The piece was brilliantly mounted. The house was full. The actors were called before the curtain after each act, and the composer at the close of the performance.

J. S. SHEDDOKE.

MUSIC NOTES.

MME. SOPHIE MENTER, who has not visited London for some time, appeared at the Crystal Palace last Saturday afternoon. This lady first made her mark here as an exponent of Liszt's music, and her brilliant performance of the "Don Juan" Fantasia has not been forgotten. This time she selected Schumann's Concerto in A minor, a work in which, although there is plenty of opportunity for technical display, poetry is an important element. Of all the Concertos written since Beethoven, it is indeed the one in which the material and the spiritual are most evenly balanced. Mme. Menter played remarkably well—with exception of the cadenza in the first movement, which was certainly not clear—although she did not enter into the true spirit of the music. She afterwards played some Liszt pieces with much success.

MR. FREDERIC LAMOND gave a pianoforte recital at Prince's Hall on Monday afternoon. His reading of Beethoven's Sonata in A flat (Op. 110) was intelligent and expressive. Here and there, however, in the first movement the lights and shades were too strongly marked. The performance of the two sets of variations on a Paganini theme by Brahms was a brilliant *tour de force*. No pianist who has not full command of the keyboard can venture to play them. Mr. Lamond further exhibited his skill in Schumann's "Etudes Symphoniques," but with these were somewhat disappointed; they sounded, with the exception of the finale, somewhat tame. The programme concluded with some Liszt and Raff solos, to which the pianist did full justice.

MR. JOHN ST. O. DYKES gave a pianoforte recital at Prince's Hall on Wednesday afternoon. He has been well trained and is decidedly clever, but, through nervousness or excitement, often hurries the *tempi*. This was specially perceptible in Mendelssohn's E minor Fugue and Schumann's Toccata. Miss Helen Trust sang Grieg's Solvejg's Lied with great charm and refinement. Herr Hess joined the concert given in Beethoven's Kreutzer Sonata. Mr. Dykes should beware of long programmes; the first part occupied nearly an hour and a half.

FROM Charles Woolhouse we have received:

Kinder-Album. By Carl Weber. (2 Parts.) These are very easy piano pieces for beginners, mostly within the compass of five notes, and even where this is exceeded, the thumb is not shifted. The little compositions are extremely clever and attractive. It is astonishing how much M. Weber has been able to accomplish with such modest means.

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L'Estasi, by Alexander S. Beaumont, is a light, bright, florid vocal waltz.

I Love Thee, with 'Cello or Violin Obligato, by W. Noel Johnson, is a melodious and effective song. It gained a prize at the North Midland section of the National Society of Professional Musicians.

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LITERATURE.

THE ORIGINS OF FEUDALISM IN FRANCE.

HISTOIRE DES INSTITUTIONS POLITIQUES DE L'ANCIENNE FRANCE. Par Fustel de Coulanges. I.—*La Monarchie Franque*. II.—*L'Alleu et le Domaine Rural*. (Paris: Hachette.)

Histoire des Institutions Politiques et Administratives de la France. Par Paul Viollet. (Paris: Larose et Forcel.)

THE premature death of M. Fustel de Coulanges has deprived the world of the hope that he would complete his history of the origins of feudalism. His labours, however, were conducted upon such exact methods and with such constant verification of results that it was possible for him to publish before his death three preliminary volumes. The first dealt, as he modestly stated, with "certain historical problems," among which may be specially mentioned the nature of the rural tenancies under the Roman Empire, the extent and character of the civilisation of the Free Germans in the first centuries of our era, and the judicial organisation of the early Frankish kingdoms. The next volume is especially concerned with the nature of the Merovingian monarchy and the much-debated question whether it was in fact a continuation of the imperial government in a debased form. M. Viollet, on the other hand, desires us to believe that the Frankish monarchies, after making allowance for the increase of dignity resulting from the victories of Clovis, still continued to be Germanic kingdoms of the primitive type. Both writers would agree as to the acceptance of the Roman civilisation by several of the invading nations. The Visigoths seem to have willingly undertaken the task of preserving the influence of the Civil Law, though even among their descendants in Spain there remained for ages many traces of their German institutions. The Burgundians appear to have actually felt a strange reluctance to break with the imperial traditions; and their kings, though forced by circumstances to assume an independent power, were always ready to profess their subordination to the empire in the East. M. Fustel de Coulanges showed in a former work that this state of things continued until the sixth century.* M. Viollet points out that the consular dates, which are never found in the epitaphs of the Merovingians, were used through the first quarter of the next century on the sepulchral stones of Burgundy, and that even in later generations the chronologists of the Burgundian kingdom were accustomed to reckon by the regnal years of the emperors

* *Histoire des Institutions politiques de l'ancienne France*, 1^e partie, 2^e edit., 1877.

at Constantinople. He sums up the matter in a striking paragraph.

"Lorsque déjà le soleil a disparu à l'horizon, un reste de lumière peut arriver, à travers la nuit commencée, jusqu'à la terre: ainsi l'empire romain, depuis longtemps détruit dans la moitié du monde, projetait encore dans l'Occident quelques faibles rayons."

So far as the Franks are concerned, it may be said, after considering both sides of the question so ably discussed, that in all that relates to the administration of justice and to the character of the laws we find a very strong Germanic element among the Franks of the Merovingian age. As regards the election of the kings and the calling of popular assemblies, M. Viollet is right in calling attention to the surviving traces of German customs, which M. Fustel de Coulanges was disposed to reject too absolutely in consequence of their not appearing in the more important charters and edicts. But the last-named writer was nevertheless right in supposing that the whole character of the government during this period was influenced in every detail by its Roman model, and that the administration of the palace and its splendid crowd of officials was a copy, if not a continuation, of the system which had flourished under the Western Empire. In the last of his published volumes he reverts to the more difficult task of determining the proportions of the Roman and German elements of the new civilisation so far as it was concerned with the domain of property and private law. It has been commonly said that the Merovingian kings actually introduced the feudal system by granting their domains to military vassals in return for service in war. It is now admitted that this theory must be abandoned, and that the connexion of lord and vassal, in any exact sense of those terms, did not arise until a later age, though the beginnings of the system, still separate and uncombined, may be found under the imperial law and among the German customs.

The historian proposed in the volume before us to consider the forms of landholding and the incidents of tenure during the centuries with which the Middle Ages may be said to begin, to examine the title shown to the possession of the soil, the rights which by common consent were attached to such possession, the distinction between ownership and occupation, the separate rights of the tenant, and the dominant powers of the lord. He shows us that the soil of Roman Gaul was divided into estates or private domains. These were retained without much alteration during the Merovingian epoch, and after passing through many interior transformations are now for the most part represented by the modern *communes*. The villa, or "curtis," as it was afterwards called, was worked principally by gangs of slaves. Here and there were a few farmers whose descendants in time became bound to the soil. The lord's *praetorium* answered to the modern *château*, though such mansions were not fortified until the destruction of the Western Empire. Little by little it became the practice to let the slaves have precarious holdings on onerous terms; and in course of time we find the estates carved out into "manse" or tenements, of a size and value

thought suitable for the tributary homesteads—even the lord's demesne came to be treated as the "manse" which it was customary for the master to keep in hand. When several domains were united in one ownership they were treated as forming a "massa," and districts of this kind were found to be particularly suitable to the purposes of local taxation. The fiscal area was never changed when it had once been entered on the imperial registers, or on the corresponding records of the Frankish kings. The name of each "manse" and of its holder was entered on the rolls, and the items of taxation were adapted to this mode of keeping the register. It is easy to see how a system of this kind was likely to promote fixity of tenure and uniformity of custom. There were a few small estates in some domains, enclosed on all sides by the lands of the great proprietor. These were described as situate "within the march," or "in the boundary" of the principal estate, and in course of time the territory itself became known as the mark or the "terminus" or "finis." It was also called a "potestas," with reference to the powers of the owners of the soil. The name of the "manor," which was given to the same territorial unity after the lords had acquired seigniorial jurisdiction, has reference to the system of regarding the demesnes as the principal manse or mansion, a term which was not restricted to the mere dwelling-house until a much later period. The work contains many interesting details as to the condition of the slaves in the Merovingian age. They seem to have been rising into the condition of a class of customary tenants, nearly as well off in fact, though not in legal theory, as the lower classes of freed men. Among tenants of the kind last mentioned there were many varying degrees of freedom—King's men and the Church's men, citizens to whom freedom was bequeathed by will, freed-men under hereditary patronage, those who had bought their liberty out and out, "Liberi Homines" who could go where they pleased, and "Liberi Homines" subject to crushing obligations of tenancy. M. Fustel de Coulanges has traced with wonderful skill the long series of changes by which a class of farmers in arrears with their rents became fixed to the soil as *coloni*, free as against all the world, except the piece of land which they were bound to cultivate and the master whose choice determined the extra labours which they owed him in lieu of rent. We are shown how this tenure was adapted to the cultivation of forests and tracts of waste land, and was found to be a convenient way of forming settlements for a subject population, as in the case of the German tribes brought into the empire after the victories of the third and fourth centuries. In later times we find that the *colonus* is still nominally free, though he can never leave his little plot of land nor escape the labours due to the lord of the soil. While the slaves were rising into a customary form of serfdom, the *colonus* was sinking into the condition of an ordinary serf. His dues were not very heavy in amount, but there was a degrading uncertainty about the mode in which they might be claimed. The principle was universally admitted that the tenancy of land rendered its holder subject to the superior

power of the landowner. Even in the case of free tenants holding under contract, we may observe a gradual tendency towards subjection of this kind.

"Le colon ressemblait fort au serf, et l'homme libre au colon. Mêmes redevances presque toujours, et mêmes corvées. C'est apparemment que ces redevances et ces corvées apparaissent aux yeux des hommes, non comme un acte de servitude ou d'oppression, mais comme le prix légitime de la terre dont ils jouissaient."

The agricultural tenancies, originating in so many different ways, came gradually together and assumed one form, of which the chief characteristics were fixity of rents and perpetuity of tenure, since everything tended to become hereditary in that age. M. Viollet takes up the subject at this point, and shows how it was inevitable under these conditions that the occupier should in time acquire the absolute ownership.

The death of M. Fustel de Coulanges occurred before his last published volume was quite through the press, and before he had added the final notes and corrections. The materials which he had prepared are, however, in such a perfect state that there was no difficulty in completing the work in accordance with his last intentions. His pupils and collaborators hope to continue the publication of the MS. materials so as to cover the period between the Merovingian age and the middle of the ninth century. Two volumes, which will appear without delay, will be concerned with the Empire and the Barbarian Invasions; these will be followed by an important work on the nature of the feudal "Benefice"; and, if it is possible, the materials with which he was last engaged will be put together and published as an essay on the institutions of the Carolingian Empire.

CHARLES ELTON.

Henrik Ibsen's Prose Dramas. Edited by W. Archer. Vols. 1 and 2. (Walter Scott.)

THE first half of the new translation of Ibsen's prose dramas is not calculated to modify very appreciably the current and by no means altogether adequate conceptions entertained about him by his English audience. All the six plays which it contains belong to the series of "social" dramas which opened in 1869 with "De Unges Forbund," and, after the colossal interlude of "Keiser og Galilæer," has continued uninterruptedly ever since. The plan of publication compels us still to wait not only for this—the one work of Ibsen's in which the execution fails to do justice to the grandeur of the design—but for the noble historical tragedy of "Kongsemnerne," which probably represents more nearly than any other of the prose dramas the Ibsen of "Brand." Moreover, the two "social" dramas here translated—and brilliantly translated—for the first time, are precisely those which make the smallest appeal to the uninitiated, while even the hardy Ibsenite digestion absorbs them without extraordinary relish. They have the interest of turning-points in a remarkable career, of boundary posts marking the limits of its progress in particular directions, but hardly that of great and original works.

The earlier of them, "The League of

Youth," forms a kind of prelude to the series, but one separated by eight years from the first of its successors—and not by eight years only. For to that interval belongs the change which turned the Scandinavian satirist into the Juvenal of European society at large; and the preacher of will as the one thing needful into the assailant of social conditions by which will is paralysed or depraved. Judged by these canons, "The League of Youth" belongs as evidently to the group of plays which precede it as, in form and atmosphere, it does to those which follow it; and, clever as it is, it lacks both the sombre intensity of the latter, and the imaginative power which gives permanent and universal charm to the primarily Scandinavian tragedy of "Brand." It is a scathing picture of the political life of Norway in the decade 1860-70, the relative fidelity of which was attested by the impartial denunciations with which both political parties received it when first performed in Christiania. It bears obvious traces of the mood which produced its immediate predecessor, "Peer Gynt," the symbolic type of modern Norway as seen by Ibsen, through an atmosphere not quite undisturbed by angry memories, from his coign of vantage in Italy. Take a minute corner of the vast canvas which displays the world-history of Peer, set it under the microscope of the realistic observer, fill in its largely-limned outlines with the detail of everyday life in a little Norwegian town, brimful of unsatisfied ambitions disguised as political aspirations and enthusiasms, and you have the essential elements of "The League of Youth." Stensgård is an "adventurer" of diminutive stature beside Peer, and he altogether lacks the poetic suggestiveness of the man who loses his individuality, his self, by living for nothing else. But he might say of himself as justly as Peer:

"If in my inmost vitals you pried,
You'd find pure Peer, and nothing beside."

And his career is, at least for the moment, wrecked by a variety of that very *Halbheit*, that distraction among different and incompatible modes of self-assertion, which is the cardinal motive of Peer's career. Only—and this links the play to the later group of dramas with their recurring studies of social hypocrisy—Stensgård is not a frank cynic like Peer, but a pretender, whose weakness it is to be intensely accessible to the influences which he affects to scorn. If he lacks the frankness of cynicism, however, he has that of *naïveté* to a degree rarely found, it must be confessed, outside the ranks of those unfortunates who owe their existence to the creative indignation of the satirist. Surely it is Ibsen and not Stensgård who anatomises the motives of the latter in this remorseless passage, which, we may add, loses no particle of its original zest and power in Mr. Archer's English:

"I must extricate myself from these sordid surroundings. I can't go on living this unlovely life. Here I have got to be hail-fellow-well-met with Tom, Dick, and Harry; to whisper in corners with them, to hob-nob with them, to laugh at their beery witticisms; to be hand in glove with hobbledohs and unlicked cubs. How can I keep my love of the People untarnished in the midst of all this? I feel as if all the electricity went out of my words. I have no elbow room, no fresh air to breathe.

Oh, a longing comes over me at times for exquisite women! I want something that brings beauty with it! I lie here in a sort of turbid eddy, while out there the clear blue current sweeps past me."

"The Wild Duck," the second of the plays now for the first time translated, resembles "The League of Youth" in its almost entire absence of relief; but the gloom which pervades it is immeasurably deeper. The one is a vigorous exposure of the rottenness of political life by a man who had never really shared in or cared for it; the other is a stab directed, in despondent self-mockery, at the aspirations with which the prime of his own manhood had been identified. The comparison of it with "An Enemy of the People" is extremely interesting, and at the same time pathetic. The subject of both is the shattering of a house of lies, reared by private fraud and sheltered by public ignorance. Stockmann is a true Samson among the Philistines, the strong man who, whether he stands or falls, leaves the world the better. But Gregers Werle's ideal strivings are touched with the morbidity of the society in which he lives; he is something of a Hedonist in his beneficence, as Stensgård is in his political agitation. "If I am to go on living, I must find some cure for my sick conscience" is the utterance of a moral invalid. And when, as a result of his pursuit of this needed purgative of good works, the house of lies, which enshrines the fortunes of his old friend, falls to the ground, the crash produces only a dust and odour of ruin for which we are none the better, and we close the book half inclined to echo the parting malediction of the cynic Relling upon the "confounded duns who keep pestering us, in our poverty, with the claim of the ideal."

It would be very unfair to the editor if we were to close without special reference to the quality of the English version of these plays. As he justly says, in the admirable critical note prefixed to the first volume, Ibsen's prose plays are "in one sense very easy to translate, in another very difficult." It is easy enough to express in some fashion the always lucid meaning of the original; but extremely hard to render it idiom by idiom, with nice observance of its innumerable shades of tone, complexion, and manner. Mr. Archer has eminently chosen translation in the "very difficult" sense, which, for the reader, means the easy and delightful one. A close comparison of a considerable portion of these plays, both with the original and with previous English versions, enables us to attest the unwearying care and the critical felicity which have determined their final form. His versions in the "Camelot" volume have been revised afresh, and made still more colloquial and idiomatic, still more minutely faithful than before. If we had a criticism to make, it would be that the translation errs here and there by the defect of its quality—that it sometimes discriminates without occasion, and varies without need. One does not, for instance, quite see why in "The Pillars of Society," Fru Rummel's *Nej, skal vi virkelig få se beridelse* should be translated, "Oh, are we to have a circus?" and Dina's *Jeg vilde gerne se beridelse*, three times below, "I should like to see the horsemanship." Nor, similarly, why

småstæderne, a sort of catch-word of Hilmar Tønnesen's, should be rendered "small towns" in one place, and "provincial life" in another. Conversely, in "the Wild Duck" (transl. p. 259), the use of the same word to express both Gregers': *Hm; tviler ikke på det*, and Werle's reply: *Ler du? Tror du kanske ikke det er sandt, hvad jeg siger* ("Hm! I don't doubt that. You laugh? Perhaps you doubt me?") is either an awkward repetition or an unauthorised point. It is inevitable, too, that here and there one should differ from the translator as to the appropriateness of particular English idioms to the class and manners of the speaker. Such cases are in the present instance very rare; but we rather demur to such a phrase as "They had taught me a lot about duties, and so on," in the mouth of Fru Alving in "Ghosts." The rendering of Aslaksen's catch-word *De lokale Forhold*, by "the local situation," does not appear to be very felicitous, and Mr. Archer himself discusses it rather apologetically. The German *Die lokalen Verhältnisse* comes nearer the mark.

It will be seen that the blemishes which we have felt called to note are of the most microscopic and insignificant kind. The art of prose translation does not perhaps enjoy a very high literary status in England; but we have no hesitation in numbering the present version of Ibsen, so far as it has gone, among the very best achievements, in that kind, of our generation.

C. H. HERFORD.

"ENGLISH MEN OF ACTION."—*Captain Cook*.
By Walter Besant. (Macmillan.)

It is really surprising that a writer whose tact and judgment in such a matter might have been supposed above suspicion should have been capable of such a fantastic biographical freak as vitiates the early chapters of this volume. It happens that the existing materials for an account of Cook's boyhood are meagre—though not more so than is notoriously the case with many other equally celebrated men—and therefore Mr. Besant has thought fit to supplement history by a deliberate *Dichtung und Wahrheit* presentation of his hero's youth and budding manhood. The only possible palliation of this ill-judged procedure is its candour—the reader is not kept in any irritating uncertainty as to which is the *Dichtung* and which the *Wahrheit*; but the method itself is altogether regrettable. In the first place, whether the slightness of our knowledge of Cook's early years is really a grievous misfortune may very well be doubted; this is not a case in which minute knowledge of a man's private history and character could throw any side-light upon the value or significance of his public services. But assuming that our previous ignorance was really a thing to be deplored, it could at any rate be remedied only by the substitution of new facts, not by interpolations of romance. Mr. Besant treats with quite justifiable contempt Hawkesworth's "elegant" polishing of Cook's plain tale of the First Voyage; and it is thus all the more strange that a writer who expressly puts on record his sense of the paramount value of unadorned directness of narration should him-

self fall into an error radically worse than Hawkesworth's eighteenth-century passion for periphrasis. Mr. Besant's imaginative colouring is picturesque enough, but it is not biography. Picturesque, too, though not historically indispensable, are his breezy descriptions of north-east-coast fisher-life—descriptions with just that salt smack about them which only an accomplished marine-artist knows how to give. But the result of all this is that we have got through rather more than a third part of the book before we begin our circumnavigation of the globe by setting sail from Deptford on board the *Endeavour*.

Having thus discharged the disagreeable duty of grumbling, it is pleasant to bear witness to the general excellence of Mr. Besant's volume. On the whole, we should suppose that he must have found his task an easy, as it has evidently been a congenial, one. There lay ready for him an ample sufficiency yet not an embarrassing superabundance of material, and he has used it with the skill which his readers would naturally expect from so practised and deft a hand. It is not necessary, perhaps, to give unquestioning assent to every one of his dicta. He more than once speaks of Cook as the greatest of navigators, without clearly defining the grounds of his hero's title to the premier place. When supremacy is thus claimed for him, one instinctively runs over in one's mind the long list of his Dutch and Elizabethan and Peninsular predecessors; and one cannot but think of some of them as possessing in larger measure not only the initiative faculty, the divining gift by virtue of which the pioneer seems to include the poet and *vates*, but also that fiery enthusiasm of discovery which is equally a kind of inspiration. Cook was "the heir of all the ages" of maritime exploration, and started with many advantages which his forerunners mostly lacked. Besides the comparative poverty of their mechanical appliances and means, they had to contend against far more serious moral obstacles, such as the frequently recurring scepticism of their crews as to the feasibility of the enterprises they were engaged in—scepticism liable at any time to flame out into fierce reproach, culminating in a mutinous and murderous attitude of the men towards their supposed misleader. Nevertheless, we must be on our guard against merely relative valuations by which it is so easy to argue that one man was greater than another because his achievement was less indebted to the accident of favouring conditions. The ultimate adjudication must always be based upon a practical appeal to results, and here Mr. Besant's own words help us to an intelligible conclusion—albeit, a conclusion somewhat other than his own. Speaking of the slight official recognition accorded to Cook's magnificent services—slight by comparison with the honours which would have been showered upon such a man in our own day—Mr. Besant says, "he had given to his country Australia and New Zealand—nothing less." Precisely so; and must we not, therefore, rank him second to the great Genoese who "had given" the world still more?

Questions of precedence in glory, however, are not particularly fruitful matters; and it is more interesting to note the way in which

Mr. Besant puts before his readers such facts as may enable them to form a correct notion of the various causes that conspired to render Cook's success so superb. Conspicuous among these was his mode of grappling with those tremendous sanitary problems of which the imperfect solution had brought disaster upon so many earlier attempts to explore the dark places of our planet. When we read how Wallis's only idea of an anti-scorbutic regimen for his disabled and agonised crew was to dose them with unlimited mustard and vinegar, we can appreciate the immense importance of the dietetic reforms which Cook instituted after profiting by the severe lesson of his First Voyage. Even he, however, failed to anticipate all that modern science has done in this direction; but he was so far successful as to be able in his subsequent voyages to keep the terrible spectre of scurvy at bay on the whole, and thus to avert the one danger which else was alone sufficient to ruin the most splendid projects.

Mr. Besant has full faith in the account of Cook's murder given by Hopkins in his *History of Hawaii*. Without pledging oneself to implicit reliance upon Hopkins's extraordinary narrative, it must be admitted to receive a good deal of unconscious corroboration from the long extracts Mr. Besant is enabled to give from a previously unpublished log kept by one George Gilbert on board the *Discovery*, even if it be not indirectly supported by some things in the captain's own journals. According to this story, Cook and his companions were taken by the natives to be greater and lesser gods, and were paid divine honours, until certain untoward circumstances brought about the disillusionment of the Hawaiians, together with such a hostile revulsion of feeling on their part as prepared the way for the tragic sequence which we know. If this were so, it is impossible to deny that Cook's conduct in some particulars showed amazing lack of judgment. When Watman died, the captain ought certainly to have buried him out at sea, not on shore in the presence of natives who had supposed him one of the *dei minores*; and then, if they missed the old fellow, they could have been allowed to imagine him translated to some higher sphere of being more in harmony with his divine attributes. By the way, one of these attributes, common, of course, to the whole godlike company, was the habit of smoking. Such amiable condescension as the willingness of these immortals to unbend in dalliance with earth's daughters would not, as Mr. Besant recognises, in any way detract from their divinity.

Mr. Besant abstains from any attempt to whitewash the one spot in his hero's character which is apt to wear a darker hue in our eyes than in those of our forefathers. Indeed, the new details culled from Gilbert's journal rather tend to deepen the shade. Not to mention his account of the stolen goat affair, from which we get perhaps a clearer notion than before of the indiscriminate chastisement inflicted by Cook upon even the remotest accomplices in a crime of no very great turpitude, the following new instance of Cook's administration of justice shows him, if possible, in a still harsher light. The narrator is George Gilbert:

"Played off some fireworks here, which were

viewed by a numerous assembly with acclamations of admiration and surprise. These Indians are very dexterous at thieving, and as they were permitted to come on board the ship in great numbers, they stole several things from us. This vice, which is very prevalent here, Captain Cook punished in a manner rather unbecoming of a European—viz., by cutting off their ears, firing at them with small shot or ball as they were swimming or paddling to the shore, and suffering the people (as he rowed after them) to beat them with the oars and stick the boat-hook into them wherever they could hit them; one in particular he punished by ordering one of our people to make two cuts upon his arm to the bone, one across the other below his shoulder, which was an act that I cannot account for in any other way than to have proceeded from a momentary fit of anger."

No doubt Cook had to make a deterrent example of natives with Autolycean propensities; but this extreme severity is difficult to defend, and is hardly consistent with Kippis's moral estimate of his hero. After enumerating his other characteristics, Kippis tells us:

"To all these qualities he added the most amiable virtues. . . . That it was impossible for anyone to excel him in humanity is apparent . . . from his behaviour to the natives of the countries which were discovered by him."

Kippis also quotes something from that great poet Mr. Hayley about the "mild Cook." After all, however, there go to the making of heroes some greater qualities than mildness; and ordinary standards of moral criticism must not be applied too rigidly to the conduct of a man whose few acts of positive cruelty were incidental to the pursuance of designs by which all mankind are his debtors. Still, one thinks of the strict injunctions which a Spanish government laid upon Columbus to treat with scrupulously tender consideration the aborigines of any country he might colonise, and the comparison does not flatter our patriotism.

WILLIAM WATSON.

Further Reminiscences. By Thomas Adolphus Trollope. (Bentley.)

MR. TROLLOPE here continues the autobiography which he brought out about two years ago under the title of *What I Remember*. That work ended with 1865, when his first wife died. For some time after his bereavement he was bowed down by a conviction that existence had no further attractions for him; but the old story so charmingly illustrated in Marivaux's *Surprise de l'Amour* was to be repeated in his case, and that with the best possible results to both the persons concerned. Of the second life thus begun he now gives us a fluent and entertaining record.

Briefly described, it has been a life of almost unintermittent literary activity under Italian skies, varied by excursions into France, Switzerland, Germany, Austria, or Belgium. Mr. Trollope may well wonder how it was possible to work so much as he did. Novels, historical books, and contributions to periodicals of all kinds—quarterly, monthly, weekly, and daily—came from his pen in truly rapid succession. On this point he has a pretty confession to make. His memory remains good, but of the innumerable articles he sent to London and America he has no more recol-

lection than if they had been produced in a former state of existence. He is even unable—at least so he avers—to say what all his novels were about. To do him justice, he does not suppose that this facility was otherwise than fatal. He wrote too much to write well, however valuable his more ambitious undertakings, such as the *History of the Commonwealth of Florence*, may still be deemed. Perhaps the best of his work during the period covered by this volume was done at Ricorboli, where, having found his old quarters in Florence unendurable, he bought a pretty little farm. In 1873 he was appointed correspondent at Rome of the *Standard*. Meanwhile he had suffered a ruinous loss; but his honorarium from London, added to the little he had left, deprived him of all right, he tells us, to pose as a poor man. Fifty years of residence abroad has not extinguished his love of England; it is on the south coast of Devon that he has elected to pass the rest of his days.

Some of the passages in the book possess historical interest, although they are less numerous than the opportunities offered to Mr. Trollope might have led us to expect. In the summer of 1870, just before the war cloud rose above the horizon, he had sundry conversations at Heidelberg with professors of the university there:

"I found the discontent with the present political aspect of things and the prospects of Germany general and vehement. They one and all spoke with the greatest detestation of the aristocratic militarism of Prussia; and, though desirous of unity, they deprecated the danger of that union with Prussia being accomplished at the cost of liberties which they then enjoyed. They admitted that many men of high culture and commanding talents were to be found among the aristocratic classes of the north of Germany, whereas among those of the south and of the districts around them there was nothing but absolute nullity to be met with; but they feared Prussia and her political ideas."

Gervinus, whose acquaintance Mr. Trollope made at this time, showed that his minute studies of Shakspeare had not blinded him to the portents in the sky, little as he could have foreseen what the immediate future was to bring forth:

"Our sympathies were altogether with Germany and the struggle which began to be probable between France and Prussia. But Gervinus feared for the independence of his own part of the Fatherland. 'People say,' he repeated more than once, 'that Germany will swallow Prussia. But it will not be so; Prussia will swallow Germany.' And though it could not, I think, be said that he was French in his sympathies, he certainly did not wish to see Prussia yet more powerful than she then was."

Mr. Trollope rightly asserts that the importance of the part acted by one statesman in the unification of Italy has hitherto been underrated. Ricasoli was an "indispensable factor" in that achievement.

"I am well able to testify that it was his invincible firmness that deflected the repeated and various tempting and urgent persuasions addressed by the third Napoleon to the provincial government at Florence to induce them to demand the separate autonomy of Tuscany. This unshakable and courageous firmness was the leading characteristic of Ricasoli. He was

never a popular man. The Tuscans called him the 'Iron Baron,' and were as incapable of duly valuing his high qualities as they were quick to feel and resent his deficiency in the more popular graces of character and manner."

It may reasonably be said that Mr. Trollope ought to have given some instances of the "invincible firmness" he refers to. In another matter worthy of elucidation he is equally reticent. Leo XIII., in deference to the advice of the cardinals, thought fit, on the day of his proclamation as Pope, to depart from the ancient custom of appearing on the balcony of St. Peter's to give the crowd on the piazza below the benediction "Urbi et Orbi." Mr. Trollope holds this to have been a fatal mistake, adding that he has probably much better means of forming an opinion on the point than those who counselled his Holiness to shrink from the traditional ceremonial. What those means were, however, we are not told.

Perhaps the most important of the men brought before us in the book is Emerson, to whom Mr. Trollope was introduced in Rome. How limited in his sympathies the American philosopher could be in one way is clearly shown:

"My first impression of Emerson was that he was an exceedingly dry man. His outward appearance as well as his manner gave me that idea; but it wore off in conversing with him. Of course his talk was mainly of Rome and things Roman, of which, as may be supposed, his appreciation was not very favourable. Of course he saw in the fullest and strongest possible light, not only those superficial grounds of offence which are but too apparent to every thoughtful Englishman or American, but the whole underlying causes of mischief, which in the social, and yet more in the religious, sphere of ideas are operative in preventing the national character from becoming all that the well-wishers of Italy could desire it to be. But it seemed to me that his mind was not equally alert in discovering certain equally underlying good things tending to produce excellences of character, perhaps of a different and possibly of a subordinate order to such as he was in search of, possibly even of a kind incompatible with the latter. Certainly his own mind was about as un-Italian as one as could well be imagined. I hardly think, however, that he would have supported the contention of his daughter, to the effect that all that art has done in architecture or on canvas for the adornment of the creature's worship of his Creator has tended to the abasement and not to the exaltation of it, and that four white-washed walls are a more fitting and more inspiring locale for such purpose than any cathedral ever raised by human hands."

Matthew Arnold left a more favourable impression on the author's mind:

"I suppose that Emerson must be credited with having produced a wider and deeper effect on the thought of the generation in which he lived. But to me Arnold appeared a far more many-sided man, stored with a much larger receptivity and stronger capacity for assimilating all the mental perfections to be sucked out of all that was around him—the sights, the men, the institutions, the ideas political, religious, social. Doubtless Emerson would have claimed the *nil humanum* [sic] *me alienum puto*; but it seemed to me (possibly very erroneously) that the attitude of mind so described was a more active and operating intellectual principle in the mental constitution of the Englishman."

Lever was one of Mr. Trollope's neighbours at Ricorboli :

"Of all the many writing men and women I have known, Lever's talk was more like his books than that of any other. He would rattle on till you might fancy that he was giving you pages from *Harry Lorrequer* or *Charles O'Malley*. I don't think he much appreciated our musical evenings. He liked 'talk, sir,' like Dr. Johnson, though not quite perhaps of the same sort. How well I remember the schoolboy-like glee with which, just after he had been appointed Consul at Spezia, he told us that the Minister had said to him, 'There is nothing on earth to do, and you are just up to the work.'"

Mr. Trollope justly estimates the comparative merits of the foremost Italian tragedians of the time :

"Perhaps Salvini is the only non-speaking English actor to whom Shakspeare in his greater characters could be entrusted with some confidence. Rosai was very markedly coarse, loud, and vulgar. He had magnificent lung power, and he used it like a ranter. . . . Salvini very fairly represented Hamlet; he was Othello. I remember that in the latter part his innovation of substituting his drawing his dagger across his throat for a stab to the heart struck me as injudicious, partly because the former action would necessarily have been followed by torrents of blood, whereas the hæmorrhage caused by the latter need not have been more than his garment might well conceal for at least the necessary minute."

Longfellow, genially ready to talk alike with the wise and with the foolish; Holman Hunt, always full of the results of thought; Anna Swanwick, bearing a heavy load of learning with the best possible grace; Jenny Lind, as delightful off the stage as she had been upon it; Schiff, devoted heart and soul to the study of comparative anatomy; Frederick Hardman, never brilliant or showy, but solid in judgment, statesmanlike in his views, and absolutely devoted to his duty according to the highest conception of it; of these and of other interesting persons we have acceptable glimpses.

Nor does the attractiveness of the volume end here. It contains many descriptions of scenery and life abroad, besides a profusion of more or less readable anecdotes. An incident that occurred at Bruges may be thought deserving of note.

"I found at the post a letter for my wife; but the official told me that they were strictly forbidden to deliver a wife's letters to her husband, observing, with the air of pointing to the most self-evident fact, that a contrary practice would have the effect of causing very serious trouble in families. I observed that in that case it would be better not to allow the husband to become aware that there was any letter for his wife. 'Quite so,' agreed the discreet and secretive official, and went on to tell me that it was quite irregular that I should have seen the packet of letters, and would not have happened had I not been a foreigner. Of course the peace of foreign families was a matter of less concern to the Belgian post-office."

FREDERICK HAWKINS.

Kloof and Karroo. Sport, Legend, and Natural History in Cape Colony. By H. A. Bryden. (Longmans).

THIS is a pleasant book, with a valuable account of the fauna of South Africa. Some portions of it have already appeared in the

Field, *St. James's Gazette*, and elsewhere; but we cannot complain of the republication.

Mr. Bryden is a real lover of nature, and regards the big game of the Cape with tender affection. He takes no pleasure in slaughter, and grieves over their diminished numbers and (in one instance, that of the quagga) extermination. The Boers are the great enemies in this respect.

"Since the Dutch landed and firearms were introduced, the history of the fauna of Cape Colony, and indeed of South Africa generally, has been one continued record of ceaseless, wanton, and shameful slaughter. It will be said that our own countrymen, as well as the Dutch, have had a great hand in this slaughter. To this I may point out that those of our own race (of course, with some exceptions) have more sportsman-like ideas than other nations, and have not joined in the useless slaughter and skin-hunting forays that the Boers have invariably and incessantly indulged in. Perhaps there is no better illustration of Boer wastefulness and of wicked destruction of animal life than the rolling plains of the Orange Free State. Thirty years ago these plains literally swarmed with Burchell's zebra, quagga, wilde-beestes (gnu), blesbok, and springbok. The Dutch found that the skins of these animals brought them temporary wealth; and, in consequence, scarcely a head of game can now be found in that country. The bones of these beautiful creatures lie literally whitening the veldt—all have vanished, and the life of the Free State Boer is now robbed of half its former charm."

The government at the Cape has of late years passed some stringent game laws. Close periods have been established, and the slaughter of some of the rarer animals prohibited for a term of years. It is to be hoped that the result may be as successful as in Switzerland with regard to the chamois. Some of the English farmers do their best to preserve; and the author mentions certain contiguous farms where the koodoo is preserved, and hunted only a few days in the winter of each year. As a consequence, it is now fairly plentiful; and it is a curious fact that these koodoos never wander upon the farms of the neighbouring Dutchmen, where their extinction would be certain. The only large game now to be found within the limits of Cape Colony are the elephant, buffalo, zebra, koodoo, and leopard; the smaller antelopes are, however, still abundant. The elephant is preserved in the Knysna Forest, and with the buffalo is still found in the dense bush of the Eastern province. It is about twenty years since the hippopotamus disappeared from the Great Fish River, though still to be found in the Orange River; there is not much probability of protection being extended so far as this unwieldy monster.

Mr. Bryden gives a curious and characteristic conversation with a Boer who fought at Majuba Hill, which is well worth reading. The Boers were naturally puffed up with their own success and our pusillanimity, nevertheless our author speaks of them in a kindly spirit. He mentions that their love of hoarding is such that it was not an uncommon thing for one of them to have £10,000 or £12,000 lying in his name in specie. Even now, in spite of bad times, large hoards are stored in the family chest. He considers that their miserable system of farming has much impoverished the land, their habit of crowding

cattle into the same kraals has spread diseases, and their reckless destruction of forests altered the climate and diminished the rainfall. Happily now there appears to be a rapid increase in the system of tree-planting. Within the last few years, Arbor Day, a celebration borrowed from America, has been observed throughout the land; and now each year on the anniversary, which is observed as a general holiday, thousands of trees are planted by men, women, and children. It must, however, be a long time before the continued destruction of two centuries can be repaired.

Mr. Bryden is sanguine as to the future of Cape Colony; irrigation is to do much.

"But in addition to irrigation by the catching and storage of water," he writes, "other sources are available. Until quite recently, it was imagined that the Great Karroo could never be made available, save for the depasture of the farmers' flocks. This mighty plain, waterless though it apparently is, has a marvellously rich soil, sun-baked, it is true, yet none the less fruitful where water can be brought to bear. It has long been known that streams of water, arrested by igneous dykes—called by the Boers 'yzer klip kopjes' (iron-stone ridges)—run plentifully beneath the surface of the plains. These are now being tapped and made use of. Windmills and wells are beginning to appear upon the karroo with highly successful results, and will undoubtedly now rapidly multiply."

Those who delight in the supernatural will find some exciting stories in Mr. Bryden's book. The Cape is now old enough to possess ghosts!

WM. WICKHAM.

NEW NOVELS.

One Another's Burdens. By Mary E. Mann. In 3 vols. (Bentley.)

Without Love or Licence. By Hawley Smart. In 3 vols. (Chatto & Windus.)

Fairfax of Fuyton. By Mrs. Hibbert-Ware. In 3 vols. (White.)

A Lover of the Beautiful. A Study. By Katherine Carmarthen. (Macmillan.)

Dollie Brooks. By Carter Harrison. (Remington.)

A Waif of the Plains. By Bret Harte. (Chatto & Windus.)

The Haunted Fountain. By Katherine S. Macquoid. (Spencer Blackett.)

TITLE and story are in strict keeping with each other in *One Another's Burdens*. The burdens are unequally distributed; but that is true of life, and especially of some phases of married life, where selfish indulgence and insensibility are occasionally paired on one hand with patient suffering on the other. Miss Mann has depicted such a case—an extreme one perhaps, but still a possible one, though in actual life much of the pain of it would escape observation. Her villain is not openly a scoundrel or a blackguard. He is a clergyman of winning manners, who inspires a noble girl with love for him, and for a time impresses the people in his new parish with belief in his eloquence and earnestness. The reader sees behind the mask from the beginning; and it is melancholy reading to follow the frauds and pretences of the man,

through scenes in which he is too heartless to feel the shame of his conduct, and where all the sorrow and bitterness are heaped upon his wife. Both are vividly drawn. The combination in Elgard of sham sentiment and depravity, of inward callousness and outward lying, is well managed. Bad as the fellow is, it is possible to imagine him as passing muster in society, undetected if not unsuspected. One feels more doubt about Miriam Elgard. Human nature, and particularly a high feminine form of it, is capable of great moral endurance, but it was an utterly mistaken sense of duty which made this brave woman accept burden after burden which she had every right to throw off. She was so possessed with the idea of self-sacrifice that after she had more than once drained the cup of bitterness to the dregs, she seemed almost to hold it out again to be refilled. Still, she may have been faithfully drawn from the life. There are women, as all the world knows, whose desire to be of service to others so entirely crushes out all thought of self that they would rejoice in martyrdom if it led to the high ends they seek. But those ends are mostly such as yield real satisfaction. Miriam Elgard, by refusing any mitigation of her lot when she ought to have welcomed help and deliverance, very nearly completed the wreck of her life which her husband had begun. There is another marriage in the book, which Elgard marred while he ruined his own. Dora Harrison's, indeed, is in some ways the sadder story of the two. A novel which deals with materials of this kind must necessarily lack brightness. Libbie Strong is a merry, natural girl, but even she does not escape the blight which Elgard's badness and Miriam's blindness impose on their surroundings. This want of relief from the prevailing gloom is the only fault of the book. In point of conception, of character drawing, and of directness and clearness in the telling, the story is good throughout.

Whatever may be the defects of Capt. Hawley Smart's novel, that of meagreness of plot is not one of them. He has a main plot, an under plot, and collateral plots. Such a redundancy in one direction almost argues deficiency in another, and the deficiency is really very marked. A novel ought to do more than bring out uncommon incidents, and show what comes of them. It is not beyond the scope of fiction to give us something to think about; and whether it do that or not, the matter of style is one which a writer of tales should not neglect. But Capt. Smart has apparently had no care for anything more than the mere telling of his story; and he tells it in slipshod English, which occasionally stumbles in grammar, and is oftener wanting in elegance. All this is plainly due to haste or carelessness. It is impossible to doubt that *Without Love or Licence* would have been a much better book if the author had taken more pains over it. Its intricacies of plot, however, will satisfy most readers. There is a dash, and in some instances more than a dash, of almost every quality that goes to the making of a sensational story—e.g., mystery, disguise, robbery, fraud, elopement, bigamy. Of love there is very little, and that little is clumsily managed. The mysterious reasons for the re-opening of the Old Dragon Inn are skilfully concealed until

the proper time for revealing them. Brent's position in the story is well sustained, and few readers will guess who he is. The two prominent women present a complete contrast to each other, though one seems to be overdrawn, while the other is underdrawn. Capt. Smart—as his special public knows—is happiest in his descriptions of racing life and its belongings; and his best male character is undoubtedly Sam Mercer, a member of the betting fraternity. Hero or heroine, in the conventional sense, there is none; but the absence of these ordinarily essential people would not matter if there were enough in the story without them. Of busy scene and incident there is enough; of intelligent human interest there is very little.

Mrs. Hibbert-Ware, in *Fairfax of Fuyeton*, has reproduced with much vividness a phase of seventeenth century life. Her story has to do with the old merchant class and their surroundings in Yorkshire and Lancashire. Their quaint provincialisms and old-world ways are a little perplexing at first, but after the third volume the reader's difficulty is to detach himself from an order of things the charm of which he has then fully realised. Edward Fairfax, "poet and scholar," is the character to whom the author has given most care, and he is a portrait well worth knowing and keeping in remembrance; but the interest of the story centres in his daughter, Hellen. Her father, in spite of his wisdom and learning, believes her love-sick lassitude to be the effect of witchcraft. The girl gives some reason for the notion by her habit of falling into trances, and things are made unpleasant for the poor women who are suspected of witchery. But love, which was the only malady, itself does the healing. An attempt to save the life of her cousin, a recusant priest, with whom she had long been in love, brought back Hellen Fairfax to a right state of mind. This cousin, like Edward Fairfax, is drawn with affectionate care. The author has evidently sought to live with her people and understand them. The book is well written, sometimes with a little too much minuteness of description in matters of dress, but the descriptions of scenery are always good. A picture of a winter landscape is exceptionally so.

A Lover of the Beautiful is something more than "a study"—as Lady Carmarthen modestly describes it. The dimensions of the story scarcely admit of its being called a finished work; but an artist who has expressed so much in a sketch should have no difficulty in filling out the picture, or another of the same character, on a larger canvas. There is little plot, and little need of any, for the interest all consists in the elucidation of two characters—those of Guido della Varazis, painter and poet, and Amore, his wife. He is an idealist, with aspirations after beauty and perfection, which are altogether excellent; but they reach no mark, because they are only born of the intellect, and derive no impulse from the heart. Guido one day believes he has seen his ideal in the flesh. It is Amore, who comes upon him like a vision. He paints her portrait, and imagines that her beauty is all spiritual, and that the profound depths in her eyes are depths of intellectual wonder. She is as strongly fascinated with

him—with his talk which makes life seem bigger and nobler, and with his aims that possess her young soul with enthusiasm. They marry, and life is great with possibilities for both, till she finds that she cannot reach to his high level, and he that he cannot stoop to hers. In the early days of their wedded life he paints a Beatrice, with Amore for model; and the first sketch, in which he has really caught the living expression of the sitter—the heart as well as the soul in the face—is a marvellous work. His friends beg him not to touch it again; but he recoils from the flesh and blood vitality in it, which he refines all away, and nothing is left but a dead perfection. Amore droops in such an air, and he wonders why. In moments of half-unconscious frankness she tells herself the reason. "I would rather die without a soul than live without a heart," was one of these helpless confessions. The end soon comes, but it brings the one melting touch which marries heart and soul. The story stirs both in the reader. It is full of high thinking, and has so much charm of manner and subject that one wishes it were twice as long.

Dollis Brooks inspires quite another wish. One wonders why such a book was written. Its moral is good, when it is reached; but that readers should have to find their way to a virtuous moral through an unpleasant record of vice is certainly not good.

Mr. Bret Harte brings us back to a healthy atmosphere. His *Waif of the Plains* has all the freshness, brightness, boldness, and character which no book of his ever lacks. It is a story of prairie travelling, of Indians, of boy and girl lovers; and there is just a glimpse in it of gold diggings and Californian life. What happens to the boy-waif, and how he comes to be started in the world with a good balance at his banker's, is told with a distinctly Bret-Hartean touch.

Pretty, pleasant, painful—these are the adjectives to be applied to Miss Katherine Macquoid's *Haunted Fountain*. It is exceedingly pretty as an idyll of the pleasant life in and about a chateau in Brittany, but the end is needlessly sad. There was surely no reason why a story, which might so easily have been made to finish well, should suddenly close in a double tragedy.

GEORGE COTTERELL.

THREE AMERICAN THEOLOGICAL BOOKS.

Whither? a Theological Question for the Times. By C. A. Briggs, D.D. (Edinburgh: T. & T. Clark.)

The Poetry of Job. By George H. Gilbert, Ph.D. (Chicago: A. C. McClurg.)

The Lily among Thorns: a Study of the Biblical Drama entitled the Song of Songs. (Boston and New York: Houghton, Mifflin & Co.)

THE above are three American books, though the first of them has also, happily, an English publisher. Prof. Briggs is well known as a leading Biblical scholar, a man of wide theological culture, and a loyal member of the Presbyterian Church in America. He thinks that modern Presbyterian orthodoxy has not altogether developed on right lines. He shows what the standards say, and what modern divines have thrust into the place of them. He admits the necessity of development, but wishes

for a more truly catholic and yet scientifically justified development. "The drift in the Church ought to stop. . . . The barriers between the Protestant denominations should be removed, and an organic union formed." One may agree with the generous-minded author in this, or not; but it is most satisfactory to find that he is alike clear as to the fact that criticism has succeeded, or is succeeding, in destroying traditional errors, and as to the certainty that the assimilation of its continually growing results will contribute to place the Christian Church on a much firmer intellectual basis than it is at present. There is much both of historical and of dogmatic interest in this volume. Its author works in the spirit of his two greatest teachers—Rödiger and Dörner. What he owes to the latter we see before us. What he has learned from the former we can estimate partly from his own contributions to Biblical criticism, and partly from the works of his pupils; for the authors of the two remaining books are *alumni* of Union Theological Seminary, New York.

Dr. Gilbert passed from Dr. Briggs's lectures to those of Prof. Franz Delitzsch. He has now returned from Germany as a young professor, with this volume on Job in his hand. There is no parade of scholarship. He wishes to commend the poetry of Job to lovers of literature. But, useful as his interpretative essays may be, the speciality of the book is the translation, which endeavours to reproduce the rhythm of the (mostly) three-toned lines of the Hebrew. Here is a specimen:

"The man of woman born,
Short-lived and full of unrest!
He comes forth as a flower, and is withered;
Like a shadow he fleeth, and stays not.
E'en on this, Thou hast opened Thine eyes,
And brought me to judgment with Thee!
O came a clean one from unclean!
Not one!

If a limit is set to his days,
His number of morns known to Thee;
His bounds Thou hast set that he pass not;
Turn away from him that he rest,
Till he joy in his day as a hireling."

But is this rhythm in accordance with the genius of English verse? And is not the gain on the side of rhythmic accuracy more than counterbalanced by the loss on the side of literary elegance. For there can be no doubt that the author of Job was not only a man of soaring genius, but an artist in the use of words. We are tempted to prefer the paraphrase of Job in triplets by a countryman of Mr. Gilbert's—Dr. R. W. Raymond (New York, 1876): "The three lines of this stanza permit either the condensation of two of the Hebrew couplets, or the expansion of one, as the rendering of the thought may require." Prof. Reuss's version in artfully varied German blank verse is also much more fitted to attract students to the poem than Mr. Gilbert's; and yet, just as we are not satisfied with a single translation of Dante, why should we not express gratitude for the scholarly toil which has produced so novel and, to a student, interesting a result? Only we must protest against Mr. Gilbert's assumption that Lowth and Herder are his only predecessors in the aesthetic appreciation of Job, and that this great poem itself is superior to the works of Homer, Dante and Milton. Dante perhaps a Presbyterian can with difficulty appreciate; but how comes he to depreciate the Puritan poet? Considering that Milton absorbed not only Job, but almost all other great poems, and that his native genius was equal to his acquisitiveness, is it not probable that he excels Job as much as, according to Delitzsch's latest view, "the second Isaiah overshadows the first"?

The last book on our list, charmingly printed

at the Riverside Press, Cambridge, Mass., well deserves a cordial recognition, though its author modestly disclaims scholarship. He sees that the appreciation of the Bible as literature does not hinder, but rather helps, the due exhibition of its spiritual truths. The book consists of two parts—I. History and Criticism; II. Studies and Comments. The Revised Version of the Song is adopted as the basis. Could a more literary version have been supplied, the book would for its limited purpose have been well-nigh perfect.

CURRENT LITERATURE.

The Statesman's Year-Book for 1890 (Macmillan) has undergone considerable changes, which show that Mr. J. Scott Keltie interprets liberally the responsibilities of his new editorship. While the familiar appearance is preserved in externals, the entire form of the work and much of the details have been remodelled. To begin with, the British empire has been placed in the front of the book, so that the United Kingdom, with all its colonies, dependencies, and protectorates—down to Nyasaland and the last acquired isle in the Pacific—can now be studied as parts of one whole. After this, as Part II., come foreign countries, now rearranged in alphabetical order, without regard to their position on the surface of the globe. This plan may have some drawbacks, for it seems to place Germany on a level with Oman; but doubtless it is, on the whole, the least inconvenient. Advantage has been taken of this rearrangement to include, for the first time, a number of states hardly yet known to diplomacy, such as Oman above mentioned, and various tribes in Central Africa. Yet more, the facts and statistics given for each country have been freshly classified on a uniform plan, and new headings have been added. Finally, by means of a smaller type, the bulk of the volume has been kept very nearly the same, despite a considerable increase in the amount of information. When Mr. Keltie has done so much it would be unjust to pry for petty faults, but we venture to call his attention to the spelling of the proper names in the article on "Afghanistan" *passim*.

The Passion Play at Oberammergau. With the Whole Drama Translated into English and the Songs of the Chorus in German and English. By the author of "Charles Lowder." (W. H. Allen.)—*The Ober-Ammergau Passion Play, 1890.* By Mrs. Alec Tweedie. (Kegan Paul & Co.) When the passion play was last performed, English people were still somewhat excited by the general election of 1880. For this year's performance there are several improvements—a railway station at Oberan, nearer by half-a-dozen miles; an enlarged theatre; and the present volumes, together with other new publications. The representations begin in the last week of May, and continue till the end of September. The first of the books before us contains an interesting and descriptive introduction; a concise and valuable sketch, much more than a mere outline of the play; and, best of all, a translation of the drama and songs, together with much of the original text in German. The theatre is vast; the central portion, that which corresponds to the pit of ordinary theatres, is open to the sky and to the occasional obstruction of a highland rain. In these circumstances even those who have a fair acquaintance with German will find it a great advantage to have the words of the play in their native English. Josef Mayr, who for a third series of representations takes the chief part, an actor of singular grace and power, appears this year for the last time. Just now

the village is ringing with the work of building temporary "hotels," which are really large wooden huts. Much speculation of other kind is going on, and there may be loss and disappointment if the season is damp and gloomy. Many ways lead to Munich, from which city of art galleries the by-railroad turns off to Oberammergau; but the most direct is by Antwerp and Cologne.—Mrs. Tweedie's book is less comprehensive and costly. It is a pleasant sketch of the whole procedure, with which the traveller to Oberammergau may beguile an hour or less of the somewhat tedious journey. The frontispiece gives a good notion of the picturesque situation of the village.

THE new volume of the new and enlarged edition of *The Collected Writings of de Quincey* (Edinburgh: A. & C. Black) contains a second instalment of Historical Essays and Researches. The more notable are: that in which he contests the tradition (embalmed by one more English poet besides those to whom the editor refers) that the Pagan oracles were struck silent at the birth of Christ; his marvellous paradox about the Essenes, which the editor treats too gently; the series on post-classical Greece, including the story of the revolution and Mure's travels; and, finally, "The Revolt of the Tartars." With regard to this last, the editor has been able to make a new contribution as to its sources. In addition to the Jesuit translation from the Chinese, to which de Quincey himself alludes, Prof. Masson has discovered that a German traveller, Benjamin Bergmann, published a "Versuch zur Geschichte der Kalmüknenflucht der Wolga" (Riga, 1804-5), which was translated into French in 1825. From these two works de Quincey took the general outline and many details; but none the less the entire narrative must be regarded as a splendid effort of historical imagination, akin to "The Spanish Nun." De Quincey's quotations from Wordsworth are so numerous that it is worth while to record one not placed within inverted commas. In the essay on "Ceylon" (p. 439) he describes a certain Pilamé Tilawé, the prime minister of Kandy, as "a noticeable man with large gray eyes."

THE present year will deserve to be remembered for its profusion of de Quincey literature, which certainly seems to show that those critics are wrong who have been anticipating his speedy oblivion. More probably is he destined to a rejuvenescence similar to that of Charles Lamb. Apart from the "definitive edition" of Prof. Masson, and the Uncollected Writings brought together by James Hogg (Sonnenschein), we have received within the last few days a new edition of Dr. Japp's well-known *Life* (John Hogg), and also a volume of essays entitled *The Wider Hope* (Fisher Unwin), which opens with De Quincey's paper on "The Supposed Scriptural Expression for Eternity." Concerning the new edition of the *Life*, it is enough to say that, while "many excrescences have been retrenched," several new letters and reminiscences have been added, and that it is published at a cheap price. The portrait of De Quincey in his old age is interesting; and so also are the view of Greenhays and the facsimile of his press corrections. But we could have spared the other two illustrations.

THE new volume in Messrs. Macmillan's cheap edition of the *Collected Works of Charles Kingsley* is *Glaucus*: or, *The Wonders of the Sea*, which—we are not surprised to find—has been far more popular than the historical and scientific essays that have immediately preceded it in this series. Since 1859, when the coloured illustrations first appeared in the fourth edition, it has been reprinted no less than seven times. Certainly, the plates (of the letterpress, we mean) now show signs of wear.

NOTES AND NEWS.

THE proposal, mentioned in the ACADEMY of last week, to hold an Oriental Congress at Oxford in 1892, has not met with universal acceptance. The protesters against the proceedings of the Stockholm-Christiania congress, who base their claim upon the statutes adopted at the original meeting in Paris in 1873, held a meeting in London on Tuesday last, under powers entrusted to them by the French founders, at which a resolution was passed to hold the ninth International Congress of Orientalists in London in September, 1891, under the honorary presidency of Sir Henry Rawlinson. The secretaries are Dr. Leitner and Prof. R. K. Douglas; and a representative English committee has been formed. We are informed that about 300 scholars from twenty-two countries have given their support to this proposal.

CANON BELLESHEIM, of Aachen—whose *History of the Catholic Church in Scotland* has been translated into English—will publish in the course of the present year a *History of the Catholic Church in Ireland, from the Introduction of Christianity to the Present Time*, in three volumes, based on researches in the Vatican and other Roman libraries, the British Museum, &c. Volume I., covering the period between A.D. 432 and 1509, will appear in the middle of the present month. Herr Franz Kirchheim, of Mainz, is the publisher.

MR. DAVID NUTT has in preparation yet another series, to be called "The Pearl Series of Select Old English Texts." It will consist of the best specimens of pre-Tudor literature, edited by Mr. Gollancz, of Christ's College, Cambridge. Translations will accompany the texts; and illustrations, facsimiled from old MSS., will be added where possible. The first volume of the series "The Pearl," probably the most beautiful of Middle English poems, and formerly edited by Dr. R. Morris, will be ready for publication before the end of the year. Subsequent volumes will be chosen from the following:—Old English Lyrics; The Wanderer's Lament and other poems; Gynwulf's "Christ"; Miracle Plays; The Legend of the Phoenix, &c.

MR. OSWALD CRAWFORD's forthcoming work, *Round the Calendar in Portugal*, will be profusely illustrated by Miss Dorothy Tennant, Mr. Tristram Ellis, Miss Woodward, Miss Winifred Thomson, Mr. Ambrose Lee, and the author.

THE second volume of Prof. Mahaffy's *Greek Literature: Prose Authors*, being now out of print, a third edition, revised and augmented, will be issued immediately by Messrs. Macmillan in two parts.

London Pictures, by the Rev. R. Lovett, is a new departure on the part of the Religious Tract Society, being a spring volume in their well-known "Pen and Pencil" Series. The author—whose books on Norway, Ireland, and Holland have been so well received—has concentrated his strength on buildings and features in the history of London, in which readers generally take the keenest interest.

MR. GEORGE ALLEN has in the press *Four Great Teachers*, being lectures on Ruskin, Carlyle, Emerson, and Browning, by Mr. Joseph Forster.

MRS. ELIZABETH STUART PHELPS and the Rev. Herbert D. Ward have collaborated in a novel which Mr. William Heinemann will publish this day. It is entitled *The Master of the Magicians*, and deals with court life in Babylon six hundred years before Christ. The prophet Daniel is the hero; and the royal personages, the life and customs of the time, the conflict between polytheism and the Jewish religion, make up the elements of a love story.

WE learn that the sale of *The Journal of Marie Bashkirtseff* in the United States has already reached upwards of seventy thousand copies. Messrs. Cassell & Co. have just issued in this country a translation of the work by Miss Mathilde Blind.

MESSRS. LONGMANS & Co. will publish next week the first part of Volume II. of Mr. Henry Dunning Macleod's *Theory of Credit*.

THE following new volumes of verse are announced for immediate publication by Mr. Elliot Stock:—*The Proving of Geunad: a Mythological Romance*, by Landred Lewis; *Loztara: a Poem*, by Lidia Walters; and *Songs of Siluria*, by M. E. and J. S.

"WALKS IN THE GRAND DUCHY OF LUXEMBURG"—a district little known to continental travellers—will form a new illustrated section in the forthcoming issue of Mr. Percy Lindley's *Walks in the Ardennes. New Holidays in Essex*, an illustrated handbook to some of the less known country and coast-districts of Essex, will also be ready early in May.

MISS ELSA D'ESTERRE KEELING's latest book, *In Thoughtland and in Dreamland*, will be the new volume in Baron Tauchnitz's Library.

THE *Bookworm* for May will contain an article on "Mr. Gladstone as a Bookworm."

AT the next meeting of the Elizabethan Literary Society, to be held at Toynbee Hall on Wednesday next, May 7, at 8 p.m., Prof. Edward Dowden, of Dublin, will read a paper on "John Donne: his Verse and Prose."

A SILVER salver was presented on Monday, April 28, to Mr. E. Gilbert Highton, secretary of the Royal Society of Literature, by a number of the fellows, in recognition of his valuable services and as a mark of the esteem in which he is personally held.

ON Monday next, May 5, Messrs. Sotheby will sell an exceptionally choice collection of books, described as "the property of an English amateur, resident at Paris, lately deceased." The majority belong to that class of illustrated French works of the last century, of which an unusual number have lately come into the English market. Among English books we may mention the tallest copy known of the fourth folio of Shakspeare, besides a few other scarce Shaksperiana; two exceedingly rare specimens of Wynkyn de Worde's press; first editions of Spenser, Ben Jonson, Bacon, Milton, Waller, Swift, Locke, Sterne, Fielding, Cowper, Burns, Byron, Lamb, Dickens, and Tennyson—several of the later one with autograph MSS. and letters inserted. A special curiosity is the original of the contract of marriage between Mary Stuart and Francis II.

MESSRS. ISAAC PITMAN & SONS announce that they have opened an office at 3 East Fourteenth-street, New York; under the management of Mr. Clarence A. Pitman. Mr. Isaac Pitman, the inventor of phonography, still presides over the Phonetic Institute at Bath, where he has resided uninterruptedly for more than half a century. He is in his seventy-eighth year, yet he supervises a correspondence of 30,000 letters a year, besides editing the *Phonetic Journal* and compiling the numerous books which he annually publishes.

THE German Goethe Society will hold its annual meeting at Weimar on May 30 and 31.

EARL SPENCER has accepted the office of honorary chairman of the "George Bullen" Testimonial Fund Committee, of which Lord Charles Brudenell-Bruce is already the vice-chairman. Subscriptions may be sent to the hon. treasurer, Mr. B. F. Stevens, 4 Trafalgar Square; or to the care of Messrs. Ransom, Bouverie & Co., Pall Mall East.

UNIVERSITY JOTTINGS.

PROF. E. A. FREEMAN proposes to deliver a course of four lectures this term at Oxford upon "The National Growth of England, France, Germany, and Italy."

DR. SALMON, provost of Trinity College, Dublin, is preparing a cheaper edition of his standard work on the Infallibility of the Church.

THE third volume of *Cicero's Correspondence*, edited by Prof. Tyrrell, is now just ready for publication. Mr. Louis Purser's name will appear on the title page as joint editor. The work forms one of the Dublin University Press series.

PROF. J. P. MAHAFFY has finished a continuation of his recent work on *Greek Life and Thought*, dealing with the period from Polybius to Plutarch. It will probably be published early in the autumn.

THE Ilchester lectures for the promotion of Slavonic studies at Oxford will be given this year by Prof. Maxime Kovalevsky, of Moscow, who has taken as his subject "Modern Custom and Ancient Law in Russia." The course will consist of six lectures, and will be delivered at the Taylorian Institution on Wednesdays and Fridays, beginning on May 16.

THE Warden of Merton, the Hon. G. C. Brodrick, will repeat the course of three lectures on "The Place of Oxford University in English History," which he recently gave at the Royal Institution, for the benefit of the Association for the Education of Women in Oxford.

THE Prendergast studentship at Cambridge, for the encouragement of research in Greek, has just been awarded, for the first time, to Mr. O. A. M. Pond, of St. John's College; and Mr. W. Loring, of King's College, has been elected to the Craven studentship, which is now a travelling studentship in classics and comparative philology.

As some difficulty was felt at Cambridge, on financial grounds, in accepting the late Mr. E. S. Newall's gift of his telescope to the University, Mr. H. F. Newall, of Trinity College (a son of the donor) has offered his services as observer without salary for a term of five years.

FIVE performances of Gluck's opera "Orpheus and Euridice" will be given in English at the Theatre Royal, Cambridge, on Tuesday, May 13, at 8 p.m., and on the following days of the week, under the direction of Prof. Stanford. There will be a complete chorus and orchestra of eighty performers.

ABOUT one-half of the total sum asked for (£1400) has already been promised, in reply to the appeal for subscriptions from old members of the Oxford Union, to be expended on minor structural alterations and a general redecoration of the building.

AT the annual graduation ceremony of the University of Glasgow, held last week, the honorary degree of LL.D. was conferred upon Prof. Kirkpatrick, of Edinburgh; Prof. Palmer, of Dublin; and Dr. Henry Sweet.

WE hear that the distinguished scholar Dr. Wilhelm Wollner of Leipzig, who is at present staying in England, has offered himself as a candidate for the vacant German lectureship at the Yorkshire College, Leeds.

THE following appointments have been made at Firth College, Sheffield: Mr. W. H. Appleton, of University College, Oxford, to be professor of history; and Mr. W. C. F. Anderson, of Oriel College, Oxford, to be professor of classics.

ORIGINAL VERSE.

THE DEATH OF PUCK.

I.

I FEAR that Puck is dead—it is so long
 Since men last saw him—dead with all the
 rest
 Of that sweet elfin crew that made their nest
 In hollow huts, where hazels sing their song;
 Dead and for ever, like the antique throng
 The elves replaced; the Dryad that you guessed
 Behind the leaves; the Naiad weed-bedressed;
 The leaf-eared Faun that loved to lead you
 wrong.
 Tell me, thou hopping Robin, hast thou met
 A little man, no bigger than thyself,
 Whom they call Puck, where woodland bells are
 wet?
 Tell me thou Wood-Mouse, has thou seen an elf
 Whom they call Puck, and is he seated yet,
 Capped with a snail-shell on his mushroom shelf?

II.

The Robin gave three hops, and chirped, and
 said:
 "Yes, I knew Puck, and loved him; though
 I trow
 He mimicked oft my whistle chuckling low;
 Yes, I knew cousin Puck; but he is dead.
 We found him lying on his mushroom bed—
 The Wren and I—half-covered up with snow,
 As we were hopping where the berries grow.
 We think he died of cold. Ay, Puck is fled."
 And then the Wood-Mouse said: "We made the
 Mole,
 The old, blind Mole, dig deep beneath the
 moss
 And four big Dormice placed him in the hole.
 The Squirrel made with sticks a little cross;
 Puck was a Christian elf, and had a soul;
 And all we velvet jackets mourn his loss."

EUGENE LEE-HAMILTON.

OBITUARY.

WILLIAM BLADES.

THE small band of exact bibliographers has suffered a grievous loss in the death of Mr. William Blades, the great scholar-printer of our generation, which took place at his residence at Sutton, on Sunday last, April 27. He was born at Clapham in 1824, and was thus in the sixty-fifth year of his age.

His name will always be associated with that of England's first printer, whose life and works he had studied with extraordinary minuteness. His first publication was, we believe, a reprint of Caxton's *Governayle of Helthe*, with introduction and notes (1858). His principal work—*The Life and Typography of Caxton*, with Evidence of his Connexion with Colard Mansion of Bruges—appeared in two handsome quarto volumes in 1861-63. Later came a *Catalogue of Books from Caxton's Press* (1865); *How to tell a Caxton* (1870); and, finally, *The Biography and Typography of Caxton*, with full collations of each work, plates, and facsimiles (1877). Space fails us to record all of Mr. Blades's other publications, many of which were privately printed; but it would be unpardonable to omit altogether that delightful little volume, *The Enemies of Books* (first edition, 1881), in which the personal character of the author was largely revealed. Mr. Blades was an enthusiastic supporter of the Library Association, before which he read several papers last year. These may be found printed in the annual volume of *The Library* (Elliot Stock); but it was Mr. Blades's intention to re-issue them (with additions and illustrative documents) in a series of "Bibliographical Miscellanies." So far as we know, only one of this series has appeared—"Signatures"—which was noticed in the ACADEMY of March 1,

We have also to record the death of Mr. Edwin Waugh, the Lancashire dialect poet, at the age of 72.

MAGAZINES AND REVIEWS.

THE *Expositor* for May opens with an essay by Professor H. Ryle on "the Element of Compilation in the Structure of the Hebrew Scriptures." Prof. Margoliouth concludes his Reply to criticism on the subject of his reconstruction of the text of Ecclesiasticus, and Profs. Driver and Cheyne follow with brief notes. The brilliancy of the Reply is unmistakable, and there is a great improvement in the tone. The appended notes consist of explanations indicating a willingness to meet the new criticism half way, and to recognise the sound results which may certainly be hoped for. Archdeacon Farrar writes on "Fasting" in Holy Scripture; Principal Dykes on John vii. 30-36, 40-52; and Prof. Bruce on Heb. ix. 15-28.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- HAUSMANN, Mémoires du Baron. T. 1^{er} Avant l'Hôtel de Ville. Paris: Victor-Havard. 7 fr. 50 c.
 LEBON, André. Etudes sur l'Allemagne politique. Paris: Plon. 8 fr. 50 c.
 LEBON, Louis. Russes et Slaves: études politiques et littéraires. Paris: Hachette. 8 fr. 50 c.
 LECOUVE, E. Fleurs d'hiver—Fruits d'hiver. Histoire de ma maison. Paris: Ollendorff. 8 fr. 50 c.
 LÉVY-BRUEL, L. L'Allemagne depuis Leibniz: essai sur le développement de la conscience nationale en Allemagne (1700-1848). Paris: Hachette. 8 fr. 50 c.
 MARCHEL, E. L'hetman Maxime: scènes de la vie en Ukraine. Paris: Hennuyer. 8 fr. 50 c.
 MAUPASSANT, Guy de. L'inutile beauté. Paris: Victor-Havard. 8 fr. 50 c.
 PATROZ, P. Esquisses d'une histoire de la peinture au Musée du Louvre. Paris: Alcan. 5 fr.
 SARTORIUS FRHR. v. WALTESHAUSEN, A. Der moderne Socialismus in den Vereinigten Staaten v. Amerika. Berlin: Bahr. 8 M.
 SCHREIBER, Th. Die hellenistischen Reliefbilder. 4. Lfg. Leipzig: Engelmann. 20 M.
 WITTLERSHÖFER, O. Untersuchungen üb. das Kapital, seine Natur u. Funktion. Tübingen: Laupp. 5 M.
 WORMFALL, A. De corinthiacis tabellis scilabus. Leipzig: Fock. 1 M. 20 Pf.

HISTORY, LAW, ETC.

- CHRONIKEN, Basler. 4. Bd. Bearb. v. A. Bernoulli. Leipzig: Hirzel. 12 M.
 GILLER, L. Oesterreichische Gesetze. Mit Erläuterungen aus der Rechtsprechung. 2. Abth. Verwaltungsgesetze. 8 Bd. Wien: Perles. 12 M.
 HOFF, L. Die Kenntnis Germaniens im Altertum bis zum 2. Jahrh. Leipzig: Fock. 1 M. 50 Pf.
 MORGA, A. de. Sucesos de las Islas Filipinas. Obra publicada en México el año de 1809, nuevamente sacada á luz y anotada por José Rizal y precedida de un prólogo del Prof. Fernando Blumentritt. Leipzig: Brockhaus. 12 M.
 PETERSOU, G., et D. et D. O. STURDZA. Actes et documents relatifs à l'histoire de la régénération de la Roumanie. T. 2 et 3. Wien: Gerold. 25 fr.
 PUBLICATIONEN aus den k. preussischen Staatsarchiven. 49. Bd. Westfalen u. Rheinland im 16. Jahrh. Von J. Hansen. 2. Bd. Leipzig: Hirzel. 18 M.
 ROUGE, Le Comte A. de. Le Marquis de Véro et ses amis, 1768-1858. Paris: Plon. 7 fr. 50 c.
 THOUVENEL, L. La Grâce du roi Othon: correspondance de M. Thouvenel avec sa famille et ses amis. Paris: Calmann Lévy. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ANDREWSO, N. Die Schichten v. Cap Tschanda. Wien: Holder. 3 M.
 MAREZELLE, E. v. Annulaten d. Beringsmeeres. Wien: Holder. 1 M. 60 Pf.
 STÜTZ, B. Neuer Beitrag zur Kenntnis palaeozoischer Seesterne. Stuttgart: Schweizerbart. 12 M.
 WOLF, R. Handbuch der Astronomie. ihrer Geschichte u. Literatur. 1. Halbbd. Zürich: Schulthess. 8 M.
 YOKOYAMA, M. Versteinerungen aus der japanischen Kreide. Stuttgart: Schweizerbart. 16 M.
 ZIMMERMANN, A. Beiträge zur Morphologie u. Physiologie der Pfanzenselle. 1. Hft. Tübingen: Laupp. 4 M.

PHILOLOGY, ETC.

- BEHRENS, A. Die Endung der 3. Person Pluralis d. altfranzösischen Verboms. Leipzig: Fock. 1 M. 30 Pf.
 GRIMM, J. u. W. Deutsches Wörterbuch. 8. Bd. 4. Lfg. Reich-Beiten. Bearb. v. M. Heyne. Leipzig: Hirzel. 2 M.

- HULTEN, W. L. van. Alto-friedische Grammatik. Leeuwarden: Meijer. 8 M. 50 Pf.
 KELLER, H. A. v. Verzeichnis altdentscher Handschriften. Hrsg. v. E. Sievers. Tübingen: Laupp. 5 M.
 NAGIBWAKI, D. In quaestiones Sapphicas observationes. Leipzig: Fock. 1 M.
 OSTHOFF, H., u. K. BRUGMANN. Morphologische Untersuchungen auf dem Gebiete der indogermanischen Sprachen. 5. Thl. Leipzig: Hirzel. 7 M.
 OTTEN, G. The language of the Rushworth Gospels to the Gospel of St. Matthew. Part I. Vowels. Leipzig: Fock. 1 M.
 STUDERN, Bonner. Aufsätze aus der Alterthumswissenschaft, B. Kekule zur Erinnerung an seine Lehrthätigkeit in Bonn gewidmet v. seinen Schülern. Berlin: Spemann. 20 M.
 VOOR, P. De Lucian libellorum pristino ordine quaestiones. Particula I. Cassel: Rühn. 1 M. 50 Pf.
 WEISBACH, F. H. Die Achämenideninschriften zweiter Art. Leipzig: Hinrichs. 30 M.

CORRESPONDENCE.

IRISH ITEMS.

London: April 26, 1890.

I am glad that Mr. O'Grady, by repeating in to-day's ACADEMY (p. 286) his translation of *ethra* (in the Lismore copy of the Life of Senán,* l. 2227) by "boats," has given me the opportunity of stating that in the Bodleian copy of that Life, Laud 610, fo. 3b, 1, the corresponding word is *ena* (leg. *éna*). He will hardly deny that *éna* means "birds," that the correspondence supports my conjecture that *ethra* is here the Irish reflex of W. *adar* "birds," and that to express the speed of Senán's monster the phrase "no birds could catch it" is not only more vivid, but more probable than "no boats could get at it."

I will now briefly notice his other criticisms of my edition of the Lives of Saints in the Book of Lismore, as well as his conjectural emendations of the texts therein printed. Criticisms and emendations are thirteen in number:

1. In p. 214 of the Lismore Lives I rendered *nocinged innte* by "entered it" (a more literal version would be "stept into it," namely, the sea, *fairge*). Mr. O'Grady "corrects" this into "progressed therein." He thus ignores the distinction between *innte* (= O.I. *inte*) "in eam," and *indi* "in ea" (see the *Grammatica Celtica*, p. 627, and Windisch's *Irische Grammatik*, § 204f.). Similar disregard of elementary grammar is displayed in *Mélusine*, t. iv., fol. 166, where he renders the comparative of equality (O'Don. Gr. 120), *méithir fri* by "bigger than," and in the ACADEMY, No. 882, p. 221, where he renders the phrase *co dú* (at the place, where) by "towards the place," and thus confounds the prep. *co* "usque ad," with the apocopated Mid. Irish *co* "at" = the Old Irish *ocu*, *occo* "apud, juxta": see ML. 18b. 4, 53b. 15, and Bezzenger's *Beiträge*, xvi. 61, note.

2. That the *airrtir* of ll. 2217 and 2221 is a scribal error for *airther* "front," is a probable conjecture (compare ll. 305, 1638); but it should, I think, have been given as such, and not assumed as self-evident.

3. The Lismore Life of St. Patrick, l. 365, has *cenn sluag* "head of hosts." Mr. O'Grady says that "the right reading is *cen sluag*," meaning, doubtless, *cen shluag* "without the host." But the corresponding words in the Lebar Brecc, p. 29, col. 1, are *cend sluag*. So Rawl. B. 512, fo. 18a, 1 (= Trip. Life, p. 154) has *cenn sluag*. And, lastly, the Paris MS. (Celt. et B. 1, fo. 75a. 2) has *cend sluag*. Four good MSS. are against him, and no change is needed.

* See *Lives of Saints* from *The Book of Lismore* Oxford, 1890, p. 67).

† *Eihar*, pl. n. *ethair*, is generally used to denote a ferry-boat, the slowest of all vessels (see Cormac's Glossary, s.v. *ethair*).

‡ The distinction has disappeared in Modern and in Late Middle Irish. Hence, no doubt, Mr. O'Grady's error.

4. In the Life of Columcille, l. 799, occurs the phrase *a ben imthasi*. Here Mr. O'Grady renders *ben imtha* by "pellex," according to the gloss which I quoted from the St. Gall Priscian, and refers to the patriarchal morals of Felim. But he has not rendered the whole phrase, which, if he beright, would mean "her pellex," and suggest the ethics of Sappho rather than those of the patriarchs. Unless "her pellex" can be twisted to mean "the pellex of her husband," the explanation given by Mr. O'Grady is impossible. He adds that *iomthach* means "jealous." It may be so. But in the Saltair na Rann, 3175, *imthach* is an epithet for Potiphar's wife, and certainly means "adulterous."

5. *fo a choim*, ll. 2025-27, 2393-96, 4310, "under his clothes." I gratefully accept this correction. *Coimm*, "clothing, covering, shelter," from *Kombi*, is the Irish reflex of the Greek *κόμβος*.

6. *cuill*, l. 2402, "of holly," "is," says Mr. O'Grady, "a slip of the pen doubtless." He omits, however, to say that this slip is corrected in p. 410 of my book, and that *coll* (from *coslo* = Eng. *hazel*) is rightly rendered in the preface, p. xcv.

7. *cáin in maighe* "the smooth part of the plain." Not knowing the meaning of this *cáin*, I did not attempt to translate it. Mr. O'Grady's version is supported by the examples which he quotes; and I may add that in the Highlands *caoin* still means "the exterior surface (the right side) of cloth." The *cáin* "plate," which he quotes, may be cognate with the German *Schiene*.

8. As to *téit . . . i slíab daidche*, l. 3565, Mr. O'Grady substantially adopts the version which I gave in p. 351, viz., "he goes . . . to a mountain at night." But the context shows that this is wrong. After Brenainn had slept on that night (in *adaigh-sin*), he heard an angel's voice ordering him to rise. He accordingly gets up, goes alone to a mountain *daidche*, and thence beholds the ocean all around him, and an island therein, with a train of angels soaring from it (*féagas ind aicén . . . uadh for ceoh leth, 7 is annsin atconnuic an indsi . . . co timirecht na n-aingel di*). Brenainn was a man, not a cat, and could hardly have seen all this by night. So in the *Táin bó Dartada* (Ir. Texts, p. 190), two fairies, male and female, appear at night to Eocho, and advise him as to his escort on an expedition into foreign districts, *daidchi*. "To-morrow morning" (*amarach maitin*), says the female fairy, "I will provide you with fifty steeds and fifty horsemen." She leaves him, and on the morrow (*arnamarach*), according to one version, on the morrow morning (*matuin iarnamarach*), according to another, he gets up and starts for Cruachan, with the fairy's steeds and horsemen. I, therefore, cleave to my rendering (p. 411) of *daidche* by "early," and regard P. O'Connell's *daiche* i. *moiche* as a corrupt spelling of *daidche*,* and not, as Mr. O'Grady thinks, of *daithe*.

9. S. Brenainn's people are at sea, and there was no earth near them (*ní raibhi talam 'na farrad*, 3767), and they bury a smith, *cen rochtain cu talmáin*, l. 3770. I rendered this by "without reaching the land." Mr. O'Grady by "without [his] reaching the earth [bottom]." Here Mr. O'Grady is probably right, though, unless this be an instance, I have never found *talam* meaning "in a maris." For the bottom of the sea one has usually *ichtar* or *grinnell*.

10. The common salutation *Dia do betha* is rendered by Mr. O'Grady "All hail to thee." My version, "God thy life," is certainly bad English, but comes nearer, I think, to the original, which I take to mean "With God [be] thy life!" i.e., "Mayst thou live with God!" *Dia* may here be an old instrumental used to

signify accompaniment, and representing a prehistoric *devd*.

11. *comhlud*, l. 3923, was and is obscure to me, and I accordingly left it untranslated. Mr. O'Grady transforms it into *comhallud*, which of course means "fulfilment." But the corresponding word in L. B. 66b. 11 is *cordus*, which certainly does not mean "fulfilment," and the scribe, who correctly writes *comhallud* in l. 3940, would hardly have written the same word *comhlud* just before. It is all very well to compare the vulgar English *praps* for *perhaps*. But, so far as I remember, such a syncope is unknown to the scribes of the Book of Lismore, the greater part of which I have read and copied.

12. in *oibel teoir*, l. 3942, I regarded as a scribal error for in *t-oibellteoir*, and, relying upon O'Donovan, I rendered these words, p. 263, by "the wonder-worker." Mr. O'Grady quotes this version, but omits to mention the fact that in the corrigenda, p. 411, I say that "I greatly doubt the correctness of this rendering," and that in p. 397 I say that it seems to mean "one who quasi perscintillam seu breviter elucidat." Compare a similar *suppressio veri* above, at No. 6. As to his reading *aibell teoir*—and version, "scintilla theoriae vitae"—I shall perhaps believe in them when he produces from a respectable MS. a clear instance of *teoir* used as the genitive sg. of a substantive, and meaning not "contemplative," but "contemplative life." For the present it will suffice to say that in reading in O'Davoren's Glossary, Egerton 88, fo. 79b., col. 1, *aibellteoir* and not "*aibell teoir*," I followed O'Curry, who in knowledge of Irish and Irish palaeography was at least equal to Mr. O'Grady.

13. Lastly, Mr. O'Grady asserts that "MacCarthy Riach's scribe" (there are, by-the-by, at least three such scribes) was "Angus O Callannan, not O Callaid." It may be so; but how does Mr. O'Grady know? The MS. (fo. 92a) has only *Aonghus O Call*, with a dash across the *ll*. My extension of this contraction (printed as usual in italics) was taken from the National MSS. of Ireland, part iii., p. xv. Perhaps the name intended is O Callada, which occurs in the Four Masters, A.D. 1168. But O Callaid—of. *callaid* = *callidus*, W. *call*, Corn. *cal* (gl. *astutus*)—is quite a possible name.

I have thus gone through Mr. O'Grady's thirteen criticisms and conjectures. It will have been seen that, in my judgment, he is right in only four cases, those namely, numbered 2, 5, 7, and 9. But I hope he will continue his remarks; for he is now the only native Irish scholar from whom Celtologists can learn anything, and his misses are often as instructive as his hits.

Meanwhile, let me take the opportunity of correcting some errors and omissions in my book which he seems not to have noticed. In the Preface, p. xxii., l. 26, read verso. P. liii., l. 9 from bottom, *dele* of vowel-stems. P. lx., l. 8, read *méidithir*. P. lxxiv., l. 8, read *memhadatar*; l. 25, *dele combach* (gl. *fregit*). P. xcii., l. 4 from bottom, for *le*, read *la*. P. cviii., l. 7 from bottom, for *is read are*. P. cxvi., l. 19, after *byddin*, insert *fedain*. In P. 48, *dele* note 2. In the translation, p. 164, l. 17, should perhaps be Trade, along with *cotillage* (*cobair* for *comair*?); l. 24, for hearths, read tribe. P. 174, l. 24, for *Conaill*, read *Connail*. P. 221, l. 15, for wood, read ground. P. 240, l. 22, and p. 387, s.v. *cippe*, for palisade read *phalanx*. P. 247, l. 15, for the great devotion read devotion of the greater part. P. 273, l. 4 from bottom, for bid farewell to read greet. P. 276, l. 4, for my, read thy; l. 5, for thy, read my. P. 279, for rich food read relish. P. 331, l. 12 from bottom, for 1, read 2. P. 336, l. 5, for apparently, read in verse. P. 343, ll. 5, 6, *dele* Perhaps . . . Findian. P. 355, l. 7,

dele perhaps. In the *Index of Irish Words*, p. 384, col. 2, l. 11 from bottom, for "ammforlunn=immforlann," read *an-bforlunn*; l. 4 from bottom for Perhaps, etc. read = the neg. prefix *an* and *tacat* prosperity. P. 386, s.v. *caibden*, for *co+buiden*, read *con+fedain*. P. 391, s.v. *er-lamaigim*, before *make*, insert *I*. P. 239, s.v. *fiad*, for "(for fid?) forest," read ground (i. *ferann*). O'Ol., cognate, perhaps, with Germ. *Weide*; s.v. *foire*, for "meaning doubtful," read *along with=fairé*; *faré* (*Revue Celtique*, vii. 360); *faré* (*Annals of Loch Cé*, 1521).

WHITLEY STOKES.

MAZZINI AND UNITED ITALY.

London: April 28, 1890.

At a moment when the government, the parliament, and the king of Italy, together with the councils of Rome and other towns, are doing honour to Mazzini by the erection of a national monument, I may perhaps be allowed, for the sake of the memory of a friend with whom, as well as with Garibaldi, I was connected by long intimacy, to take exception to the remarks made by your reviewer in the ACADEMY of April 26, about the "enthusiastic dreamers" and "the leaders of 1848-49."

Your reviewer says "history must record the fact" that "Italy became a nation, not owing to the Mazzinis," &c. Yet it is a historical fact that the expedition to Sicily in 1860, which later on, under Garibaldi, led to the establishment of United Italy, was, in the first instance, prepared by Mazzini. Garibaldi himself, for reasons I need not detail here, was in the beginning not initiated into the plan. When he was approached he hesitated for a long time, of which hesitation he afterwards repented. Cavour, bound by the alliance with Napoleon whose agents worked in the Muratist interest, opposed the Sicilian enterprise. Sig. Cripici, one of the early leaders of the expedition of 1860, and himself a Sicilian, knows all the facts of the case. The tribute recently paid by the Italian premier to Mazzini has, therefore, a twofold significance. I myself can also bear witness in the matter, as I was present at some of Mazzini's confidential conferences in London, at which arrangements were made for the rising in Sicily.

KARL BLIND.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 4, 4 p.m. South Place Institute "Morocco," by Dr. Robert Brown.
7.30 p.m. Ethical: "Are we Agnostics?" by Mr. Bernard Bosanquet.
MONDAY, May 5, 5 p.m. Royal Institution: General Monthly Meeting.
8 p.m. Society of Arts: Cantor Lecture, "Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses," II., by Mr. Richard Bannister.
TUESDAY, May 6, 8 p.m. Royal Institution: "The Art of Engraving," I., by Mr. Louis Fagan.
8 p.m. Biblical Archaeology: "The Priestly Character of the Earliest Egyptian Civilization," by Mr. P. le P. Renouf; "The Terms for 'God' and 'Sacrifice' in Accadian and Chinese," by the Rev. C. J. Ball.
8 p.m. Civil Engineers: "The Screw-Propeller," by Mr. S. W. Barnaby.
8.30 p.m. Zoological: "A particularly fine Example of the 'Black Coral' of the Mediterranean, lately acquired by the British Museum," by Prof. F. Jeffrey Bell; "The Wild Sheep and Mountain-Goats of Algeria," by Mr. E. N. Buxton; "A remarkable Antler from Asia Minor," by Mr. R. Lydekker; "The Minute Structure of the Eye in some Shallow-water and Deep-sea Species of the Isopod Genus *Aroturus*," by Mr. F. H. Bedford.
WEDNESDAY, May 7, 9 p.m. Society of Arts: "The Aim and Scope of Higher Technical Teaching," by Dr. Percy F. Frankland.
8 p.m. Elizabethan: "John Donne, his Verse and Prose," by Prof. Edward Dowden.
THURSDAY, May 8, 8 p.m. Royal Institution: "Flame and Explosives," I., by Prof. Dewar.
5 p.m. Society of Arts: "The Western Frontier of China," by Mr. Demetrius Boulger.

* So he writes *daighair* for *daidhair*.

8 p.m. Mathematical: "The Function which denotes the Excess of the Divisors of a Number which $\equiv 1$, mod. 8, over those which $\equiv 3$, mod. 8, by Dr. Glaisher; "Chronological Decimals," by Mr. R. D. Christie; "The Genesis of Binodal Quartic Curves from Conics," by Mr. H. M. Jeffery; "The Arithmetical Theory of the Form $x^2 + ny^2 + n^2z^2 = 3m^2$," by Prof. G. B. Mathews.

8 p.m. Chemical: Extra Meeting; Exhibition of Apparatus, &c.

8 p.m. Electrical Engineers: Discussion, "A Lightning Guard for Telegraph Purposes," and "The Protection of Cables from Lightning," by Dr. Oliver Lodge; "The Treatment, Regulation, and Control of Electric Light by the Legislature and the Board of Trade," by Major P. Cardew.

8 p.m. Society of Arts: "Design Applied to Wood-Carving," by Mr. Lewis F. Day.

FRIDAY, May 2, 8 p.m. New Shakspeare: a Paper by Mr. W. A. Harrison.

9 p.m. Royal Institution: "Colour-Vision and Colour-Blindness," by Mr. R. Brudenell Carter.

SATURDAY, May 10, 8 p.m. Royal Institution: "Recent Excavations in Greece," I. by Dr. Charles Waldstein.

8.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

TWO TRANSLATIONS OF GREEK HISTORIANS.

The Works of Xenophon. Translated by H. G. Dakyns. In 4 vols. Vol. I. *Hellenica*, Books I.-II., and *Anabasis*. (Macmillan.)

The History of Herodotus. Translated by G. C. Macaulay. In 2 vols. (Macmillan.)

MR. DAKYNS, already favourably known by an essay on Xenophon published a few years ago, now issues the first instalment of a complete translation of that author's works. The single volume is supplied with a good index, introduced by a thorough examination of Xenophon's life, and illustrated by five most serviceable maps. The translation appears to be generally accurate.

But here our commendation of the work must stop. Mr. Dakyns is not so happy in his choice of English as he is in his insight into the Greek, and his style appears to us often diffuse and wordy. This is more the case perhaps in the translation of the *Hellenica* than in that of the *Anabasis*, but it is very visible in both books. Let us take as our chief example the speeches of Kritias and Theramenes in *Hell.* ii. 3. 24 sq. That "the people has batted upon liberty" is, to say the least of it, a heightening of Xenophon's remark *ἐν ἐλευθερίᾳ τὸν δῆμον τετράφθαι*. In §26, 27 the phrases "Do you not agree? And the case is no imaginary one," are an addition by the translator. In §28, *ὅπως αὐτὸς μὲν αὖ ἐν τῇ ἀσφαλείᾳ καταστῇ* is expanded into "The explanation is obvious. In case of a catastrophe, how much pleasanter for him once again to light upon his legs." In §29 we cannot find that Xenophon said "men fight their enemies," though it is true enough. Very often Mr. Dakyns says twice over what Xenophon thought it enough to say once. In §32 "Death and destruction are concomitants of constitutional changes and revolution," just doubles the sober Greek, *εἰσὶ μὲν δὴ πᾶσαι μεταβολαὶ πολιτειῶν θανατηφόροι*. In §§33, 44 Xenophon's words are doubled in the same way. In §41 *ὀλίγον ἐπὶ χρόνον τῷ λιμῷ πίδακτας* blossoms out into "A few more weeks, or even days, would have sufficed to extinguish us quietly by famine." This kind of fault is of common occurrence. But it is only fair to say that of another kind the instances are far fewer. In *Hell.* ii. 3. 28 *ἀρξας* is more than "authorised," and the force of *νῦν δὲ* is completely lost by translating "Why, this is the very man," &c. The speaker means to contrast *νῦν δὲ* with the

ἐλ μὲν clause just before; "but, as it is." In *Anab.* iv. 3. 32 *ἐφ' ἑαυτὸν διὰ τοῦ ποταμοῦ* is of course inadequately rendered by "betook themselves to the river."

It seems to us quite within the limits of possibility that Herodotus in an English dress might become a very popular work, might take a place something like that which North's *Plutarch* filled in an earlier generation, and might usefully enlarge our rather hackneyed circle of familiar sayings and allusions understood of the people. The good stories of Herodotus, his pictures of savage life, his unconscious betrayals of himself and his countrymen, and the downright honest wisdom of his reflections, ought to make him widely read in circles to which his folklore, his history, or his anthropological data do not appeal. But, if this is ever to come about, we have felt that it must be when Herodotus had been well and plainly rendered into English—not in an archaic style which might be thought profane, and certainly would be thought affected; not with any patronising air of studied simplicity, nor yet with a curt directness which would rob the author's sentences of all their grace; but with attention to exact rendering, and in an everyday style which must take its chances of itself becoming some day venerable and interesting. Mr. Macaulay's version goes a long way towards realising our ideal.

Mr. Macaulay has put into his translation a quantity of minute work which hardly appears on the surface, but which enables it to stand close comparison with the text. Wherever we have looked, we have found only small points to criticise. In v. 29, *κατίβησαν ἐς τὸ ἄστυ*, is probably more than "they returned to the city," and alludes to the deputies descending to the sea-coast from the high ground (cf. c. 20). In v. 31, *προσκήσσει* is, we suspect, not "thou wilt gain islands," but "thou wilt gain in addition"—in addition, perhaps, to the Lemnos and Imbros of c. 26. The force of *προς*—would be the same as in *προσέχρηξε* of c. 11, where Mr. Macaulay has correctly given it. In v. 51, "having entered in as a suppliant" may be right, but is hardly explicit enough; it should be "being let in because he was a suppliant." In v. 81, for "asked them for men," read "for their men." In vi. 133, *ἐπὶ Παρόν*, is not "to Paros" but "against Paros," compare *ἐς τὴν ἑπλεε* below. More debatable matters, which it would take too long to argue, are whether in v. 49 Herodotus meant to say that "the barbarians are not valiant in fight" (contrast ix. 62, 102, &c.); whether in v. 68, *αὐτὰ τὰ τελευταία* belongs to *μεταριθεῖς* or to *ἐπέθηκε*; and whether in vi. 12, *ὅπως* with the optative may not mean "whenever he did," rather than "that he might."

FRANKLIN T. RICHARDS.

CORRESPONDENCE.

THE LANGUAGE OF ARAM-NAHARAIN AND THE 'SU OF THE ASSYRIAN TABLETS.

Queen's College, Oxford: April 28, '890.

I have lately made a discovery which will be interesting to students of Hittite antiquities. In the Assyrian lexical tablets certain words are mentioned as belonging to the language of the 'Su. Prof. Delitzsch thought that the

nomad 'Sutu, on the eastern side of Babylonia, were referred to under this title, and pronounced the words to be Semitic. In the *Zeitschrift für Assyriologie* for last November, however, I have pointed out that the 'Su must be sought to the north-east of Assyria, and that the language of the 'Su was either the language of the Vannic inscriptions or one cognate to it. My conclusion turns out to have been more correct than that of Prof. Delitzsch, but nevertheless only partially true.

Among the tablets from Tel el-Amarna, now at Berlin, is a long letter from Dusratta, king of Mitanni, in the native language of his country. Mitanni was the district known to the Egyptians as Nahrina, the Aram-Naharaim of the Old Testament; and the letter sent from it has been published by Messrs. Winckler and Abel, in their magnificent edition of the Tel el-Amarna tablets. In the letter the ideograph which denotes a "god" interchanges with the word *ene* (or with the suffix *ene-ippi*); while we learn from it, as well as from other letters of Dusratta which are written in Assyrian, that Tessub or Tessubbe, whose name is also given as Tessupas, was the divinity who corresponded to the Assyrian Rimmon. Now two of the words belonging to the language of the 'Su which are explained in the Assyrian lexical tablets are Tessub, who is identified with Rimmon, and *ene*, which is stated to signify "a god." The language of the 'Su, accordingly, must be the language of Mitanni.

This language is a very curious one, utterly unlike any with which I am acquainted, except that of the Vannic texts. And since the Vannic name of Rimmon was Teisbas, it seems probable that the two languages belonged to the same family of speech.

At any rate, the words which are quoted by the Assyrian scribes from the language of the 'Su are now shown not to be Semitic. I trust this will be a lesson to certain Assyriologists who have been eager to turn everything in the inscriptions into Semitic.

The name of Mitanni (Maten) occurs in a fragment of a geographical list on the walls of Karnak, which has just been published by M. Bouriant, in the *Recueil de Travaux* of Prof. Maspero (xi. 3, 4, p. 166). It is followed by the name of the country of Qa(t), the Que or Qani of the Assyrian inscriptions.

A. H. SAYCE.

SCIENCE NOTES.

THE following fifteen candidates have been selected by the council of the Royal Society to be recommended for election on June 5: Sir B. Baker, Mr. R. H. M. Bosanquet, Mr. S. H. Burbury, Mr. W. Gardiner, Dr. J. Kerr, Dr. A. S. Lea, Major MacMahon, Rev. A. M. Norman, Prof. W. H. Perkin, Prof. S. U. Pickering, Mr. J. Roberts, Mr. D. Sharp, Mr. J. J. H. Teall, Dr. R. T. Thorne, and Mr. W. F. R. Weldon.

THE first *Conversazione* of the Royal Society will be held at Burlington House, on Wednesday, May 14.

PROF. DEWAR will begin a course of six lectures on "Flame and Explosives" at the Royal Institution on Thursday, May 8.

THE Religious Tract Society will publish immediately *Modern Ideas of Evolution in Relation to Revelation and Science*, by Sir J. William Dawson.

MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, April 14)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The Rev. P. N. Waggett read a paper on "Beauty." The best writers about beauty have not, at their best, enquired of its nature. The

artistic writers, as Winckelman, Lessing, Goethe, take it for granted and write about its place in art. The philosophical writers, from Hume to Alison, explain it away chiefly as the association of ideas either of utility or the higher emotions. Ruskin's work has been to teach the ethics of the higher pleasures, and especially of that in beauty rather than of the nature of beauty; it is not aesthetic but theoretic work, and the more valuable for this reason. Association of ideas replaces beauty when beauty is absent, or enhances it when present. We want first an exact psychological analysis of the beauty emotion in itself, apart from those ideas which are connected with it in imagination, or those assistances which it gains from other modes of preference. And next—what Mr. Grant Allen has largely supplied—we want a physiological examination of the physical basis of the beauty emotion or sense. And thirdly, an enquiry into the proximate causes and wider relations in nature of beautiful appearances, and especially further light on the origin and effects of this element in natural selection in organic forms. Such enquiries do not preclude speculation upon the teleology and significance of beauty as of other phenomena. The results, so far as they go, of the positive enquiries encourage such a speculation.

PHILOLOGICAL SOCIETY.—(Friday, April 18.)

HENRY BRADLEY, Esq., in the chair.—Prof. Skeat read a paper on "English Etymologies." *Askances*, used by Chaucer to mean "as if." Composed of E. *as*, and O.F. *quances*, "as if" (see Godefroy). *Bedens* "immediately," in O. Northern English; here *dens* represents A.S. *dēn* "done," variant of *dōn*, pp. of *dōn* "to do." For the A.S. *dēn* (see *gēdēn* in Grein) the O. Northern and Mercian form is always *dom*, not *don*. Thus *bidens* = "by done," when the thing is done; or else it is the pp. of *bido*, "to shut a door," hence, to conclude. *Cant* (see the curious use of *cantum* "a song, an outcry," in Caxton's *Reynard*, c. 27, p. 63). *Chest*, *Chete*, a slang term for "thing" (see Harman's *Caveat*). Compare "*Rorum*, *ceatta*" in Wright's Glossaries. *Ockroash*; the Span. *oca-racha* explains not only Mod. E. *ockroash*, but also the form *oolooloh* (in Nares). *Compans*, in Chaucer (O. T. A. 3708) should be *com ba me*, i.e., "come kiss me," a jocular phrase; at least four MSS. have this reading (see *Ba* in New E. Dict.). *Cowl* "a tub," from A.S. *cūf*, of Lat. origin; the pl. *cūfās* is in Birch, *Cant. Anglo-Saxon*, iii. 367 (cf. G. *kübel*, both from Lat. *cupella*). *Cruetle*, perhaps for *crasle* (cf. *crasset*, from O.F. *crasset*, a lamp supplied with grease). Wright's Gloss. 576, 9, has "*Crassipulum*, *crassipularium*, *crucibulum*, Anglice, a cresset." M.E. *cury*, i.e., cookery; O.F. *queneris*, from O.F. *quēu* "a cook," Lat. acc. *cocum*. *Dicker*, a quantity of ten hides; also M.E. *daykyr*, O.F. *daore*, *dakere* (Godefroy), Low Lat. *daora*, *deora*, from Lat. *decuria* (Ducange). *Dine*; O.F. *dimer*, Lat. *diuinare*, for *discutunare*, fully explained by G. Paris (see *Romania*, viii. 95). Prov. E. *duller* "to moan, whimper"; merely E. *dolour* (compare the pronunciation of *colour*). Essex griff "a slate-pencil"; O.F. *grese* "a pencil," Low Lat. *graphium* (cf. G. *griffel*, from the same). *Reckless*, short for *effectless*, i.e., inefficient. *Filbert* (see my Dict.); A.F. *phübert*, in Britton, ed. Nichols, i. 371, note 5. *Inklings*, i.e., for O.F. *molin* "inclination," &c. (see Ootgrave). *Luscious*, M.E. *lucious*, Robeson's *Thres Metrical Romanes*, p. 17, also spelt *lious*, p. 38, short for *delicious* (confused with *lust*). So in Wedgwood; but he omits M.E. *lucious*. *Mididone* "forthwith"; Weber, *Met Rom* "Seven Sages," 1368, 1442. For *mid idone*, lit. "with (its being) done"; *idon* is A.S. *gēdōn*. *Pawn* (at chess) (see *pawn* in Godefroy; Littré is wrong here). *Pie* "a pasty"; Low Lat. *pica*, from its mixed contents (Babes Book, pt. ii., p. 36, l. 51). *Plash* "a pool"; O.F. *plaseq*, *plasia* (Godefroy), from Mid. Du. *plaseh* "pool." *Pony*, O.F. *poulnet* "little colt" (Godefroy); the *l* is lost in pronunciation, as in *Colney*, *Lincoln Rail* "a bar"; O.F. *reile* (Godefroy), from Low G. *regel*. *Roach* "fish"; O.F. *roche*. *Sleigh* answers to O.F. **sleiole*, from Low G. *slēde* "sled"; M.E. *solays*, Mandeville, p. 130. *Snore*, for A.S. *snora* "a snore," like *snaze*, for A.S. *snosan*; A.S. *snora*, in Bosworth, is *snora* in the MSS., confused with *snort*. *Sledge*, O.F. *astochier* "to stab," also to stop, obstruct; cf. Walloon *astokier* "to fix," also to fill full, from

G. *stocken*. *Tennis*, perhaps from Low Lat. *tenar* "the palm of the hand," Wright's Gloss., ed. Wülker, 158, 14, Gk. *θίρα*. *Wearish* (in Nares), lit. "pimpled, rough-skinned"; from A.S. *wear* "a callosity, pimple," A.S. Leechdoms, ii. 409.

BROWNING SOCIETY.—(Friday, April 25.)

PROF. E. JOHNSON in the chair.—Dr. Furnivall, President, read an article from the *Jewish Quarterly* on "Browning's Jewish Poems." The chairman, speaking of the article, which was by Mr. Jacobs, recognised its suggestiveness, and continued on the broader subject of Browning's detachment from all systems of theology, such systems being always promulgated in the interest of great corporations. Of such the poet was independent. There had been an effort to attach to him the name of Broad Churchman, an entire misconception of his position. The Broad Church had arisen from the confluence of many feelings—an affection for old things united to a desire to be just to modern science and philosophy; but all these things Browning could regard from the poet's standpoint unworried by the ecclesiastical. Unitarianism, whatever Mr. Jacobs might allege, was Jewish, and indeed Arabian before it was Jewish. The Koran represents a monotheism earlier than the Jewish system, which is the work of Moses Maimonides, a great doctor of the eleventh century, himself of Arab descent. Derived from the Arabs, the Jewish system has influenced the destinies of the world, and as a corporation the Jewish is only rivalled by the Roman Catholic Church. Moses Maimonides expressed its creed in a dozen articles which are perfectly comprehensible, beginning with the unity of God and ending with the resurrection of the dead. Browning had no profound acquaintance with the Talmud, and there is accordingly very little real Judaism in his poems. We find his own opinions expressed by every member of the varied gallery of his subjects. The value of his Jewish poems is that he touches on the Jews with warm-hearted catholicity, showing us how to go to them, share in their feasts and learn to understand them.—Some discussion ensued on Browning's theological attitude as expressed in his poems, monotheistic or trinitarian.

FINE ART.

SIGNOR MORELLI'S NEW BOOK

Die Galerien Borghese und Doria-Panfilii in Rom. Von Ivan Lermolieff. (Leipzig.)

EXACTLY ten years have elapsed since Signor Giovanni Morelli of Milan gave to the world, under the pseudonym of Ivan Lermolieff which he has not yet abandoned, his now celebrated work, *Die Werke Italiennischer Meister in den Galerien von München, Dresden, und Berlin*, of which a revised English edition and a further enlarged Italian edition have successively appeared. No volume of the like modest dimensions has in our time made so profound a sensation in the world of art and art-criticism as did this brilliant and aggressive production, cast as it was in an original and piquant form differing absolutely from the heavy formal mould in which the results of research into the history and processes of painting have, as a rule, been embodied. Few books dealing with a subject of this class have been so violently attacked or so passionately defended. Whatever side we may choose to take in the conflict which still ranges with undiminished fury between the "Kunstgelehrte" from the banks of the Spree and the Milanese paladin, supported by the school which he has created, it is undeniable that the production of his "epoch-making" work has given an electric shock to art-criticism and to the appreciation of works by the old masters regarded as a science. Even those

who most strenuously deny Lermolieff's claims to take higher rank than that of a brilliant amateur, who most systematically deny or ignore his conclusions, have been penetrated to the very marrow by his methods. They persistently utilise while denying them, to say nothing of the fact that they slyly seek from time to time to appropriate his discoveries, and to push a stage further the study of the forgotten masters to whom his pen has given renewed life and fame. It would no more be possible—let Signor Morelli's opponents protest as they may—for the art-historian to go back to a pre-Morellian state of things in criticism, than it would for the most rabid contemner of the Wagnerian music-drama to ignore the revolution effected by that master in dramatic music or to free himself from the influences which have once for all taken possession of this branch of fine art. The eccentric form of Lermolieff's study gave the charm of novelty to his treatment of a branch of research which many might otherwise have shrunk from approaching, and was further of signal use in enabling him to deal rattling blows all round against the German "Galerie-Directoren" and "Kunstforscher"—folk, be it remarked, as a rule, well able to strike a blow in return—and more especially against "die berühmten Historiographen," Messrs. Crowe and Cavalcasse.

Now, however, that our author's position has been securely established, and can no longer be materially shaken either by open attack or covert innuendo, we who are proud to rank ourselves among the most ardent admirers not less of Lermolieff's brilliant personality than of his critical methods, may frankly own that we should have preferred to see on the present occasion all the elaborate machinery of disguise vanish, and the Italian senator and critic emerge from the skin of the art-loving Tartar. The fiction that Signor Morelli's remarks are addressed in the first place to beginners in the study of art-history and art criticism, and that his conclusions, when they clash with those of previously accepted authorities, are brought forward with a certain amount of fear and misgiving, has no longer any *raison d'être*, even as a piece of irony. Moreover, it accords but ill with the noble rage which seizes upon the famous critic when he deems that a great artist or a great work of his country has been misrepresented or misunderstood, or with the outspoken language of authority which he uses in dealing with rival theories and those who propound them.

If, on the last occasion, Messrs. Crowe and Cavalcasse were the giants whom this David manfully attacked, they are in the present work, though by no means ignored, yet no longer in the front rank of the battle; the "Kunstforscher" whose opinions Signor Morelli deliberately, and at almost every page of the book, challenges is Dr. Wilhelm Bode, of the Berlin Museum. The works of the latter dealing with Italian art include, as will be well remembered, *Italienische Bildhauer der Renaissance*, and the two successive new editions of Burckhardt's famous *Cicerone*. Indeed, this last-mentioned delightful manual has, in the process of re-editing, been completely metamorphosed—or shall we say renovated?—so as to embody the results of

modern research, and more especially the views of the learned Berlineser art historian. This direct and reiterated attack is, in its way, a compliment, as showing that the Milanese champion fully realises the weight attached north of the Alps to the opinion of Dr. Bode; in connexion with whose *ex cathedra* pronouncements, however, it is necessary to bear in mind that they have met with less absolute acceptance in England and France than in his own country.

One reason why we especially deplore the too controversial and personal character of the new book is that it is thus too much made to take the form of an ephemeral production, destined to serve its purpose—that of confounding and crushing the enemy—and then to disappear. It is worthy, on the contrary, to take its place with its predecessor as a succinct, but none the less invaluable, book of reference, an acquaintance with the conclusions of which will be indispensable to those who pretend to any systematic study of Italian art in its greatest and most representative phases. It is from this point of view that the perpetual thrusts at the "Herr Ober-Director Bode" and his subordinate phalanx of North German savants become, by their very reiteration, just a little wearisome to the uninitiated; and we cannot help thinking that a considerable excision or modification of the passages coloured with personal feeling would be desirable. The results of Lermolieff's serious and indefatigable labours would thus unquestionably be made to stand forth in a more solid and enduring shape.

The foundation of the new work is a series of essays on the Borghese Gallery, published by Signor Morelli in the *Zeitschrift für Bildende Kunst* some fifteen years since, in connexion with which his name first became familiar to the public. But these critical remarks have been varied, added to, and to a great extent remodelled; and they are now followed by a similar study on the Doria-Panfilii Gallery. Practically, however, the ground covered is much more extensive than the title of the book would lead us to believe. Lermolieff's disquisitions extend not only to most of the principal collections of Rome, but to those of the whole of Italy; taking in, by the way, the Uffizi, the Pitti, the Academies of Venice and Siena, the Brera, the Turin Gallery, the municipal galleries of Brescia and Bergamo, the Museo Nazionale of Naples, and many private collections at Milan and elsewhere—including especially the author's own and that of his colleague, Dr. Frizzoni.

Carrying a stage further his Raphael studies, our author gives us first, through the medium of a curious dramatic dialogue, his views on many of the most celebrated works in the Uffizi and the Pitti, and does so with his wonted authority and outspoken frankness. He throws the weight of his opinion into the scale of those who give to Sebastiano del Piombo the Giorgionesque "Fornarina" of the Tribune; and he ranks with this picture, as from the same hand and of the same period, the famous "Violinist" of the Sciarra-Colonna Palace at Rome—deemed by most connoisseurs one of the finest performances in portraiture of Raphael's Roman period. This attribution is, however, not made for the first time; it had already, as the writer states, been tenta-

tively put forward by Prof. Springer. Lermolieff follows O. Mündler, and runs counter to Messrs. Crowe and Cavalcaselle, in giving the uninviting and much-restored "Donna Gravidia" of the Pitti to the divine Sanzio instead of to Ridolfo Ghirlandajo. All his enthusiasm is, however, reserved for the beautiful "Donna Velata" of the same collection, in which he recognises (here also following in the footsteps of Mündler) the very hand of Raphael and the real portrait of his mistress, while classing the celebrated "Fornarina" of the Barberini Palace as a later portrait of the same model by Giulio Romano. Signor Morelli enables us to follow him here without misgiving, by pointing out that the veil and draperies in the "Donna Velata"—which are unquestionably confused and disappointing both in arrangement and execution—are attributable to the hand of an assistant. It is unnecessary to dwell on the "Bibbiena" and "Inghirami" portraits which are set down to Sanzio at the Pitti; it being apparently agreed on all sides that the original of the former is at Madrid, and that of the latter at Volterra. The execution of Raphael's sublime design "The Vision of Ezechiel" Signor Morelli with much verisimilitude assigns to Giulio Romano. To him he also gives a number of the most celebrated drawings catalogued as Raphael's—including the "Venus and Psyche" of the Louvre (Braun 257); the "Three Graces" of Windsor; the drawing of "Two Naked Men," said to have been sent by Sanzio to Dürer "to show his hand," and now in the Albertina; and the design for the great "Madone de François I." (Uffizi: Braun 486). The three drawings in sanguine for the "Transfiguration," which are respectively in the Albertina, the Louvre, and the Ambrosiana, are now set down—though not authoritatively—to Francesco Penni. On the other hand, Signor Morelli renders signal service to art in vindicating once for all the right of the "Beazzano e Navagero" double portrait of the Doria-Panfilii Palace at Rome to take its place as an undoubted original of the Urbinate's best time, due entirely to his brush. True connoisseurs have long felt that this masterpiece revealed a vitality and a supreme power of characterisation such as no mere copyist could possibly attain; but they have been overborne by the weight of Passavant's authority, declaring it to be a Venetian copy, and by that of later *Kunstforscher*, who, it appears, affect to recognise in it the hand of Polidoro da Caravaggio. One of Signor Morelli's most striking achievements is the fashion in which he for the first time clearly defines the artistic personality and the distinctive technical characteristics of Perino del Vaga—more especially in the first period of his practice, when, as a youthful prodigy, he worked in the Vatican, at the Loggie, and in his spare time eagerly copied such drawings of the great *capposcuola* as he could lay hands upon. Students must be referred to Signor Morelli's work for the technical arguments on which he bases his bold and original conclusions under this head. To our thinking, he has completely established his contention that, among many others which he specifies, the following drawings—which are among the more important

generally ascribed to Raphael—are copies after the master, or, as the case may be, developments of his first sketches, by Perino.

The great "Battle of Constantine" (Louvre: Braun 236); the "Calumny of Apelles" (Louvre); the so-called "Study for the Disputa" (Windsor Castle); "St. Peter and St. Paul appearing to Attila" (Louvre: Braun 235); "Abraham with the Angels" (Albertina). The "Destruction of Pharaoh's Host" (Louvre: Braun 275) Signor Morelli shows to be an original by Perino, executed in 1522 for the Chaplain of S. Lorenzo in Florence. Our author thus robs some museums and collections of the first rank of more than one much-valued treasure. Especially the "Salle aux Boites" of the Louvre—that Salon Carré of choice drawings—suffers an eclipse, or rather a permanent diminution, of its attractions. We may, therefore, expect a terrific outcry, and the formal excommunication, with bell, book, and candle, of the audacious Milanese idol-breaker.

Not less iconoclastic or less uncompromising in his conclusions is Signor Morelli in dealing with the great burning question of the paintings still to be attributed to Leonardo da Vinci. Agreeing, *mirabile dictu*, for once with Messrs. Crowe and Cavalcaselle, he assigns (not for the first time) the much-discussed Montolivet "Annunciation," now in the Uffizi, to Ridolfo Ghirlandajo, while Herren Liphardt, Lübke, and Bode pronounce it an early work of Leonardo himself. Seeing how striking is the analogy which exists between the treatment of the blue-robed Madonna in this picture and that of Leonardo's famous angel in the Verrocchio "Baptism" at the Accademia delle Belle Arti; and, considering too the Verrocchio-like character of the sculptured ornaments in the stone-work, and the peculiar character of the landscape, we are constrained on this point to lean rather to the German than to the Italian view. Ridolfo, as is well shown in the Antinori "Procession to Calvary," now at the National Gallery, was influenced by the later or Milanese, and not by the earlier or Florentine manner of Leonardo. Being born in 1483, he could hardly have been more than an infant when this picture, which is still emphatically quattrocentist in character, was painted. The great fresco in the Casa Melzi at Vaprio—known as "Il Madonnino"—which Mündler gave to Da Vinci himself, is now, for the first time, assigned to Sodoma; the "Madonna and Child" of the Hermitage is, with a fitness hardly to be questioned, put down to Bernardino de' Conti; while the beautiful "Colombina," of the same collection—which has been variously ascribed to Leonardo, Solario, and Luini—is given to Giampetrino. Returning to the charge on the subject of the famous profile-portrait of the Ambrosiana, called sometimes Isabella d' Este, sometimes Beatrice Sforza, Signor Morelli brings to bear, in support of his bold contention that this rapturously admired work is by his resuscitated Milanese painter, Ambrogio de' Predis, such a mass of technical evidence as must, we should imagine, convince all Leonardo students who are not pledged up to the hilt to support the contrary opinion. Our author attributes the companion male portrait at the Ambrosiana—accepted by Dr. Bode as an unfinished

performance by the great Florentine himself—to an anonymous and highly-skilled pupil of the master, to whom he also gives what he styles the copy in the National Gallery of the "Vierge aux Rochers." To this beautiful repetition of the Louvre picture, which bears markedly the stamp of the later Milanese manner as distinguished from the earlier Florentine style of the French example, Signor Morelli and his followers—with the exception of Sir Henry Layard—are, we think, hardly just; failing, as they apparently do, to recognise in it, if not the brush of the master himself, at any rate his own personality and his supervising influence—and it may be, too, in some of the heads signs of his own master hand. Among the immediate pupils and imitators of Da Vinci, and those painters of the pre-existing Milanese school who were in a less degree influenced by him, especially Sodoma, Cesare de Sesto, Bernardino de' Conti, Ambrogio de' Predis, and Giampetrino are brought into additional prominence. The technique of the first-named master as a draughtsman is shown in reproductions from several studies for a "Leda and the Swan," of which an old copy (formerly regarded by Signor Morelli as the original) is in the Borghese Gallery. Of these drawings two are at Windsor Castle—one under the name of Leonardo, the other under that of Raphael—a third is at Chatsworth, and a fourth at Weimar, both the latter being also ascribed to Leonardo.

Where we part company altogether with Signor Morelli is in his attempt to show that the great "Entombment" of the Borghese Gallery and our own "St. Sebastian, St. Rock, and St. Demetrius" (ascribed to the Ferrarese L'Ortolano) are characteristic works belonging to the early time of Garofalo. Whatever may be the anatomical and technical points of resemblance between these splendid works and those recognised as undoubtedly from the hand of Bevenuto Tisi—and these appear to us less convincing than such as are usually brought forward by Signor Morelli—we find it impossible to accept his assumption. How is it to be believed that a master who had already attained such authority and decision of technique as are shown in the "Entombment," and whose conceptions were, moreover, of so noble and profoundly emotional a character, should ever have become in his maturity so mannered, empty, and perfunctory a painter as Garofalo persistently showed himself in the very numerous series of technically excellent but mechanical and uninspired performances which, during a lengthened career, he gave to the world? Moreover, as a landscapist the painter of the "Entombment" and the "St. Sebastian" shows, notwithstanding his sharp and trenchant colouring, much closer affinities with the Venetian, and more especially Giorgionesque, school of landscape (see the background to the National Gallery picture) than did ever the Garofalo with whom students of Italian art are familiar.

Neither Florentine nor Umbrian art is in the new work treated in great detail, though we find in it interesting notices of Francesco Pesellino, Piero di Cosimo, Mariotto Albertinelli, Jacopo da Pontormo, Il Bacchiacca, and Girolamo Genga.

In the section of Venetian art proper

perhaps the only absolute novelty is the authoritative pronouncement of Signor Morelli that the fine female portrait, No. 30 in the second room of the Borghese Gallery—over the authorship of which he had long hesitated—is from the brush of Giorgio Barbarelli himself. It is not a little diverting to learn that in this particular instance the great critic was not helped to a final conclusion primarily by the technical qualities of the work; but that he allowed the spirit of Giorgione, emanating from the mysterious canvas, to commune with his spirit, thus bringing about appeasement and conviction. Is this then so very different from that yielding to a "Gesamteindruck"—to a "Giorgionesker on Raffaelscher Duft"—which Signor Morelli, as a rule, stigmatises as a mere weakness of the abhorred aesthete of professorial type. We ourselves hold that it is by the employment in the proper proportion of both methods, pressed into the service of a true and vivid intuition, that earnest students of art can alone proceed. Signor Morelli's own great achievements are surely due as much to his intuitive genius for divining and laying bare the true artistic individuality of the Italian masters as to the application of his admirable scientific method to the analysis of their purely technical characteristics.

Had these remarks not already assumed somewhat alarming proportions, it would have been a labour of love to call attention to our author's interesting notes on other Venetian masters, such as Carlo Crivelli, the Ravenna painter Niccolò Rondinelli, the favourite Lorenzo Lotto, Giovan Antonio da Pordenone, Paris Bordone, and the masters of the Brescian branch—Romanino, Moretto, and Calisto da Lodi.

Although we have, as much for Signor Morelli's sake and out of solicitude for his glory as in the interest of his followers and readers, taken exception to the controversial form of his last work, it may be replied on the other side that this *honneur battailleur* which permeates it will act up on some lovers of vigorous fight as a stimulant, and thus promote the deglutition of much serious matter which might otherwise prove difficult of digestion. Lermolieff writing as before in German—a sufficiently extraordinary *tour de force* for a foreigner, even though he may have Teutonic blood in his veins—commands a style of a clearness, brightness, and vivacity which are uncommon indeed in German prose, and especially in prose dealing with subjects of this class. He is never for a moment pedantic or obscure even in the most elaborate of his expositions—affecting wherever he can a homely, vernacular phraseology, and giving play in his controversies to a vein of humour which is neither distinctively German nor Italian, but is rather, in its use of proverb and illustration, akin to the Spanish literary manner. The little scene at the close of the book—in which a Viennese connoisseur and a Berlineser "assistant gallery director" are shown in the Doria-Panfilii Palace *aux prises* in the presence of the "Beazzano e Nava-gero" portrait to which we have already referred, disputing as to whether this magnificent original is a Venetian copy or a repetition by Polidoro da Caravaggio—is in its way inimitable. It is a worthy pendant, indeed, to the delightful episode of

the earlier work in which a cultured North German Fräulein scornfully reproves Lermolieff for his light remarks as to the famous Dresden "Magdalen," then universally admired as a work of Correggio. Although Signor Morelli is frankly, and very naturally, in love with his own opinion on points of importance, he by no means plays pontiff or sets up exaggerated pretensions to infallibility. On the contrary, in more than one instance he withdraws or modifies opinions formerly expressed. He is willing to weigh and, it may be, to accept suggestions from all sources—save, it must be owned, that of the Spree, from which he resolutely refuses to be fed.

The new and definitive edition which the author is now actively preparing of *Die Italienischen Meister in den Galerien von Dresden, &c.*, will be in two volumes, and is to contain so much fresh matter as to be practically a new work. It is expected that Signor Morelli will here not only approach certain branches of his subject not yet touched upon by him, but will state in what points a still further matured experience and a closer study may have induced him to modify or alter his views. To the publication of this work in its definitive form all those who, unblinded by prepossession or prejudice, have estimated at their true value the immense services rendered by Ivan Lermolieff in connexion with the study of Italian art will look forward with eager expectation.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

IN addition to the Royal Academy, the Grosvenor, and the New Gallery, two minor exhibitions of some interest will be opened next week. These are a number of Animal Studies, by Mme. Henriette Ronner, at the Fine Art Society's in New Bond-street; and a representative collection of the late Mrs. Julia Cameron's photographs, at the Camera Club, in Bedford-street, Covent-garden. We believe that the first public exhibition of Mrs. Cameron's now well-known photographic portraits took place more than twenty-five years ago, when they at once attracted attention, not only from the personages represented (including Sir John Herschell, Sir Henry Taylor, Lord Tennyson, and Robert Browning), but also from the fine effects of light and shade on a grand scale obtained by the artist—for Mrs. Cameron was worthy of that name.

Two series of art lectures will be commenced at the Royal Institution next week. On Tuesday, May 6, Mr. Louis Fagan, assistant keeper of the department of prints and drawings in the British Museum, will deliver the first of a course of three lectures on "The Art of Engraving," dealing successively with engraving in line, on wood, and in mezzotint; and on Saturday, May 10, Dr. Charles Waldstein, director of the American School of Classical Studies at Athens, will deliver the first of a course of three lectures on "Recent Excavations in Greece." Each course will be illustrated—the former by more than one hundred photographic reproductions shown by oxy-hydrogen light; the latter by photographs thrown on the screen by means of the electric light.

THE May number of *Igdrasil* will contain in a supplement a full report of the speeches (revised by the speakers) delivered at the opening of the Ruskin Museum at Meersbrook, Sheffield; and an article on the museum, by Mr. William Marwick, the editor.

MR. HENRY BLACKBURN, editor of *Academy Notes*, proposes to deliver during the month of May a conversational lecture on "The Paris Salon," illustrated by reproductions of some of the pictures.

An Edinburgh correspondent writes to us as follows:—"We have just examined proofs of the photogravure and woodcut illustrations, more than thirty in number, which are being prepared for an unusually elaborate paper, read before the Society of Antiquaries of Scotland in December last, and to be included in the twelfth volume of the new series of their *Proceedings*. The paper deals with the Regalia of Scotland, a subject which (it will be remembered) engaged the pen of Sir Walter Scott in the early part of the century, but regarding which recent research has disclosed much that is new, and has dispelled at least one pleasant legend that was formerly current—the myth that the golden circlet made for the coronation of King Robert Bruce had been incorporated in the present Scottish crown. The historical portion of the present communication is the work of the late Mr. J. J. Reid, Queen's and Lord Treasurer's Remembrancer, and is based upon a fresh examination of historical documents; while Mr. Alex. J. S. Brook has brought his technical knowledge to bear upon his elaborate description of the various objects comprised under the general title of "The Honours" of Scotland, each single stone in the circlet receiving specific comment. The illustrations, from photographs by Mr. W. B. Mitchell, have been executed with due fidelity to their originals, as we satisfied ourselves by a comparison made in the Edinburgh Castle Crown-room the other day. Of especial interest are the various reproductions of the sword of state presented by Julius II. to James IV. in 1507, bearing the engraved name and—on an escutcheon, in enamel—the Rovere oak-tree of that pontiff. In the guard, the combination of fine broad work, thoroughly Gothic in feeling, with the later Renaissance ornaments of the additions and repairs is distinctly curious; and, on the blade, incised figures of St. Peter have been now, for the first time, deciphered and figured. We may add that coloured reproductions of the various pieces of "The Honours" are given in the memorial volume of Stuart Relics, to be published shortly by Messrs. Macmillan. Here the drawings are by Mr. William Gibb; while the description is contributed by Mr. Brook."

THE STAGE.

THE TWO PLAYS AT THE SHAFTESBURY.

WHATEVER fault may be found with either of the pieces individually, there can be no question that the Shaftesbury Theatre has just now a very strong bill. I did not see "Dick Venables" at the moment that it was produced; but I am convinced that it has gained in many ways by having its four acts compressed into three, and that its last state is better than its first. The compression, too, permits the presentation of a piece artistic people must have been looking forward to, but which was not expected to have been seen just at present—I mean Mr. Alfred Berlyn's adaptation of François Coppée's charming play, "Le Luthier de Crémone," of which another version had some time ago been enacted by Mr. Giddens. Let me speak of this piece first.

Mr. Berlyn's version of "Le Luthier de Crémone" is in blank verse. No merit whatever attaches to it because it is in blank verse, but much merit attaches to it because

its blank verse is good. I am not even now quite certain that the best and most chosen of prose—the prose every word of which is the evidence of an art—would not have conveyed with even more of directness, with even more of precision, the point and pathos of M. Coppée's poetry. But, be that as it may, the present blank verse version is undoubtedly a good one; it is not cold, it is not halting, it is not academic or artificial. And in regard at least to its most notable interpreter at the Shaftesbury, the method of its delivery is satisfactory, and is extremely telling. Indeed, the quality of Mr. Willard's voice and his skill in the production of it, and his art of diction, have never been more plainly apparent than they are as one listens to him in this piece. The quality of his voice, it may be remembered, was naturally a little lost amid all the excellencies of "The Middleman"—the voice had to be veiled or changed a little; it was to counterfeited the voice of the elderly and of the not very well-bred. Passing to Mr. Willard's actual performance—to the dramatic part of it, that is to say—it was only at his entry that I found the slightest occasion for disappointment. His hunchback—a man, it must be remembered, with the nerves of an æolian harp—did not enter frightened, breathless, hunted down, overwhelmed. Yet the jeers of the crowd have followed him, as I understand, to the door. But the manner of his entry, as Mr. Willard chose to make it, was no doubt deliberately considered and intended to be part of an harmonious whole. If the only detail I mention is a detail which I somewhat take exception to, I hope I am not unappreciative of the grip, the impressiveness, the poetic power of the performance. From almost the beginning to the very end, it seemed to me large and masterly.

A word for the minor parts. Mr. Alfred Bishop is very well known to be an excellent character-actor. But he is much better at representing those individualities of character which he has had the opportunity of seeing than in representing those which he is first compelled to imagine. His Ferrari, the old violin maker with the two pupils and the daughter, is of the latter order. The French actor who played the part originally made the man a good deal funnier, in his cups; but Mr. Bishop is, in any case, to be commended for the virtues of moderation and reticence, where the obvious temptation could only be the temptation to exaggerate. Mr. Elwood, as the somewhat unworthy fellow-pupil of Mr. Willard—the straight and stalwart lover whose fiddle is only second best—was it seemed at moments unduly heavy: almost needlessly uninteresting. If we say these harsh things of him, it is only because we can commend him sincerely in the second piece that falls under notice to-day. And then there is Miss Olga Brandon. In "The Violin Makers" she was graceful, and it may be sufficient; but who would for one moment have suspected from a performance alike blameless and colourless that we were going to see—an hour afterwards—one of the most remarkable performances that have lately been anywhere shown? And this brings me to the second piece, in which there is no doubt whatever that Miss Olga Brandon legitimately shared Mr. Willard's triumph.

"Dick Venables" may perhaps be called a melodrama. It is at all events a drama of strong sensational interest; and not a piece for which its author is to be credited with original conceptions of character, or original thoughts that are of value. But it is extremely well written for the sort of piece that it is. Its dialogue is natural; and, whatever it may have been when it was in four acts instead of in three, it is now distinctly terse. Its story of course I do not profess to tell, but briefly it is that of the miserable marriage still existing between a charming young woman and an unmitigated blackguard at present on Dartmoor. The charming young woman believes at first that the unmitigated blackguard had been shot in an attempted escape from prison bounds; but it is too soon brought home to her—though not before she is desperately in love with Capt. Lankester, who chances to be governor of the prison—that Richard Venables is alive and well, and in full possession of every faculty that can conceive of and compass crime. He is this moment guilty of manslaughter, if not of murder, and it only takes a little pressure from a comrade to plunge him into a scheme for a great jewel robbery. How is Richard Venables to be disposed of, so that the charming young woman may have what the English play-going public demands that she shall have—her full rights to marry the worthy governor? Yet, again, how is the final disposition of this criminal to be so delayed as to insure our following his fortunes with a great amount of interest, and a certain amount of sneaking sympathy, over at least an act or two? These are the problems which Mr. Law's stage-craft solves, as I think, successfully.

The excellence of the interpretation—at all events in several of the parts—is all that need be dwelt upon. As for Mr. Willard himself, to his gallery of villains he has added another canvas, bearing upon it, as his portraits are wont to do, the mark of decisive and energetic and accomplished draughtsmanship. He has not been upon the stage many minutes before he has persuaded you of Dick Venables's reality. And if it happens that your experience of very deep-dyed villains in real life has not been either wide or profound enough to enable you to pronounce with confidence upon the matter, you feel at all events that if the actual villain were not quite like that, it would clearly be his business to be as much like it as possible—you know that Mr. Willard's villain is the ideal, towards which all well directed villainy should tend. Seriously, the actor is as admirable as ever—as admirable, I mean, as it is possible to be within the limits of the rôle. And next to him—and hardly indeed behind him upon this occasion—comes Miss Olga Brandon, as the villain's most unwilling but not consciously unfaithful wife: a woman who even in her youth (as Miss Brandon represents her) suggests a past: clearly a person with a secret, a person with a tragedy, and a being alive in every inch. The sense of the extreme cleverness—the extreme rightness, moreover—of Miss Brandon's performance comes upon you gradually. The excellence of the thing is not due at all to the effectiveness of a particular moment, and is not due altogether to the effectiveness with which the actress uses

any one weapon among the several ones which it is the business of her art to wield. But if, among these weapons, I had to name one more than another, it would assuredly be the weapon of facial expression—a mobility and expressiveness of countenance equal to all the demands that the trying part of Mrs. Venables makes upon them; and these, too, guided by a discrimination that is certainly very delicate. Two "character parts" are played with skill by Mr. Garden and Mr. Alfred Bishop. That represented by Mr. Bishop—in spite of incidents undeniably farcical—is perhaps the nearer to actual life. It was the dramatist, and not Mr. Bishop, who made the ecclesiastic a kleptomaniac—Mr. Bishop has taken care that at the same time he shall be sympathetic. The ecclesiastic purloins; but it is much to be able to purloin with dignity. Another man's part—that of the young governor of the convict prison—is played, as was implied earlier in the notice, in a satisfactory and manly fashion by Mr. Elwood. Two women's parts—those of the churchman's wife and daughter—are played by Mrs. Cannings and Miss Annie Rose. I have been better pleased with Miss Annie Rose before now. Mrs. Cannings, if a little conventional or traditional in her reading of the character of the wife of a beneficed clergyman who happens to be an archdeacon, is at least consistent, and is sufficiently mistress of her means to execute what she had planned.

FREDERICK WEDMORE.

STAGE NOTES.

Mrs. AUGUSTA WEBSTER has, we hear, consented to the desire expressed by many of her friends that her classical drama "In a Day" should be acted on the stage. The performance will be given at the end of May or beginning of June—either at the Westminster Town Hall or at some theatre. The scenery used will be that painted for "The Tale of Troy" and "Orestes"; and Prof. G. O. Warr, of King's College, has promised his help in the matter of costumes, &c. Miss Webster will take the part of Klydone; but most of the other actors will be professionals.

MR. A. W. PINERO has consented to read his play of "The Profligate" in the theatre of the Birkbeck Institution, on Friday evening, May 16. The entire proceeds will be devoted to purchasing books for the library of the institution.

MUSIO.

RECENT CONCERTS.

IN inviting Antonin Dvorák to come to London and conduct his new Symphony, the directors of the Philharmonic Society showed praiseworthy enterprise. The composer of the "Stabat Mater" and of the "Spectre's Bride" did not perhaps satisfy expectations with his Leeds Oratorio a few seasons ago; but an uninteresting libretto, not decline of strength, was the main cause of that comparative failure. It is gratifying to record that Dvorák has returned once more to the country which in the past has so fully recognised his genius, and that his Symphony in G was received last Thursday week at the third Philharmonic concert with enthusiasm. This new work has so much life and charm that it at once created a favourable impression. The ease with which the music can be followed makes one, perhaps,

undervalue its skill at first hearing. The composer has, indeed, spoken of his Symphony as "simple"; but that epithet is somewhat misleading—only study and effort could bring about such simplicity. Beethoven, it will be remembered, described his eighth Symphony in F as a "little" one. The Allegro opens with an impressive theme in minor, and to this the two subjects which follow in the major form striking contrasts. The development section is interesting, and the ooda effective. The Adagio is as fascinating as it is original; the composer wrote it while in the country, and it has a character thoroughly pastoral. The Allegretto Grazioso is delightfully fresh. The Finale is spirited and full of fancy; it is a movement such as Haydn might have written had he lived in the nineteenth century. The composer, who conducted his work, was recalled no less than three times to the platform. The programme also included Mr. Edward German's clever overture to "Richard III."; Henselt's pianoforte Concerto in F minor, played with great strength and brilliancy by Mr. Sapelnikoff; and the "Jupiter" Symphony—all three under the careful direction of Mr. Cowen. Miss Marian Mackenzie was the vocalist.

The Bristol Orpheus Glee Society gave a concert at St. James's Hall last Saturday afternoon; and we are glad to record that this admirable body of singers, under the able conductorship of Mr. G. Riseley, drew a much larger audience than on the occasion of their visit to London last season. The rich quality of the voices, the refinement of the singing, and the perfect ensemble render this one of the finest male choirs in the kingdom. Brahms' "Lullaby," Viotta's "Dying Child," and Sullivan's "The long day closes" were sung with wonderful delicacy. Again, in Dr. Hiles' "Hush'd in death" and Elton's "Tara Song," and other glees, there was a marked display of power. Miss Liza Lehmann and Mr. Harper Kearton diversified the programme with solos.

Signor V. Galiero gave a concert at Prince's Hall on Wednesday evening. His reading of Beethoven's pianoforte Sonata in E flat (Op. 27, No. 1) was fairly good. He played Scarlatti's Cat's Fugue in rather a hard manner; but in Liszt's transcription of Mendelssohn's "Auf Flügeln des Gesanges," he appeared to better advantage, and in Brahms' difficult and somewhat ineffective left-hand transcription of Weber's "Moto Perpetuo" he displayed fine technique. He was also heard in a Sonata for piano and violin, and in some solos of his own composition. The music is beneath criticism; but it is fair to add that it was to the taste of some of the audience, for the applause was hearty. Signor A. Simonetti, the violinist, has good intonation and plays with taste. Mdlle. Leila Dufour sang songs by St. Saens and Denza with much success: she has a good voice and clear enunciation.

It is impossible to do full justice to all the musical events of the past week. Mr. Mann's benefit concert was given on April 26 at the Crystal Palace, at which also a Serenade by E. M. Smyth was performed for the first time. This composer has studied chiefly at Leipzig, and works from her pen have been heard in several continental cities. M. Sapelnikoff played with great success Tchaikowsky's second pianoforte Concerto. The thirty-fourth series of the Saturday Concerts just concluded has been one of considerable interest; and the performances, under Mr. Mann's direction, have been of great excellence. At a concert given by Miss Ethel and Mr. Harold Bauer at the Prince's Hall on Monday evening, a Sonata for pianoforte and violin by the young and talented violinist was produced. This work is one of considerable merit. The slow movement has a taking theme, somewhat Brahms-like in charac-

ter; and the finale is full of spirit. Mr. Harold Bauer gives, indeed, good promise. The Sonata was played by himself and his sister, and well received. The students of the Hyde Park Academy gave a concert at the Steinway Hall on Tuesday afternoon, assisted by the professors. The part songs, under the direction of Mr. F. Gilbert Webb, were rendered in a thoroughly conscientious, though not sufficiently vigorous, manner. Mr. Schönberger gave a brilliant performance of Liszt's Polonaise in E. Miss Cowen recited between the parts, and was much applauded. Mr. Henschel gave his second orchestral concert for young people at St. James's Hall on Wednesday afternoon. There was a good attendance, and an interesting programme, including Mozart's "Linz" Symphony in C. The various performances were exceedingly good. Mrs. Henschel sang solos, delightfully, as usual.

J. S. SHEDLOCK.

MUSIO NOTES.

THE "Antigone" of Sophocles, translated into English verse by Mr. Robert Whitelaw, was performed at the Westminster Town Hall last Saturday evening. Mr. F. W. Macklin, of the Lyceum, was stage manager; and, considering the limited space, the general effect was very good. The Viscountess Maidstone played the part of Antigone with feeling and intelligence. Miss Weston was no less successful as Ismene. Mr. H. Jenner, who undertook the part of Creon at short notice, deserves commendation. Mr. E. Wyatt, as second messenger, won loud and well-deserved applause. Mendelssohn's choruses were sung, but it needed a greater and more able body of singers to do justice to the music. There was an excellent orchestra, under the direction of Mr. Barnby. Such serious efforts to reproduce the masterpieces of antiquity are of great interest, and this performance of "Antigone" was well attended.

A CONCERT was given on Saturday, April 26, at the Working Women's College, Fitzroy-street, in aid of the entertainments fund. Kind help was given by Miss Agnes Zimmermann, who played solos from Mendelssohn, Schumann, and Hans Seeling; Miss Bright gave a violin solo from Brahms; and Mr. John G. Bright one on the 'cello—Popper's Tarantella in D; Mrs. Gatty sang Tosti's Venetian Boat Song; and Mr. and Mrs. Alfred Scott Gatty two of their "Plantation Melodies"; Miss Genevieve Ward recited "The Widow of Glenage," and the more homely study—"A Frenchwoman's Story"; and Mme. Antoinette Stirling sang some stirring songs. There are 390 names on the register of the College; and the income for the past year was £400. The College has a lending library, a reading-room, and a penny bank. The treasurer is Mr. Alexander Macmillan. The students include women of all trades, such as needlewomen, book-keepers, and shop assistants. The work has been steadily and quietly carried out; though, if larger funds were forthcoming, there is doubtless room for further development.

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Of the editing, it is sufficient to say that the series is still in the hands of Master Macdonell. All that erudition and industry and pains can do have been done. The notes are models of what notes upon a judicial decision should be—both learned and laconic; and any one who is curious to know what are the privileges of royal palaces or the immunities of ambassadors will find all the authorities collected for him in the notes on pages 214 and 140. The editor has drawn not only upon purely legal sources, but has gone afield into general historical materials to explain allusions to passing events. One suggestion there is to be made. In addition to the cases reported at length, Master Macdonell's industry collected no fewer than twenty-three other cases, which the State Trial Committee considered and decided not to have fully reported. Might not this process have been carried a little further? This series is intended to be at least as much a legal as an historical authority. Need that which is already sufficiently reported elsewhere for historical purposes, and is of the minimum value for legal purposes, be reproduced verbatim here? There is a rambling speech of Carlisle's which occupied five hours and a half, and an abusive one of Cobbett's only an hour shorter, both of which are reported at length. Surely they ought not to be rewarded for wearying

their contemporaries by being allowed to bore posterity. Counsel's speeches are throughout, especially those of Sir Thomas Denman, reported very fully. This is a doubtful boon. The editor could have made their points for the speakers ten times better in one tenth of the space; and it must be remembered that in these long speeches one cannot see the wood for the trees. Confronted with a report one hundred columns long, the laziness of vicarious human nature is content with the succinctness of the headnote.

Mankind is so prone to jargon that probably the jargon of lawyers is no more deserving of ridicule or repugnance than the jargon of stockbrokers or curates, but necessarily in cases of this description there is an immense amount of technical language and technical discussion of the most out of the way kind. The Devon peerage case contains an avalanche of concentrated learning upon the effect of a patent of nobility granted to a person "and his heirs male for ever." A grant to a man and his heirs is a grant to the heirs of his body, to lineal descendants only; a grant to one and his heirs male for ever is a grant to collateral descendants as well. "Why," as the Lord Chancellor pertinently asked, though one may be sure without any jocular suggestion "why should the word male make a difference in a grant? In a grant to a man and his heirs you supply the body and make it a tail." Yet there is a grim humour about some of these discussions and decisions. The King of Spain triumphantly maintained his right before the House of Lords to file a bill in Chancery. "Has not the sovereign power of another country," cried the Chancellor, Lord Lyndhurst, "the common privilege of mankind?" But at the end his counsel proposed to carry this argument to its logical conclusion, and asked for his Majesty's costs. "No," said Lord Lyndhurst, "we will not disparage the dignity of the King of Spain by giving him costs." Another case defined the rights of a Colonial Governor. *Basham v. Lumley* was an action for false imprisonment and assault. Basham was churchwarden of the parish of St. George in Bermuda, and the governor of the island, Sir William Lumley, called on him to appear and deliver up his accounts. Basham declined, was promptly laid by the heels, and on obtaining his liberty sued Sir William in England. It appeared that Sir William united in himself the offices of Governor, Commander-in-Chief, and Ordinary, but Lord Tenterden told the jury that although as Ordinary Sir William might have authority over a churchwarden, still that was an authority to be exercised according to ecclesiastical forms. Instead of laying hands on Basham like a commander-in-chief, he ought to have communicated him like a bishop. To this versatility Sir William's character had been unequal, and so there was a verdict for the plaintiff for £1,000.

But putting aside the weightier matters of the law,

"whether the tenure of land in Calcutta holden by *Pottah* was of the nature of freehold"; "whether the appointment of clerk of the peace belongs both in England and Ireland to the *Custos Rotulorum* as incident to his office and not to the crown"; and "whether or no on account of the interest of the crown

in the Duchy of Cornwall, acts which affect the revenues of the Duchy are to be considered as public acts so that an instrument affecting such revenues, though not executed by the parties to an action or their privies, is admissible in evidence."

It is probable that the cases in this volume most interesting to the general reader will be the two slave cases. In the middle of the last century the Attorney and Solicitor-General of the day, Lord Talbot and Mr. Yorke, gave an opinion that a slave coming from the West Indies with his master to Great Britain or Ireland does not thereby become free, and can be compelled to return again to the plantations. Even baptism would not divest his master's property in him, or affect anything but his spiritual condition hereafter. Upon the faith of this opinion domestic slavery flourished in England. There were said to be fourteen thousand slaves in London in 1771, and slaves were openly bought and sold on 'Change. But in that year Lord Mansfield decided *Somerset's* case and enfranchised them all at a blow. It was an eloquent judgment, but the eloquence of the judge produced almost as much mischief as the bad law of the law officers. The notion of the regeneration which is worked by contact with English soil was carried too far. If he landed on any part actual or legal of the territory of the United Kingdom, a slave's fetters were supposed to fall from him by a legal miracle, like the scales from the eyes of the blind man when he received sight. Thus in *Forbes v. Cochran*, reported in this volume, some slaves belonging to an Englishman resident in Florida, then a Spanish possession, took refuge on board a British man-of-war. Their master required the captain to surrender them. The captain with irony replied that the master might persuade them to return to the slave gang and the cotton field if he could, but declined to use force to expel the men. Now, outside of territorial waters, the deck of a British man-of-war is as it were a fragment of the Ward of Chepe gone adrift upon the high seas. When the slave-owner sued the captain in trover for his slaves the court took a high tone.

"Slavery," said Mr. Justice Best, "is a local law, and, therefore, if a man wishes to preserve his slaves, let him attach them to him by affection, or make fast the bars of their prison, or rivet well their chains, for the instant they get beyond the limits where slavery is recognised by the local law, they have broken their chains, they have escaped from their prison, and are free."

This was an instance of "Mr Justice Best, his great mind," as the facetious index-maker put it, but it went too far. Judgment might quite well have been given for the defendant on the ground that there was no evidence of his having detained the slaves, or even refused to allow the owner to force them away, and that it was no part of the business of a post captain to do slave-hunting for planters. "In truth, this is no more than a decision of that court respecting the privilege claimed by ships of war of sharing in the rights and immunities of their own country." Subsequently, in the case of *The Slave Grace*, or as another report contumeliously terms her, "the mongrel woman Grace," Lord Stowell had to determine whether a domestic slave, brought

by her mistress to England from the West Indies and taken back again by her, was, or was not, free on her return to Antigua. In him we revere the lawyer if we dislike the man. In a judgment very sarcastic and hostile to Lord Mansfield he pronounced her still a slave. He discussed the history of villenage in England.

"The arguments of counsel in that decisive case of *Somerset* do not go further than to the extinction of slavery in England as unsuitable to the genius of the country and to the modes of enforcement; they look no further than to the peculiar nature, as it were, of our own soil; the air of our island is too pure for slavery to breathe in. How far this air was useful for the common purposes of respiration during the many centuries in which two systems of villenage maintained their sway in this country history has not recorded."

Somerset's case, in Lord Stowell's judgment, was really a case determining that a slave-owner has in England no procedure by which to assert his claims to interfere with the liberty of the slave.

"The system of slavery in our West India Colonies was perfect in every part, if I may use that expression, meaning thereby that perfection which consists in the adequacy of the means to produce the intended effect. It was a system not to be thrown out of use because it was incapable of being used in the full extent in England. With the laws of the colonies it could be conciliated. That system was completely armed at every point, and though frequently softened, as in the case of domestic slaves, it was in no wise deficient in compelling the obedience of its subjects, whereas in England it was totally impotent, and the law could not borrow those instruments from a foreign land which were necessary to make the system work properly. This may have occasioned one great difference between the two systems. The fact certainly is that it never has happened that the slavery of an African returned from England has been interrupted in the Colonies in consequence of this sort of limited liberation conferred upon him in England. There has been no act nor ceremony of manumission, nor any act whatever that could even formally destroy those various powers of property which the owner possessed over his slave, by the most solemn assurances of law, such as pledging him or selling him for the payment of the owner's debts, or making any other use of him that the law warranted. Such rights could not be extinguished by mere silence, or by this country's declining to act in such a conveyance. There is nothing that marks a liberation from slavery. He goes back to a place where slavery awaits him, and where experience has taught him that slavery is not to be avoided. Slaves have come into this island and passed out of it, in returning to the Colonies, in the same character of slaves, whatever might be the intermediate character which they possessed in England, and this without any interruption or without any doubt belonging to their character in that servile state. They go back with a perfect knowledge of the state which they are to re-enter."

One could hardly find a better illustration than this of the characteristics of English law which Prof. Dicey summarises thus in his *Lectures on the Law of the Constitution*:

"With us, freedom of the person is not a special privilege, but the outcome of the ordinary law of the land enforced by the Courts. . . . With us individual rights are the basis, not the result, of the law of the constitution. . . . The right to personal liberty, as under-

stood in England, means, in substance, a person's right not to be subjected to imprisonment, arrest, or other physical coercion in any manner that does not admit of legal justification. That anybody should suffer physical restraint is, in England, *prima facie* illegal, and can be justified on two grounds only, that is to say, either because the prisoner or person suffering restraint is accused of some offence and must be brought before the Courts to stand his trial, or because he has been duly convicted of some offence and must suffer punishment for it. Personal freedom, in this sense, is secured in England by the strict maintenance of the principle that no man can be arrested or imprisoned except in due course of law."

J. A. HAMILTON.

France and the Republic: a Record of Things seen and learned in the French Provinces during the Centennial Year 1889. By W. H. Hurlbert. (Longmans.)

MR. HURLBERT is an American and a republican; yet he says of the republic now existing in France:

"If it were possible, as happily it is impossible, that the American people could be afflicted with a single year of such a republic as that which now exists in France, we would rid ourselves of it, if necessary, by seeking annexation to Canada under the crown of our common ancestors."

Perhaps Mr. Hurlbert's fellow-citizens in the United States might not agree with his choice of a remedy for the evils of republican misrule, but the evils themselves are in the case of France beyond the possibility of doubt. Mr. Hurlbert has very clearly seen and exposed the two weak points of the Third Republic, one in its constitution, and the other in its origin. Its constitution lacks the provisions which have been made by the United States and other republican communities for the independence of the executive power; its origin is not national. The republic has never been founded in France by the deliberate will of the people, nor submitted for approval to the national vote. Proclaimed in Paris by a mob, it exists in the country by virtue of the control which its partisans have acquired of the central machinery of government. Mr. Hurlbert observes with great truth—

"I speak of France as one thing, and of the Republic as another thing. I do not speak of the French Republic; for the Republic as it now exists does not seem to me to be French, and France, as I have found it, is certainly not republican."

What is France then? The best answer to this question is supplied by the friend who told Mr. Hurlbert:

"We should be the most monarchical people in Europe, if we were not the most anarchical." The monarchical character of France is determined by her past history; the anarchy is the result of a purely destructive revolution which proclaimed principles but failed to embody them in political institutions. After a century of such failure, the nation is feeling its way back to the past, without a guiding principle, by a blind effort of instinct. A country mayor gave perhaps unconscious expression to this truth when he said to Mr. Hurlbert—

"We must have a man to vote for before we

can make our farmers move. They will not vote for the monarchy as a principle. But give them a man who touches their imaginations, and they will make him a monarch."

Mr. Hurlbert distinguishes two epochs in the history of the Third Republic: the Conservative Republic of M. Thiers and of Marshal MacMahon, and the Republic such as the parliamentary revolutionists have made it. This Republic is condemned, he says, by its irreligious creed to be a government of persecution, and by its machinery to be a government of corruption. Its fate hangs on a parliamentary majority which cannot keep itself in power except by spending money, and the money of the taxpayer is poured out like water for what is known in the United States as "purposes of political irrigation."

"M. Léon Say, a man of wealth and of business, from whom more circumspection might have been expected, lent himself, as minister of the finances, to a grand scheme devised by M. Gambetta in a single night, like Aladdin's Palace, for spending indefinite millions of money upon docks, railways, and ports all over France, wherever there was a seat in the Chamber to be kept or won."

Four milliards and a half of francs, a sum nearly equal to the indemnity of the German war, were voted for these purposes, and have by this time swelled into twelve milliards. The excess of national expenditure over national income during the last ten years is estimated at 280 millions of pounds sterling; the local debts of the French communes for the same period amount to eighty millions sterling.

"Instead of trying to develop France, or letting France develop herself, into a republic, the partisans of a republic have invented successive republics, each more grotesque and uncomfortable than its predecessor, and insisted on cramming France into them. So far, the republics have gone to pieces and France has survived. So intense is her vitality, so tough appears to me to be the old traditional fibre in many parts of the French body politic, that, before the great chapter of the *Gesta Dei per Francos* can be safely assumed to be finally closed, a good many more milliards will have to be spent on that state establishment of irreligion and disestablishment of God, which the 'true republicans' of the Third Republic call 'laicisation.' Long before those milliards can be raised and spent, the Third Republic will come to the bottom, I believe, if not of the purse, certainly of the patience of the French people."

Mr. Hurlbert's book owes much of its interest to the fact that he went over the French provinces during the summer of 1889, while the general elections were in course of preparation. He saw and had friendly conversation with men of all conditions and sorts—priests, farmers, shopkeepers, journalists, country squires, directors of great factories, archbishops, politicians. He is an old-world traveller, who is interested in men and manners.

"I went nowhere," he says, "without the certainty of meeting persons who could and would put me in the way of seeing what I wanted to see, and learning what I wanted to learn. I took with me everywhere the best books I could find bearing on the true documentary history of the region I was about to see, and I concerned myself in making my memoranda not only with the more or less fugi-

tive aspects of public action and emotion at the present time, but with the past, which has so largely coloured and determined these fugitive aspects."

Mr. Hurlbert's acquaintance with France dates from his youth, and began in the *salon* of M. de Tocqueville during the early days of the Second Empire. He writes like a man of business and like a man of the world who has been behind the scenes of politics, and his style has the clearness and directness which belong to personal and original knowledge. A shrewd observer of social changes, he shows the transformation which is being wrought in French society by the disastrous war of 1870-71.

"The French Legitimists came forward in all parts of France to the defence of their country. They were thus brought into contact with the people and the people with them. They ceased to be a caste, and began to be citizens. . . . There are at this time more men of the old families of France on the rolls of the army than ever before since 1789."

A great work of moral harmony between the different classes in France began during the campaigns on the Loire, and it is being continued by the operation of the new military laws.

"The calling of men of all ranks and conditions under the colours has necessarily raised the moral and the social level of the rank and file as well as of the officers, and it is quite certain that the army holds a higher place in the estimation of the better classes in France than it used to hold. M. de la Gorce cited to me several instances here, at St. Omer, of young ladies of excellent family—three of them at least considerable heiresses—who have married young officers of merit solely because they were officers of merit, and who have gladly turned their backs on the flutter and glitter of fashionable Paris to share the quiet, unpretending quarters and take a sympathetic interest in the serious military career of their husbands in this rather out-of-the-way garrison town."

Here are symptoms of a great social fact, full of consequence for the future. The youth of France have been at last provided with an object in life.

WILLIAM MARKHEIM.

In the Garden of Dreams—By Louise Chandler Moulton (Boston, U.S.: Roberts Brothers; London: Macmillan).

By all accounts the American Parnassus is easier to climb than the corresponding mountain, sacred to the Muses, in this country. Especially are those cliffs, on this ancient hill frequented by the poets, less rugged in America than in Great Britain, and in consequence they are more populous. In so far as this is due to a more generous appreciation of song among our cousins than with us, who are in truth exceedingly chary of according supremacy either in poetry or in any other department of literature, it is surely a right and proper thing; seeing that the worker in the domain of letters—if he have any worth in him at all—yearns not for fame and from vanity, as outsiders will have it he does, but for appreciation, the appreciation and sympathy of those he holds worthy. To descend from metaphor to plain fact, there are many more verse writers in America recognised by their own public, and capable of large editions, than in England,

where it is a by word among publishers that not half a dozen poetic authors can produce a poetry book that will sell.

Mrs. Chandler Moulton stands among the American poets who have long dwelt in the hearts of their countrymen. She has her place by their common consent, as I should judge, pretty well up on the shoulder of this afore-said Parnassus of theirs; and now her new songs must certainly carry her higher up the mountain than ever, beyond the snow line into a region where the air is purer and keener than what the mere minor poet may breathe and live. This I say undoubtingly. I hope and I believe that such a sonnet as this that I am going to quote, with its "larger utterance," its fine phrasing, its calmness and its strength, will not only of itself suffice to absolve me from the charge of extravagance in praise, but will help to set its author in the high place in English estimation which she deserves henceforth to hold.

"RALPH WALDO EMERSON.

"His soul was one with Nature everywhere
Her seer and prophet and interpreter,
He waited in her courts for love of her,
And told the secrets that he gathered there,—
What flight the wild birds dared; why flowers
were fair;
The sense of that divine tumultuous stir
When Spring awakes, and all sweet things
confer,
And youth and hope and joy are in the air.
"Do the winds miss him, and the fields he knew,
And the far stars that watched him night by
night,
Looking from out their steadfast dome of blue
To lead him onward with their tranquil light;
Or do they know what gates he wandered
through,
What heavenly glories opened on his sight?"

The present writer once heard Robert Browning quote of his own poetry, with a pleasant characteristic mockery, the adage that "what is not worth saying can be sung"; on which one in company observed that it might be better put that what was unsayable in prose could still be sung in verse. "That is true enough," said the poet; and indeed the adage so amended is the short-hand expression of much that many fine critics have spoken in discrimination of poetry from prose. In reading these many lyrics of the American poetess on many and various subjects, this conversation comes back to me strongly. Lyrical poetry is the only language of the more evanescent yet often the deeper emotions. And for those who have taught themselves no language but the prose of daily material life, Mrs. Chandler Moulton's verse will sometimes seem inchoate, sometimes air-spun, sometimes obscure; but it will be far otherwise for those who have learnt to seek wisdom in the borderland between good and evil, in the contention between things that are and things that might be, in that which a seer has called the "Marriage of Heaven and Hell," and who have ears to hear that particular

"Unexpressive nuptial song."

It will never, I think, to anyone who has ears to hear at all seem unmusical. Indeed Mrs. Moulton has this great and to the present writer indispensable attribute of the true poet, that her voice is a singing voice, her uttered thoughts make music. Mrs. Moulton has joined the band of those poets of our day who

have made a renaissance of the methods of old French song, and learnt something of the secret of its long lost melody. Here is a sample of her work in this line:—

"IN FEBRUARY.

"Already the feet of the Winter fly
And the pulse of the Earth begins to leap,
Waking up from her frozen sleep,
And knowing the beautiful Spring is nigh.
"Good Saint Valentine wanders by,
Pausing his festival gay to keep;
Already the feet of the Winter fly,
And the pulse of the Earth begins to leap.
"To life she wakes; and a smile and a sigh—
Language the scoffer holds so cheap—
Thrill her with melody dear and deep.
Spring, with its mating time is nigh;
Already the feet of the Winter fly,
And the pulse of the Earth begins to leap."

This, indeed, is but a tuning of the lyre, but Mrs. Moulton's has strings that thrill to far fuller and higher notes than this, with a music as tender and as true.

OSWALD CRAWFORD.

The Islands of the Aegean. By H. F. Tozer.
(Oxford: Clarendon Press.)

ALL students of the beauties and the curiosities, which make the Levant and its many islands unique in interest to cultivated men will hail the appearance of Mr. Tozer's new volume, wherein he gathers the fruits of much adventure and much learning into a modest compass, and adds to his former studies published in the *ACADEMY* new matter of no little importance. The northern islands which, as he rightly says, are little visited, are fully described; and we may at least say that with this book and with Mr. Bent's *Cyclades*, the traveller who undertakes the hardships and uncertainties of a cruise in a sailing boat among these beautiful islands will find himself well provided as regards guide-books. Of course, both of them are far more than guide-books, for Mr. Bent is a hardy excavator, who has added much to our knowledge of the prehistoric condition of these coasts, while Mr. Tozer is a very accomplished scholar, who brings his great and varied learning to bear in the way of myriad illustration. The day is probably not far distant when intelligent men of fortune will use their steam yachts to make this instructive tour, or when men of modest means will combine to do it with a hired steamer. For the delays and doubts of a sailing tour will still deter most people whose time is circumscribed. If, as I suggested long ago, the English School, instead of setting up one more establishment on the model of the excellent and adequate French, German, and American Institutes at Athens, had started their domicile in a good steam yacht, and anchored near the various sites where researches were to be made—if this had been done, our harvest of knowledge from these islands would not have depended upon the occasional enterprise of exceptional individuals.

The few notes I will here add on Mr. Tozer's work are not by way of criticism, but merely by way of suggestion for a new edition. Though Mount Athos is joined to the land by a narrow isthmus, its life and constitution are so perfectly isolated, and it lies in every serious sense so completely among the islands, that an account of it from one who

knows it so well might well be transferred from the author's *Highlands of Turkey* to the present book. No wanderer among the northern islands is likely to pass it by, nay, he would make it one of his most important halts, and he will be disappointed not to find it handled along with Lemnos and Thasos. The latter island is evidently in beauty of landscape most akin to Athos, while the former has this curious analogy to its next neighbour, that while at Athos women have been excluded for centuries, at Lemnos the old Greeks laid the scene of the reverse experiment, and told of a society where the male sex was not tolerated. This female experiment is not recorded to have lasted very long, whereas at Athos, the *gens aeterna*, in *qua nemo nascitur*, has been going on for about 800 years.

This curious feature reminds me that in Mr. Tozer's fascinating account of Patmos, while noticing (p. 188) the foundation of the monastery by Christodulus in 1047, he says nothing of the similar order then issued for the total exclusion of women; and so he does not tell us, what I personally should gladly have known, when the female sex again invaded Patmos, and how they failed to do it at Athos. It occurs to me to add to his account of the famous Codex N (p. 190), written in silver letters on purple vellum in the sixth century, that in addition to the scattered pages which he notes, there is one in the library of Trinity College, Dublin, if I am not greatly mistaken. He speaks in the next page of the *emblems* of the four Evangelists, on the binding of an early codex of the Gospels. I wish he had told us the age of this, which he calls the original binding, as I searched in vain at Athos for any specimen of these emblems older than the eleventh century. In the book of Kells, in Dublin, which we put about A.D. 700, these emblems, very Byzantine in character, though encompassed by magnificent Celtic ornamentation, are to be seen. It would be most interesting to find older specimens in the East, as then we might find some possible origin for the style of the great Irish book in the earlier work of the Eastern Church.

When he speaks (p. 225) of the habit of hanging up the old Rhodian ware at Rhodes and elsewhere by way of ornament, it may be added that certainly up to the last century there existed the habit of building in these, or such like old plates and pots of blue and green ware, into the walls of the Greek churches by way of ornament. The visitor to Athens can see them at the monastery of the Phaenomenon on Salamis; and the little churches in the Athos monasteries have them in numbers—sometimes four plates are set at the points of a Greek cross, worked in the brick in the wall. It is a very quaint form of ornament, and corresponds in the later churches to the habit of building in fragments of classical work and figure reliefs which so strikes the traveller when he first sees the old Metropolitan Church at Athens.

Since his account of Lesbos an excellent monograph on some recently discovered inscriptions of Cichorius has been published, entitled *Rom und Mytilene*, which corroborates some of his observations. He speaks (p. 133) as if the octopus were a staple of food for the inhabitants of this island only. If he had chanced to live in Athos during Lent, as I

did, he would have found it persecuting him at every meal. Indeed, I have seen it fried in strips and served at the table of an Italian steamer in the Adriatic, and in that form quite eatable.

But there is hardly a page of the book which does not suggest something interesting—either novel to those who have not visited the Levant, or corroborative of sister experiences to those who have. Let us hope that the author's energy may not flag, and that he will presently add more to his large and fruitful labours.

J. P. MAHAFFY.

The Life, Times, and Labours of Robert Owen.
By Lloyd Jones. (Sonnenschein.)

THE present publication of a Life of Robert Owen cannot be described as premature. It is now 119 years since Robert Owen was born, and over thirty years since he closed his long and checkered but always honourable career; and yet, hitherto, almost the only record that made any pretension to completeness was the late Mr. William Lucas Sargant's *Robert Owen and his Social Philosophy*, published in 1860. That was a work possessing a certain amount of merit, but in some ways it was defective and inadequate. Mr. Sargant had not the sympathetic understanding of Robert Owen that is an essential of a good biographer. It was not merely that he differed from Owen's opinions and disapproved of some of his actions, for a biographer is by no means bound to be a disciple. But Mr. Sargant could not put himself in the place of Owen to see things as he saw them, and so appreciate correctly the motives of his conduct. He was much too eager to justify himself, as he fancied, in the eyes of the world, by showing wherein he differed from Robert Owen. Handling what he considered a dangerous subject, he had fears for his own reputation, for he was nothing if not orthodox. At the best his tone was one of patronage. Sargant (good man in his way, no doubt) patronising Robert Owen! He was sadly wanting in a sense of the ludicrous, or he would have seen that the man of diminutive stature, however graceful his form, cannot patronise the giant without the situation becoming absurd. If Mr. Sargant had been more self-forgetful, he would have been more useful. As it was, he failed in his duty as a biographer by trying to pose as a moralist. The world did not need his antidote to what he believed to be Robert Owen's errors.

With Mr. Lloyd Jones the case is altogether different. He has the sympathetic understanding in full measure. Amid many differences, there were points of strong resemblance in his character and that of Robert Owen—notably in their love of their fellow-men, their sanguine temperament, and their faith in others' motives. If this biography is not all that could be wished, it is because it is a sketch rather than an exhaustive study. It was written, originally, as a series of articles for publication in the *Co-operative News*, and, as such, was a contribution worthy of that excellent journal. If Mr. Lloyd Jones had lived, he might have seen fit to reorganise and amplify the work before allowing it to take book form. Even as it is, we are glad

to have it. It will help to make Robert Owen better known and better understood; and it may, let us hope, so stimulate Mr. George Jacob Holyoake or some other competent person, that a full and complete biography will soon be given to the world.

For the student of social life, the co-operative movement of the present century has a peculiar interest, as the first successful attempt from the side of labour to resolve the strained relations between labour and capital. Robert Owen has been named, aptly enough, the "father" of co-operation; but his first great effort to deal with the problem was from the capitalist side. The story of New Lanark is a story which capitalists and employers of labour should study well and take to heart. Robert Owen thought he had demonstrated how society as a whole could be reorganised and perfected; but he misapprehended the nature of his success, and, when he tried to give effect to the idea by forming a free society at New Harmony in the United States he failed signally. He was, in reality, far more autocratic than other employers, for he took upon himself to regulate the personal habits of his workpeople in a way which could be tolerated by them only because the proofs were overwhelming that his supreme desire was for their welfare. He differed from the majority of employers in this—that they were chiefly concerned about the privileges, and he was chiefly concerned about the duties, of the position. He gave practical proof what an employer can do, if he will, to benefit those whom he employs. When it is added that there was a corresponding benefit to the employer's pocket, the lesson will, perhaps, be more willingly learned. In some respects it is as well for the workers that employers as a rule do not know how cheaply their goodwill and devotion can be bought. Less disinterested than Robert Owen, they might take undue advantage. Even from a purely business point of view, the honest and generous policy of Robert Owen proved to be good. On January 1, 1800, Owen took possession of New Lanark; and from that time forward for thirty years, with several rearrangements of partnership, he remained the responsible manager. The first partnership paid to David Dale £60,000 for the establishment. In 1809 it was transferred to the second partnership for £84,000. For the four years next following, the net profit, after paying 5 per cent. on capital, amounted to £160,000, and at the end of this time the estate realised at auction £114,100. Owen was free to spend as he pleased on his workers; yet, notwithstanding this, the amount which went into the pockets of the employers during Owen's thirty years of government averaged £10,000 a year, in addition to interest on their capital. The New Lanark mills never paid such dividends under any other management as they did under that of Robert Owen. If Owen himself did not amass a great fortune, it was because he preferred to spend his gains on others.

Nor is this all. Robert Owen was as scrupulously honest to his customers as he was to his partners and his workpeople. None of those sharp practices, which in the counting-house are considered clever, but which in the home would be very differently named, were ever resorted to by him. He had

the same code of morals for business and for private life. It is recorded that whenever he anticipated a change in the market he caused his customers to be informed in order that they might be prepared. No doubt, in this way, many small profits were missed; but the confidence which was thus secured must have had much to do with Owen's commercial success, while the example of perfect integrity could not fail to be an influence for good upon the workers.

"It were good," said Francis Bacon, "that men in their innovations would follow the example of time itself, which, indeed, innovateth greatly, but quietly, and by degrees scarce to be perceived." Robert Owen, in common with most enthusiasts, never rightly understood that progress is by steps and not by leaps and bounds. The hope he clung to all his life was that his dream would be realised promptly. "No human power can now impede its progress," he declared. The disappointment of such a hope was inevitable. But in his case, as in many another, an apparent failure was really no failure at all. The "new moral world" was not brought into existence by his efforts, but they shattered the superstition that the ancient relations between labour and capital were inviolable. It was made manifest that those relations both could and should be altered. Robert Owen's first appeal was to kings and emperors, whose position, he thought, fitted them to perfect his work. Of course they did not heed him. Probably no one but Owen thought they would. Kings and emperors are not consumed with enthusiasm for humanity. His second appeal was to the people, and although they, too, for the most part, turned a deaf ear to him, there were some among them who listened and made his appeal effectual. Movements, some wise and many foolish, were started. "Socialism" was preached. After sundry failures, the sure mode of innovation was found in co-operation. This co-operative movement was no such re-construction of society as Robert Owen aimed at, but was simply the adapting of existing methods to new ends. It was seen that capital could not be dispensed with; but it was also seen that capitalists, if a class, were not yet a caste. Let us be capitalists as well as workers, said the workmen; and the old fable of the bundle of sticks was newly verified. The men clubbed their pence together, opened grocery stores, suffered failure but gained experience, adopted better methods and succeeded, became carriers and factors as well as distributors, until to-day co-operation is commercially a gigantic success and socially a force in the land.

Robert Owen finally severed his connexion with New Lanark in the year 1829, being "driven out," according to Mr. Lloyd Jones, by the intolerable interference of a middle-some partner. That he had serious differences with William Allen which made the later years of his management irksome is certain; but if that had been all and he had desired to remain, he would hardly have yielded without a struggle. He had had troublesome partners before who greatly desired to drive him out, but could not. The truth seems to be that he felt the time had come for a new form of effort. As he himself said:—

"I could do no more for a mere manufactur-

ing population, for manufacturers are not the true foundation of society. . . . Having thus by this experiment ascertained the knowledge of the principles and practice, or the means by which to create wealth and character for all, sufficient to secure the prosperity, progress, and happiness of every person, I had now to consider what was the next measure that I ought to adopt. My individual position was, in all worldly points of view, most enviable; but I saw and strongly felt that society was in error, and therefore in misery. The error, I thought, might be overcome, and the misery removed, if I would sacrifice my station in society, and go forth as a public lecturer to prepare the public mind for so strange a change as I had to propose. This idea, strongly impressed on my mind, forced me to determine to leave New Lanark in the hands of my partners." [*The Revolution in Mind and Practice*. London, 1850, pp. 17, 18.]

Robert Owen was then fifty-seven years of age; but he had still a long and active life before him, as a preacher of Socialism—a totally different thing from what is called Socialism to-day—and as a sharer in several fresh experiments. Mr. Lloyd Jones, who was one of his co-workers, gives an interesting account of some of these, including the Labour Exchange and the settlement at Tytherley, which latter was killed, it would seem, by overmuch management. Of New Harmony, founded in 1825, he might, with advantage, have told us more.

During his lifetime, Robert Owen made many mistakes in opinions and in policy. He attempted much that could end only in failure. At one period of his life he was the friend of princes and statesmen; afterwards he was an object of popular scorn and calumny. He was denounced for his religious as well as for his social opinions. For religion, as generally understood and practiced, he had little reverence. "Agnostic" would probably be his modern label. In his last years he became a spiritualist. If he had been a boastful man, he might have said, "To do good is my religion." As it was he did good without talking about it. In prosperity and adversity alike his single purpose was to give happiness to others. For this end no sacrifice was too great; indeed, he gave both riches and reputation freely, without even thinking that there was any sacrifice. He was a supremely unconscious doer of good, and Abou Ben Adhem's epitaph is his not less—"one who loves his fellow-men."

WALTER LEWIN.

NEW NOVELS.

Misadventure. By W. E. Norris. In 3 vols. (Spencer Blackett.)

The Quality of Mercy. By Harold Vallings. In 2 vols. (Gardner.)

A Brummagem Baron. By J. A. Bridges. In 2 vols. (Ward & Downey.)

Eric Rotherham. By Mrs. W. D. Hall. (Digby & Long.)

A Very Strange Family. By F. W. Robinson. (Heinemann.)

The House of the Wolf. By Stanley J. Weyman. (Longmans.)

The Sanctity of Confession. By the Hon. Stephen Coleridge. (Kegan Paul & Co.)

Agnes Surriage. By E. L. Bynner. (Sampson Low.)

The Mynns Mystery. By G. M. Fenn. (Frederick Warne.)

TOWARDS the conclusion of *Misadventure*, and, indeed, some time before reaching it, we began, we confess, to long for "arf-bricks" to throw at Mr. Norris. He can write admirably when he chooses, and he begins *Misadventure* as if he did choose. Almost the whole of the first volume is excellent; almost the whole of the second and third very far from excellent, besides being to the last degree improbable. The unfortunate hero, or half-hero, Archie Bligh, is represented as not very learned and not very clever. But we suppose he sometimes read novels. Objections have indeed been brought against that occupation, but it would hardly lie in Mr. Norris's mouth to make them. Now any person who has read novels and who forgets that, when he has a fight on a cliff and the other person tumbles over, there is sure to be an inconvenient seafaring man below taking notes and drawing nasty conclusions, is a person whom it were gross flattery to call a donkey. Further, an Englishman who joins a continental secret society, and is not prepared to break the sixth commandment, is a worse donkey still. One cannot sympathise with such folly as this. Moreover, all the secret society business and the Russian amateur diplomatist of the other sex, and so forth, is terribly stale and unprofitable stuff. Mr. Black, who is Mr. Norris's superior in storytelling if he is his inferior in dialogue, tried it and failed years ago. Mr. Wilkie Collins, who had abilities for the particular task superior to those of both Mr. Norris and Mr. Black, tried it years earlier; and, good as Count Fosco was, the secret society was what dragged him just below supreme goodness. We cannot think of anyone who has tried it and *not* failed. Without this incubus, and the unpardonable deafness of Archie Bligh to the teachings of fiction, Cicely Bligh and her very objectionable brother Morton, and her ingenuous lover Dare, and her corrupted lover Chetwode, and her stupid lover Archie, and her goose of an aunt, and her invalid but wideawake father, would have made a book of much merit. There is merit as it is, but it perishes by "misadventure"—or by mismanagement.

The Quality of Mercy, though not a first, is a decidedly "young" book; it is also much above the average of young books, or of novels generally, in power. We have read it with more interest than any English novel written by an outsider for some time past; but we are bound to say that it is full of faults, the most important of which touches on a really important point of general criticism. We are not of those who pine for the enlargement of "limits" in English fiction; on the contrary, we hold that those who do so pine either do not know, or fail to appreciate, the Babylonian bondage of enforced impropriety which has been imposed on the luckless French novelist by his so-called liberty. But, if you do deal with forbidden fruit, let it be forbidden fruit scientifically classed and clearly distinguishable. Mr. Vallings, either from lack of art or from lack of pluck, has left the exact extent of his heroine's

transgression not merely indistinct, but unintelligible. At one (and more than one) time he uses language which would imply that Francis Fawkes, a wicked married artist of wealth, was not only the lover, but also the *amant*, of Lilla FitzUrse. Yet, in the central scene between Lilla and the wife whom Fawkes has deserted for her, Miss FitzUrse solemnly protests (and we are evidently intended to believe her) "I am not so utterly bad as you think"; and her conduct is elsewhere described as "bordering closely upon absolute guilt." Now, if this is the case, a great deal of the tragic interest becomes a much ado about nothing; while, if it is not the case, Mr. Vallings has mistold his own story. Another fault is the termagant vulgarity of Rose Chichester, the unlucky little cousin of the hero Geoffrey, who loves him while he loves Lilla. A well-born and well-bred girl of generally amiable temper does not behave and speak like a fishwife with her arms akimbo, simply because she cannot secure a man's affection; that is to say, she may do so in real life as an exception, but exceptions are not for art, save the art of exceptional genius. Nor do we think that a man like Randolph FitzUrse, however "cynical" he might be, however indisposed to accept his cousin's engagement, however fond of his friend Fawkes, and however ignorant that Fawkes was a married man, would play a part unpleasantly like that of Sir Pandarus of Troy crossed with Iago, by deliberately, and as head of the family, inviting the man who is engaged to his cousin to his house for the purpose of getting the said Fawkes (whose attentions had already been more than equivocal) to cut him out. This is not cynicism, it is blackguardism. To which it may be added that the hero apparently makes, or has a chance of making, an income by poetry, and that the whole character of Emily Children, the deserted wife of Fawkes, is extravagant to the last degree. These things, though they mar the interest of the book, do not spoil it completely, and this shows that it has rather more than ordinary appeal in other ways.

It is an unusual thing to find in a single parcel of books two which are out of the common; but Mr. J. A. Bridges' work deserves that description, though in a very different way, as well as Mr. Vallings'. Here, too, the praise cannot be unmixed. Even in the first volume there are *longueurs*, and a great deal of the second ought to have been ruthlessly "cut." So dog-in-the-mangerish is man that probably no one who thinks himself to be what is generally called a gentleman can read of a person, to whom certainly no one would apply that name, carrying off a very nice girl, who is a lady, without a certain "scunner." Yet the history of "Baron" Barrett—wastrel, farmer's boy, loblolly boy, bookmaker's clerk, bookmaker, successful quack, landowner, and so forth—is told in the crisp and quaint manner, with a decided and, above all, an unusual piquancy. Sometimes the author sins in the direction of cleverness, and sometimes in that of the peculiarly inexcusable attempt at cleverness known as American humour; but the former fault is forgivable, and the latter, though not forgivable, is rare. His observation is shown us when he says: "The fact is, the generality of

men—I am not so sure about women—hate anything that is new. They like to get into a groove and stay there." Now this contrast happens to be true, and to have been, as far as we can remember, very seldom drawn before. And there are not a few things of the same kind in *A Brummagem Baron*. In fact, perhaps one of its least good points as a novel is a tendency to let the active part of the story stand still while the autobiographic baron discourses about himself and about other people and about things in general. But it is good discourse as a rule, and heaven knows we do not get too much of it.

Mrs. Hall's book is amiable and well-intentioned, but profoundly amateurish, and a little silly. The amiability and the good intentions are so unmistakable that we prefer to say as little as possible about the other qualities, and go our way pondering how the same lady managed to be both "Lady Prior," "Lady Edwin Prior," and "Lady Mary."

With Mr. F. W. Robinson we return from such "vain and amateurish" countries, and are in the hands of a tolerably practised storyteller. But we do not think *A Very Strange Family* one of his happiest efforts. Although the device has often been tried—sometimes by very eminent hands, indeed—the recounting of a story by someone who is not the hero, and who is represented as a person not particularly interesting, is almost always a failure, chiefly from the fact that the narrator is bound by the necessities of his position to adopt a sort of "hope-I-don't-intrude" and "don't-mind-me" air, which becomes exasperating after a time. Edward Wilton plays a kind of Copperfield with less brains and luck to Arthur Darrell, who is a sort of Steerforth with less rascality and more Bohemianism; while Darrell Père is (if such a thing can be imagined) a Mr. Dorrit who has been an actor. His elder son, Lewis, is a more original character than any of these, and a better, but he somehow lacks the last vivifying touch. Still the book lets itself be read; and this is certainly the chief end of, at least, the order of books to which it puts in a claim to belong.

We make our compliments to Mr. Stanley Weyman, who is the first promising scholar of Mr. Louis Stevenson that we have seen. Like Mr. Stevenson, Mr. Weyman gives no very great prominence to his female characters, and, perhaps like him also, he seems to have no great fancy for them. "Kit," the heroine of this book, is thin; and a wicked person, Mme. D'O., is thinner though more promising. Yet again like Mr. Stevenson, Mr. Weyman occasionally wanders away from the plain and straightforward path of the story-teller to indulge in tricks of style or thought. Still, *The House of the Wolf* is a very good study in a good school. It deals with St. Bartholomew's Day, and thus challenges a kind of comparison with no lesser masters than Mérimée and Dumas; but its scale is, perhaps luckily, much smaller than theirs. The fortunes of Anne de Caylus and his boy brothers as they rode to Paris to warn the lover of their cousin respecting his fate; their outwitting at the hands of a certain terrible Vidame de Béziers; the apparent triumph of this wicked man and his strange access of scornful chivalry towards his rival—

are on the whole very well told indeed. We shall be glad (not too soon) to welcome another book from Mr. Weyman.

Mr. Stephen Coleridge is rather a rash person. When you write elaborate passages twice over about "the spirit that loves the prosperous lover, that watches behind the student, &c., and who is called by men Our Lady of Peace," you raise a very parous comparison with a certain Thomas de Quincey who, though about as unequal as Apollo or Mercury makes them, was, when he was writing these passages: *scriptor haud paullo melior quam* Mr. Coleridge—or, for the matter of that, Mr. Coleridge's reviewer. The whole scheme, indeed, of *The Sanctity of Confession* is rather dangerously ambitious. It tells how of two Spanish rivals the less favoured one murdered, by a mistake of intention, the sister of his beloved; adroitly threw the blame on his more fortunate competitor, and, securing the secrecy of a priest by confessing to him, allowed the innocent man to be executed. This, if serious tragedy could now be written, would be a good theme for the stage; indeed, we have seen few so good recently; but we are not quite certain that it is good for narrative, especially as Mr. Coleridge, as already hinted, has burdened himself with a very high pitched and, to tell the truth, somewhat high-falutin style of telling it. Not to have wholly failed in so difficult an attempt is, however, something.

Mr. Bynner's story of "the old colonial days" in Marble Head and elsewhere, has considerable freshness of local colour, and a certain originality of character drawing, especially in the heroine—a damsel of low degree who bewitches a handsome Englishman. Whether these merits will outweigh the terrible drawback of American spelling, and the difficulty of rendering the eighteenth century to the life, is a question the answer to which will depend very much on individual taste. But the book is at least out of the groove into which most American novelists have got, and in which they plod laboriously on with the fair vision of Mr. Howells's approval fleeting before them.

A rich old hunk, a charming adopted daughter, a ne'er-do-weel nephew, another ditto, not ne'er-do-weel but wandering in the West, a treacherous "pard," a cinnamon bear, a personation, the stage lawyer, and the stage doctor of the benevolent type, focussed liquors, a disappearance, a re-appearance, a tragedy something of the "Cask of Amontillado" kind, though not quite so ghastly—these are the materials which the practised hand of Mr. George Manville Fenn has whipped up into *The Mynna Mystery*. We need say no more.

GEORGE SAINTSBURY.

HISTORICAL BOOKS.

"ENGLISH MEN OF ACTION."—*Peterborough*. By William Stebbing. (Macmillan.) This account of Lord Peterborough, the most active in personal movements of all the "English men of action," draws a middle course between the partisans who have accepted as gospel truth all the marvellous stories that grew up around him and those who have denied him all merit for his successes. Mr. Stebbing recognises Mordaunt's wonderful daring in designs

and the courage with which he pushed his plans, with no less warmth than was felt by Sir Walter Scott, who saw in this fiery peer a modern counterpart to the chief among the knights of the round table. He refuses to follow Colonel Parnell in his attempt to transfer from Peterborough's head to the brow of Prince George of Heese Darmstadt the laurels which were awarded for the capture of Barcelona. But he acknowledges that the Englishman succeeded, by his want of consideration for the feelings of others, and by the profuse use of scorching sarcasm, in raising up all round him a swarm of enemies who united to thwart his designs. Peterborough was, like many another soldier, very difficult to live with, and in this respect he is most at a disadvantage when compared with the calm suavity of his ducal rival in the Low Countries. The Whigs, with whom he first acted, and the Tories, to whom he transferred his claims, alike found him an impossible ally. To unite with him in any course of policy at home was beyond the endurance of his colleagues; and for him to carry out his instructions, when sent abroad on a mission to a foreign potentate whom it was prudent to conciliate, was beyond his own patience. The fiery soul slowly fretted to nothing the enclosing clay; but in sickness, as in health, his two devoted wives—the last was the kindly Anastasia Robinson—remained faithful to their lord, in spite of a thousand vagaries on his part. An incidental point in Peterborough's life is the amount of credibility which can be assigned to the *Military Memoirs of Captain Carleton*; and in this, too, Mr. Stebbing follows the middle line of believing that some editor put into shape the notes of a veritable soldier. We notice that in discussing this question he does not make any reference to the pages of Hill-Burton in his *Reign of Queen Anne*.

The King's Book of Sports. A History of the Declarations of King James I. and King Charles I. as to the Use of Lawful Sports on Sundays, with a Reprint of the Declarations, and a Description of the Sports then Popular. By L. A. Govett. (Elliot Stock.) Long as the above title is, it does not more than express the copious contents of this valuable little book. It is not often that we have come across a more thoroughly satisfactory treatise (if we may apply so formal a term to an informal book), and one which combines accurate information with a pleasant and easy style. Mr. Govett has, we think, formed too favourable an opinion of James I., and we cannot concur with him in holding that the king's "errors were on the surface." In fact, he is here scarcely consistent with himself; for he admits that James was steeped in vanity, and that cowardice was a prominent characteristic. The celebrated Declaration (which more men have heard about than read) was issued in 1618, and was the result of a petition presented to him when passing through Lancashire on his way from Scotland in the preceding year. The petition, signed by "servants, labourers, mechanics, and other vulgar persons," alleged that they were debarred from dancing, playing, church-ales—in a word, from all recreations on Sundays after divine service. The king, being himself a pleasure-lover and no Puritan, was ready enough to redress their grievance; and, while declaring what were lawful sports for Sundays and upon what grounds, desired that his judgment should be made known in other parts of the realm beside Lancashire. Charles I. re-issued his father's Declaration or Book of Sports in the ninth year of his reign. But there was an increasing dislike on the part of many of the clergy to its provisions; and, in spite of episcopal apologies and no small amount of persecution, it was often left unread. Like many worthier volumes, it was burnt by the

common hangmen in Puritan times; but it arose from its ashes at the Restoration, enjoyed a certain amount of favour in the reign of Queen Anne, and then fell into the obscurity from which Mr. Govett has helped to rescue it. Possibly, it may again attract attention; for the question of Sunday observance is becoming, in some quarters, a burning one, and there was no little sagacity displayed by the British Solomon in his mode of discussing it.

Witch, Warlock and Magician. By W. H. Davenport Adams. (Chatto & Windus.) Mr. Adams must be congratulated on having furnished a valuable contribution towards the "History of Human Error." After an introductory chapter dealing with the progress of alchemy in Europe, the author divides his work into two books—the first dealing with the English magicians, and the second with witches and witchcraft. It is difficult to say which of these two divisions is the more interesting, or which more markedly bears the stamp of careful and conscientious research. Mr. Adams's style and spirit can be alike commended. In a book that deals with demonology, so profound an expert as our James I. naturally takes a prominent place. A very full and impartial narrative (p. 107-123) is given of the divorce between the Earl and Countess of Essex, of the murder of Sir Thomas Overbury, and of the trial of Somerset and his wife. Hume, in his account of these proceedings, in order to screen the king, admits the favourite's guilt; but Mr. Adams succeeds in casting doubts on the complicity of Somerset in Overbury's murder, however grave his other crimes. This *cause célèbre* is given at length, not merely on account of its importance as a state trial, but because it is the last case (in English jurisprudence) in which men and women of rank have been mixed up with the secret practices of the magician. Astrology and politics were in the Stuart reigns often allied, as Dr. Lambe, the adviser of the first Duke of Buckingham, found to his cost, when a London mob stoned him to death (p. 126). What we call "faith-healing," our ancestors called *diablerie*. There is an instance given of such a cure by Dr. Napper, the parson of Great Lindford, in Bucks (p. 147). It is a disgraceful fact that estates were often endangered by charges of necromancy trumped up against neighbours who happened to be defenceless women. We read of the prosecution of witches through the sixteenth and seventeenth centuries. The accession of James I. gave a great impulse to these mock trials. With the Restoration a more sceptical and more merciful spirit began to prevail. Unfortunately, one of the best men of his day—Sir Matthew Hale—was behind the age in this respect. Strange to say, one of the judges who first took pains to prevent convictions for this fictitious offence was Lord Jeffreys. At the very time (1685) he was engaged on the Bloody Assize in butchering his political opponents he managed to procure acquittals of witches (p. 289). This good work was continued by Chief Justice Holt, whose commonsense brushed away the tittle-tattle on which these charges of witchcraft were brought. We had thought that the last execution for witchcraft in England took place at Northampton in 1712; but we learn from Mr. Adams that Mary Hicks and her daughter were executed for witchcraft in 1716. It was not till 1736 that the laws against witchcraft were repealed. As our author does not refer to it, we will quote here the opinion expressed by Wesley in his journal a generation after this wise legislative act:

"It is true likewise that the English in general, and, indeed, most of the men of learning in Europe, have given up all accounts of witches and apparitions as mere old wives' fables. I am

sorry for it. The giving up witchcraft is, in effect, giving up the Bible. But I cannot give up, to all the Deists in Great Britain, the existence of witchcraft, till I give up the credit of all history, sacred and profane."

Yorkshire Legends and Traditions. By the Rev. Thomas Parkinson. Second Series. (Elliot Stock.) The editor of this readable volume does not claim to have exercised—nor, indeed, to possess—the critical faculty which might have led him to reject some of the stories which have found their way into his pages. He has thought them, on the whole, worth recording; and, if occasionally their connexion with Yorkshire be not clearly proven, their connexion with any other place would be equally hard to establish. For example, we associate Robin Hood with Sherwood Forest; but it would be hard to show that that popular hero confined his operations within the limits even of Nottinghamshire. Barnsdale Forest had, in Leland's time, the reputation of having been one of his haunts, and in other parts of Yorkshire there are traces of his name—for example, Robin Hood's Bay near Whitby, and Robin Hood's Well near Fountains Abbey. Mr. Parkinson does not make out so good a case for identifying the scene of the legend of Edgar and Elfrida with Harewood in the valley of the Wharfe. He speaks, indeed, of the rival claims of a Hampshire place of the same name (with which we are unacquainted), but ignores those of Harewood in Herefordshire, which are the strongest that have been advanced. The monastic traditions rest, of course, upon a more substantial basis, and the grim stories connected with witchcraft are unfortunately over-true. The latest of those given by Mr. Parkinson belongs to the year 1687; but not in the remote dales only, but even in the great towns, a belief in witchcraft has survived until the present day. It is curious how frequently one comes across much the same traditional origin for the building of two churches in close proximity to each other. Jealousy and spite between members of the same family, or between near neighbours, are generally assigned as the causes; and these operate with equal force in Yorkshire and in East Anglia. Mr. Parkinson cites a wild-cat legend in connexion with Barnborough Church, which disproves itself. He tells us that "once upon a time lived one Percival Cresacre More, a member of a family of great respectability in the neighbourhood," and regards him as the original of the rude effigy of the man at whose feet the lion or wild-cat couchant (which he is said to have slain) reposes. It is almost superfluous to say that double Christian names do not belong to the "once upon a time" period, and that the name of Cresacre was introduced into the More family by the marriage of the great Lord Chancellor's son with the heiress of Barnborough. The cat-a-mountain, which is the crest of the Cresacres, is by no means an uncommon cognisance. Mr. Parkinson's book is well-printed and suitably got up, and contains a good deal of entertaining matter.

NOTES AND NEWS.

THE Hibbert Lectures of the late Rev. Dr. Edwin Hatch on the *Origin and Growth of Religion as Illustrated by Greek Influence of Christianity*—which, owing to his long illness and subsequent death, have been so long in the press—will probably be published this month. The editing of the portion of the lectures which remained unprinted at the time of Dr. Hatch's death has been undertaken by the Rev. Dr. Fairbairn, principal of Mansfield College, and Prof. Sanday.

Messrs. HOUGHTON, MIFFLIN, & Co., of Boston, announce a complete edition, in ten

volumes, of the works of Mr. James Russell Lowell. The prose works fill six volumes, and are thus distributed: Literary Essays (4), Political Essays (1), Literary and Political Addresses (1). These will contain some matter hitherto uncollected. The poems have been carefully revised, and "The Biglow Papers" annotated for the benefit of posterity. An index to the prose, and a table of first lines to the poetry, complete the scheme.

MESSRS. RIVINGTONS will issue shortly the second volume of Mr. H. Morse Stephens's *History of the French Revolution*, which continues the work from the legislative assembly of 1791.

MESSRS. G. P. PUTNAM'S SONS have published this week the first volume of their new series, "Heroes of the Nations," which forms a companion series to "The Story of the Nations." So far as we can judge from the announcements, no representative American is included: but for English readers the series could not have begun better than with *Nelson: the Naval Supremacy of England*, written by Mr. W. Clark Russell, who, by the way, is also engaged upon a *Life of Collingwood*.

MEANWHILE, two more series are announced. The earliest to appear will be "Heinemann's International Library," edited by Mr. Edmund Gosse. This will consist of translations of standard foreign works, chiefly novels, to be published at intervals of about a month. The first volume, Björnsterne Björnson's *In God's Way*, translated from the Norse by Elizabeth Carmichael, will be ready early next month. This will be followed by Guy de Maupassant's *Pierre and Jean*, translated by Clara Bell, and Emil Franzos's *The Chief Justice*, translated by Miles Corbet.

THE other series is "The National Churches," under the editorship of the Rev. P. H. Ditchfield, which will be published by Messrs. W. H. Allen & Co., in about fourteen volumes. The object of this is to lay before English readers continuous histories of the several Churches of Christendom, from their foundation to the present day. The first volume, to appear in October, will be *Germany*, by the Rev. S. Baring-Gould. Other volumes that have been arranged for are: *Russia*, by Canon Rawlinson; *Spain*, by Canon Meyrick; *America*, by the Bishop of Delaware; *Scandinavia*, by Dr. Maclear; and *Ireland*, by the Rev. T. Olden.

THE next volume of the "Cameo Series," to appear very shortly, will be a volume of verse by Dr. Richard Garnett, entitled *Iphigenia in Delphi*, containing, in addition to the chief poem, some translations from Homer and Theocritus. It will be illustrated with an interesting example of late Greek sculpture.

MR. W. HEINEMANN will issue the following novels during the summer season:—*In the Valley*, an historical novel, by Mr. Harold Frederick, in three volumes, with illustrations (now appearing in "Scribners' Magazine"); *A Marked Man*, by Miss Ada Cambridge; and *The Dominant Seventh*, a Musical Story, by Miss Kate Elizabeth Clark.

Passing Thoughts of a Working Man: a Volume of Essays on Current Subjects, by Mr. Hubert Cloudeley, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. W. H. ALLEN & Co. will publish next week a work on the *Health-Springs of Southern Germany*, by Dr. F. O. Buckland.

MESSRS. METHUEN will publish immediately a cheap edition of Mr. Baring Gould's *Yorkshire Oddities*, which has been for some years out of print.

MR. CHARLES HANNAN, author of *A Swallow's Wing*, is writing a series of short tales for the new monthly, *Welfare*.

IN the coming year the council of the Camden Society propose to issue three volumes:—(1) *Visitations of the Collegiate Church of Southwell*, edited by Mr. A. F. Leach; (2) *The Clarke Papers*, Vol. I., edited by Mr. C. H. Firth; (3) *The Accounts of Henry, Earl of Derby (afterwards Henry IV.), during his Travels abroad*, edited by Miss Lucy Toulmin Smith, with the co-operation of the Historical Society of East and West Prussia. The first of these, relating to visitations of a different character from those given in Dr. Jessopp's book, adds to our knowledge of the condition of a collegiate church in England during the period immediately preceding the Reformation. The second takes us behind the scenes of the Army Council in 1647 and 1648. It contains some new letters and many speeches of Cromwell himself, and altogether does more to throw light on his character than any book published since the appearance of Carlyle's memorable work. The third illustrates the mode in which a wealthy prince travelled in distant regions towards the end of the fourteenth century, and affords valuable material for the biography of an English king before he came to the throne. It is, moreover, a contribution of some importance to the history of chivalry.

THE first general meeting of the newly-formed British Record Society was held at Mr. Athill's chambers at Herald's College, on Wednesday, May 1. Mr. Robert Harrison in the chair. Earl Beauchamp was elected first president of the society, and the Bishop of Oxford, Sir James Hannen, Sir Reginald Hanson, and Mr. E. J. Phelps, vice-presidents; Mr. Athill, *Richmond Herald*, was appointed hon. treasurer, and Mr. W. P. W. Phillimore hon. secretary and general editor. Proposals made by the Index Society for amalgamation with the British Record Society were fully discussed and approved. The completion of the Signet Index was then referred to; and it was announced that Sir James Hannen had given his permission to print Calendars (so long looked for by antiquaries) to the prerogative wills of Canterbury at Somerset House. The society will print Mr. J. C. C. Smith's new Calendar to the wills from 1383 to 1558, which number between 40,000 and 50,000. This Calendar, which is arranged lexicographically in one index, is now being transcribed, and will be sent to the press, it is hoped, at an early date.

The Passion Play at Ober-Ammergau, by the author of "Charles Lowder," which was noticed in the ACADEMY of May 3, has reached a second edition. It has been improved by the insertion of a plan of the new theatre, and by the official tariff for carriages, as lately fixed by the government.

UNIVERSITY JOTTINGS.

MR. INGRAM BYWATER, reader in Greek at Oxford, has completed his edition of the Nicomachean Ethics of Aristotle, which will be published in the course of the summer by the Clarendon Press. At the same time we may also expect the text of the Republic of Plato, with introductory essays and critical notes, by Prof. Jowett and Prof. Lewis Campbell; and the second volume of Mr. E. C. Wickham's commentary on Horace, containing the Satires, the Epistles, and the Ars Poetica.

THE second edition of Mr. W. D. Macray's *Annals of the Bodleian Library* will be published very shortly by the Clarendon Press. The book has been revised and enlarged throughout, and continued to the year 1880. The new edition is illustrated with portraits of Bodley and Richard

Rawlinson, and with a facsimile of a water-colour drawing of the interior of the library.

THE Rev. Charles Gore, principal of the Pusey House at Oxford and editor of *Luz Mundi*, has been appointed Bampton Lecturer for next year.

QUEEN'S COLLEGE, Cambridge, has submitted a statute to the Privy Council, reducing the term of fellowships from seven years to six years, and increasing the maximum dividend from £200 to £250.

CANDIDATES for the regius professorship of divinity at Cambridge, vacant by the appointment of Dr. Westcott to the see of Durham, will be required "to expound openly in the Public Schools for the space of one hour a part of Holy Scripture assigned to them by the electors."

IN reply to a challenge in the *Oxford Magazine*, Prof. J. S. Blackie has promised to deliver a public lecture at Oxford on Thursday next, May 15, on "The Genius, Character, and History of the Greek Language from 1453 downwards."

MR. HUBERT HERKOMER, Slade professor of fine art at Oxford, will deliver a course of six lectures during next week on "Portrait Painting in Oil," with practical illustrations.

PROF. J. H. MIDDLETON, Slade professor of fine art at Cambridge, announces a course of three lectures on "The Development of Mediaeval Sculpture in Italy."

IN connexion with the Teachers' Training Syndicate, Mr. Arthur Sidgwick will deliver a lecture at Cambridge on Saturday next, May 17, on "Difficulties in Early Stages of Language Teaching."

THE new volume of "Collectanea," to be published immediately by the Oxford Historical Society, will include a series of extracts from the *Gentleman's Magazine* relating to the university in the eighteenth century, made by Mr. F. Haverfield.

SIR LUDOVIC GRANT—son of the late principal of Edinburgh University—has been nominated by the Crown to the chair of public law, vacant by the death of Prof. Lorimer.

THE Rev. Andrew Clark, of Lincoln College, has issued in pamphlet form (pp. 58) a letter addressed to members of congregation upon "The Cataloguing of MSS. in the Bodleian Library." His attention was called to the question in connexion with his labours on the history of the university for the Oxford Historical Society; and he made use of his position as proctor last year to examine at first hand into the condition of the library. The oriental MSS., charters, rolls, deeds, &c., and State papers, he puts on one side as subjects for specialists; and confines himself solely to the Western MSS., which number about 18,000 volumes. After giving elaborate details about the existing condition of the cataloguing of these, he proceeds to advocate a new system of a summary catalogue on the principle of the "Inventaires Sommaires" of the Bibliothèque Nationale. We can say no more here than that he has treated a burning question with infinite pains, and with equal good taste.

PROF. HENRY SIDGWICK, in an article in the *New Review*, entitled "A Lecture against Lecturing," protests against the practice of giving academical instruction mainly by means of oral lectures, instead of from printed books. He thus sums up the practical conclusions to which experience has led him:—

"In the teaching of philosophy provision should be regularly made for explaining any important argument, if necessary, three times over; first, in books and printed papers which the student is to read in his own room; secondly, in a supple-

mentary lecture, framed in view of written statements of difficulties received from the students; and, thirdly, if necessary, in subsequent informal conversation.

ORIGINAL VERSE.

BEATA BEATRIX.

"Ella ha perduta la sua Beatrice:
E le parole ch'nom di lei può dire
Hanno virtù di far piangere altrui."
(VITA NUOVA.)

AND was it thine, the light whose radiance shed
Love's halo round the gloom of Dante's brow?
Was thine the hand that touched his hand, and thou
The spirit to his inmost spirit wed?
O gentle, O most pure, what shall be said
In praise of thee to whom Love's minstrels bow?
O heart that held his heart, for ever now
Thou with his glory shalt be garlanded.
Lo, 'mid the twilight of the waning years,
Firenze claims once more our love, our tears:
But thou, triumphant on the throne of song—
By Mary seated in the realm above—
O, give us of that gift than death more strong,
The loving spirit that won Dante's love.

SAMUEL WADDINGTON.

OBITUARY.

EDWIN WAUGH.

By the death of Mr. Edwin Waugh, Lancashire loses the most characteristic of her literary sons. What Barnes did for the Dorsetshire dialect, that and more Waugh did for the Doric of the County Palatine. These two men raised dialect to a higher level than it had previously attained since the death of Robert Burns. Barnes had, perhaps, the more delicate touch of the two, but Waugh was more racy of the soil. Barnes, with all his sympathy, painted his Dorset peasants from the outside, whilst Waugh was a veritable "Lancashire lad," and recorded the experiences and thoughts that made him a type of the race.

He was born at Rochdale on January 29, 1817, and on the father's side came of Northumbrian "statesman" stock, while his mother was a pure-blooded Lancashire witch. To her he owed much of his early training, for his father died when the boy was only nine. Mrs. Waugh bravely fought the battle of poverty for her children; stored their memory with verses from the Bible, and encouraged their intellectual tastes. Edwin could recite several chapters of St. Matthew, and thus on one occasion gained a sixpence, the acquisition of which made a red-letter day in his youthful calendar. The household library consisted of the Bible, the Prayer-book, Culpeper's Herbal, Wesley's Hymns, Baxter's *Saint's Rest*, a History of England, *The Book of Martyrs*, and *The Pilgrim's Progress*. The latter he was especially fond of, reading it many times—as romance, not as theology. His father had been a shoemaker, but Edwin's choice lay between a sea-faring life and the printer's craft. His mother, by strenuous exertions, had given him a longer and a better "schooling" than most of the boys of his class and condition at that time received. With the exception of a runaway attempt to become a sailor, his apprenticeship was not eventful; and at its close he worked at "case" both in London and in his native town, where he had the friendship of most of that remarkable group of working-men who founded the modern co-operative system.

His sympathy with the people made him glad to be assistant-secretary of the Lancashire Public School Association—a body whose labours paved the way for later educational reforms. This brought him to Manchester, where his literary powers were now developing,

and he contributed much in prose and verse to the *Manchester Weekly Times*.

In 1856 appeared a lyric which at once made his name famous. "Come whomeo to this childer an' me" is an idyll that no Lancashire-born man or woman ever hears unmoved. It is a picture of life among the lowly, in which every detail is given with the fidelity and minuteness of Dutch art at its best. The humour is frank, and the appeal to homely affections is alike natural and effective. It caused a renaissance for the literature of his native dialect—a branch of the west-midland which has had occasional literary exponents for several centuries. Waugh was at once accepted as the Lancashire laureate, and a succession of characteristic lyrics was followed by an equally characteristic series of prose sketches. The forty years of Waugh's literary life are represented by about a dozen volumes of a Collected Edition of his writings. In 1874 an unsuccessful attempt was made to obtain from Mr. Disraeli a civil list pension for Waugh; but the memorialists were not very "courteously entertained." Mr. Gladstone showed a keener appreciation, and soon after his accession to power in 1880 Waugh was placed on the pension list. This and the revenue from his copyrights made his latter days easier. After several years of comparative silence, Waugh had a fresh outburst of song, and the "after-math" harvested in the volume of *Poems and Songs* issued last year contains some excellent work.

It would be difficult to imagine a man more typical than Waugh was of the real Lancashire—Lancashire that has wild moorlands as well as factory towns, and a people whose dogged perseverance and untiring industry is relieved by love of frolic and quaint humour that makes them laugh at their own poverty and treat as a jest that which is really heroic endurance. None understood better the intricacies of Lancashire nature, its strength and weakness, its failings and its virtues, than did Edwin Waugh.

In private life Waugh was a delightful companion, a capital *raconteur*; keenly interested in literary subjects; ready with apt quotation, supplied by an excellent memory stored with good reading; and loving to flavour his talk with expressive phrases from the folk-speech. He was, perhaps, seen to best advantage either in the drawing-room of some hospitable friend or at one of the gatherings of the Manchester Literary Club, of which he was one of the founders, and where his fellow-members delighted to do him honour.

WILLIAM R. A. AXON.

MAGAZINES AND REVIEWS.

THE *Boletín* of the Real Academia de la Historia for April appears late, probably owing to the forty pages of lithographs which illustrate the important article of Celestino Pujol "La Epigrafía numismática ibérica." Sr. Pujol prints, arranged according to locality, the legends, with their variants, of all the types of Iberian coins. The student is thus enabled to compare the several characters, with an opportunity of arriving at a determination of the stages of their development, and of their relations to other alphabets. Nothing is advanced as to the interpretation; this previous methodical transcription was greatly needed. We hope that the Academy will soon give a like arrangement and co-ordination of the other and longer inscriptions. F. Codera has a favourable notice of Saussure's "Matériaux pour servir à l'histoire de la Numismatique et de la Metrologie musulmanes." Father Fita prints a Bull of Innocent VIII., 1478, commanding an extradition of all fugitive heretics

to the inquisition, incorrectly alluded to by Llorente. With regard to an insinuation by Gams (*Kirchengeschichte von Spanien*), as to the non-existence of this bull and of other briefs referred to by Llorente, Father Fita remarks that, however faulty the comments and untrustworthy the inferences of Llorente may be, he does not invent or forge his documents and authorities. No opinion on this point can have greater weight than this of the learned Jesuit. We notice that Drs. A. Neubauer and Isidore Loeb have been elected members of the Academy.

THE *Theologisch Tijdschrift* for May contains an exegetical study by J. C. Matthes on the origin and consequences of sin according to the Old Testament, and an essay by A. Bruining on the standard of the moral judgment; also reviews of an orthodox work, by J. H. Gunning, on the philosophy of religion from the principles of the faith of the Church, and of a manual for catechizing, by A. Bruining. Dr. Oort notices next works on Semitic literature, including Dalman on the divine name "Adonai," and Budge's *Martyrdom and Miracles of St. George of Cappadocia* (Oriental Text Series).

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CATALOGUS codicum manu scriptorum, qui in bibliotheca monasterii Mellicensis O. S. B. servantur. Vol. I. Wien: Hölder. 14 M.
DUMONT, A., et J. CHAPLAIN. Les céramiques de la Grèce propre. Fasc. 8. Paris: Firmin-Didot. 30 fr.
FASTENRATH, J. Catalaniische Troubadoure der Gegenwart. Leipzig: Reissner. 8 M.
FERRY, Jules. Le Tonkin et la Mère-Patrie. Paris: Victor-Havard. 3 fr. 50 c.
GAUTHIER, Léon. Portraits du XVII^e siècle. Paris: Didier. 3 fr. 50 c.
GIRAUD, J. B. Les industries d'art à Lyon. Paris: Baudry. 20 fr.
HEUSE, E. Ueb. die Errechnung d. "Geistes" im Hamlet. Elberfeld: Bader. 1 M.
JOGUET-TISSOT, J. Les armées allemandes sous Paris. Paris: Didier. 7 fr. 50 c.
LANCOKOROWSKI, K. Graf. Städte Pamphyliens u. Pisidiens. Unter Mitwirkg. v. G. Niemann u. E. Petersen hrsg. 1. Bd. Pamphylien. Leipzig: Freytag. 100 M.
LINGG, E. Empirische Untersuchungen zur allgemeinen Staatslehre. Wien: Hölder. 6 M.
MACH, G. Mon musée criminel. Paris: Charpentier. 3 fr. 50 c.
MARISTON, P. La terre provençale: journal de route. Paris: Lemerre. 3 fr. 50 c.
MATEJKO, J. Polens Könige u. Herscher. Mit histor. Einbegleitg. v. S. Smolka. 1. Lfg. Wien: Perles. 3 M.
MONTÉGUT, E. Dramaturges et romanciers. Paris: Hachette. 3 fr. 50 c.
ROSCHE, W. Umriss zur Naturlehre der Demokratie. Leipzig: Hirzel. 6 M.
TISOT, Ernest. Les évolutions de la critique française. Paris: Didier. 3 fr. 50 c.

HISTORY, ETC.

- AUVRAY, L. Les Registres de Grégoire IX. Fasc. 1. Paris: Thorin. 9 fr. 50 c.
BARBAU, A. La vie militaire sous l'ancien régime: les officiers. Paris: Firmin-Didot. 6 fr.
BRUFFEL, A. v. Kaiser Karl V. u. die römische Curie 1544–1546. 4. Abth. München: Franz. 3 M. 50 Pf.
HEUSLER, A. Rechtsquellen d. Cantons Valais. Basel: Detloff. 8 M.
LAIR, J. Nicolas Fouquet, procureur général, surintendant des finances, ministre d'état de Louis XIV. Paris: Plon. 16 fr.
MIRABEAU, la Comtesse de. Le Prince de Talleyrand, et la maison d'Orléans: Lettres du Roi Louis-Philippe, de Madame Adélaïde et du Prince de Talleyrand. Paris: Calmann Lévy. 3 fr. 50 c.
RIEG, V. Asiatische Handelscompagnien Friedrichs d. Grossen. Berlin: Heymann. 8 M. 50 Pf.
SATHAS, O. Μνημεία ἑλληνικῆς ἱστορίας. T. IX. Paris: Maisonneuve. 26 fr.
URKUNDBUCH der Stadt Basel. 1. Bd. Hrg. durch R. Wackernagel u. R. Thommen. Basel: Detloff. 24 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOAS, J. E. V. Lehrbuch der Zoologie. Jena: Fischer. 10 M.
BREIDICH, Th. Sur les propriétés importantes des courants météorologiques. Leipzig: Voas. 1 M. 20 Pf.
FELDRGG, F. Ritter v. Das Gefühl als Fundament der Weltordnung. Wien: Hölder. 5 M.
KIESER, Th. Coleopteren, gesammelt in den J. 1863–1877 auf a. Reise durch Süd-Amerika v. A. Stübel. Berlin: Friedländer. 20 M.

- KÖNIGLICH, R. v. Grundsätze e. theoretischen Spektralanalyse. Halle a.-S.: Schmidt. 15 M.
 LIMPMANN, E. Photometrische Bestimmung der Grössenklassen der Bonner Durchmusterung. Leipzig: Voos. 8 M.
 RENAUD, A. Traité de chimie appliquée à l'industrie. Paris: Baudry. 30 fr.
 SORAUER, P. Atlas der Pflanzenkrankheiten. 4. Folge. Berlin: Parey. 10 M.
 STRAUSS, O. Tabulae quantitatum Besselianarum pro annis 1890 ad 1894 computatae. Leipzig: Voos. 2 M.
 VOIGT, W. Ueb. die innere Reibung der festen Körper, insbesondere der Krystalle. Göttingen: Dieterich. 3 M. 80 Pf.
 WIESEBUND, O. A. Fauna der in der paläarktischen Region lebenden Binnenschnecken. I. Suppl. Berlin: Friedländer. 6 M.
 WOLFF, H. Képos. Die Weltentwicklung, nach monistisch-psycholog. Prinzipien auf Grundlage der exakten Naturforsch. dargestellt. Leipzig: Friedrich. 15 M.
 ZUM 50-jährigen Bestehn der Nicolai-Hauptsternwarte. Beschreibung d. 50-jährigen Refraktors u. d. astrophysikalischen Observatoriums. Leipzig: Voos. 30 M.

PHILOLOGY, ETC.

- BARHEBRAUS, Greg. Chronicon syriacum. E codd. mss. emendatum ac punctis vocalibus adnotationibus locupletatum. Paris: Maisonneuve. 40 fr.
 CHABANEAU, O. La Prise de Jérusalem, ou la Vengeance du Sauveur. Texte provençal. Paris: Maisonneuve. 8 fr.
 QUATT, Th. Die Sprachschöpfung. Versuch e. Embryologie der menschlichen Sprache. Würzburg: Staber. 1 M. 50 Pf.
 DOUBESJOURN, P. X. Dictionnaire bahna-français. Hongkong 7 fr. 50 c.
 REINSON, L. Die Saho-Sprache. 2. Bd. Wörterbuch der Saho-Sprache. Wien: Hölder. 24 M.
 RIES, J. De Aeneas Tactici commentario Poliorcetico. Berlin: Mayer & Müller. 1 M. 20 Pf.

CORRESPONDENCE.

THE OXFORD INVITATION TO THE ORIENTAL CONGRESS.

Oxford: May 4, 1890.

I found, to my surprise, upon my return to England, that my Oxford friends had been guilty of what seemed at first sight an act of extreme discourtesy. The next meeting of the International Congress of Orientalists had been announced to take place in London in 1891, in accordance with the statutes of the Congress. Central committees had been formed in London and Paris, presidents and secretaries had been appointed, and delegates nominated for the different countries of Europe, America, and Africa. When all this had been done, on March 18 certain members of this university issued an invitation proposing that the next meeting of the Congress should take place at Oxford (in 1892), the signatories stating that "we understand that the place of assembly of the next Oriental Congress is not yet fixed." The circular looked like an act of intentional disrespect to the eminent scholars who have consented to preside over the Congress of 1891, and has been so interpreted; but the words I have quoted from it show clearly that it was signed under a misunderstanding, and that, in spite of appearances, Oxford has not forgotten its old traditions of courtesy and good manners. The utmost that can be said is that those who were responsible for sending round the circular ought to have acquainted themselves with the account of the arrangements for the next meeting of the Congress which had already been published in the papers.

But the address of the circular is the best proof of its having been signed in the absence of information. It is addressed to the secretary of a small committee whose legal authority has been denied, and which has been termed by the honorary secretary of the Royal Asiatic Society "an irresponsible and non-representative body." But, whatever may be the legal position of this committee and their secretary, they have no power to decide where the International Congress of Orientalists shall meet. Hitherto, the place of meeting has been determined by the majority of the delegates at the last meeting of the Congress immediately preceding. The Congress of 1889, however, broke up somewhat stormily without deciding where

or when it should come together again. Such being the case, it was necessary to take the votes of the whole body of Orientalists, so far as was practicable—the result being that, whereas 250 voted for London and 48 for Paris, only 18 voted for Oxford.

Perhaps, as a member of the London committee and, at the same time, a resident in Oxford, I may be allowed to offer a suggestion which may serve to heal the schism with which the Oxford circular has threatened the Orientalist camp. Why should we not follow the precedent of the last Congress, and hold the meeting of 1891 first in London and then in Oxford? The work done in London could be followed by a pleasant scientific picnic within the hospitable walls of Oxford, and the short distance of the two places from one another would obviate the objections occasioned by the long journey from Stockholm to Christiania.

A. H. SAYCE.

Oxford: May 5, 1890.

I have just been roused by a member of the Oriental Congress to a sense of the enormity of the crime committed by some Oxford men, including myself, when we signed an invitation to the Orientalists to hold their Congress among us. I have not got before me the exact text of the paper I signed; but I signed it under the impression that I was doing the right thing, that the Congress was a united and peaceful body, and that the place of their next meeting had not been fixed. I have no doubt that such was also the impression of my co-signatories, including my colleague who drew up the paper for signature. Unfortunately I was not at Oxford at the time, otherwise I might, perhaps, have learned, from some source or other, what I have just had explained to me with great warmth. For now, to my dismay, I find that we have acted most culpably, that we have appealed to a rump, that we have, in effect, given the signal for sedition and disruption within the learned body of Oriental scholars, and that we have even endangered the peace of Europe.

Some of my colleagues ought, perhaps, to have known all this and more; but how was I, a benighted occidental, to know that such learned men were in the habit of looking daggers at one another over their spectacles? How should I have found out that at their last Congress one scholar challenged another to fight a duel? Or how should I have discovered that they are habitually divided into a Gallic and a German camp? Now I am told this, together with a great deal more; and I repent in sackcloth and ashes for having interfered in the slightest degree with the domestic arrangements of this happy family of scholars. So it is with great diffidence that I venture to suggest that, if they could do such a thing as to agree among themselves once more, they might find it possible to visit both London and Oxford. The distance between these two places is not very great; at any rate, it is far shorter than that between the chief centres of the jollifications of the last Congress in Scandinavia. Having friends both in Germany and France, I for one would be sincerely pleased to see peace re-established on this or any other satisfactory basis.

J. RHYS.

"COCKNEY."

Oxford: April 28, 1890.

There are few words in the language about whose origin and history so much has been written as about those of *cockney*. From the time of *Minsheu*, with his merry folk-etymology, founded on the Londoner's alleged inquiry, "Doth the cock neigh too?" to the present year, etymologists and etymological quacks (the latter especially) have given forth their con-

jectures upon its derivation. The most recent of these is the assertion that the word represents an (imaginary) O.F. *coquine*, corresponding to an (imaginary) Med. Lat. *coquinatus*, taken in some such sense as "a vagabond who hangs around the kitchen," or "a child brought up in the kitchen." Notwithstanding that we have been recently assured, on the high authority of Prof. Whitney, that this is "the only solution of *cockney* phonetically satisfactory," I think I know Somerville Hall girls, perhaps even Extension Students, who would irreverently laugh at it as impossible. Not to speak of the Latin or Old French absurdities involved, but to keep to the familiar ground of English, of which something is admitted to be now known at Yale, it is obvious that M.E. *cokenay*, *cokeney*, is a word ending in the diphthong -ay or -ey, riming with *day*, *array*, *say*, in Chaucer and other poets. But everybody knows that the English diphthong -ay had nothing to do phonetically with O.F. -é, which gave in English -é, -ie, and finally -y, as in *cité*, *citte*, *city*. Indeed, nothing can be more certain in phonetics than that *cokenay*, whatever it might be, could not be an O.F. *coquine*; and it is much to be regretted that the *Century Dictionary*, which is sure to be accepted as an authoritative work by many Americans, and, indeed, claims to be "in accordance with the established principles of comparative philology," should thus give an authoritative certificate to error. It would be a desirable thing to cancel the leaf containing it, the more so that this contains under *cockle*¹, *cockle*² (a bogus word having no existence, as was long ago shown by Todd), *cock-shut* (which is not "a net"), and *cock-sure*, other serious errors. Popularization of scholars' work is all very well, provided one has scholarship enough to do it. But surely it should be the broadcasting of truth not of error; and if a man does not know what is truth and what is error, it is better not to set up as an authority and "talk tall" like an expert of what is phonetically satisfactory. One can always say "I don't know." Especially important is this in America, where, in the absence of living English usage, the dictionary occupies a place of authority never conceded to it by educated Englishmen. There men swear by the dictionary, its pronunciation, its spelling, its etymology. In England, no great harm is done by the bogus words—two hundred odd—to be found in recent dictionaries, the compilers of which have sequaciously swallowed all the blunders of their predecessors in order to swell their word-list. People only laugh at them, and treat them as comic illustrations of a dry book; but in America people may use them. And when the *Century Dictionary* assures its buyers that *cockle* is in English "a young cock, a cockerel," and that it has a cognate verb *cockle* "to cry like a cock," the fear is that the next poet of the century, freshly inspired by his dictionary, will hear cockles cockling to greet the morn on reeking dung-hills of the Bay State, and cockles a-cocking a drowsy response from the chaparrals of New Mexico.

The history of *cockney*, as far as it means a person, is very clear and simple. We have the senses (1) "cockered or pet child," "nestle-cock," "mother's darling," "milk-sop," the name being applicable primarily to the child, but continued to the squeamish and effeminate man into which the cockered child grows up. (2) This was applied as a nick-name by country people to the inhabitants of great towns, whom they considered "milk-sops" from their daintier habits and incapacity for rough work. York, London, Perugia, were, according to Horman, all nests of cockneys. (3) By about 1600 the name began to be attached especially to Londoners, as the representatives *par excellence* of the city milk-sop. One understands the disgust with which a

cavalier in 1641 wrote that he was "obliged to quit Oxford at the approach of Essex and Waller with their prodigious number of cockneys."

But before these personal senses there is a small series of other examples of *cockney*, including the earliest, which have been a serious puzzle. They are (1) in *Piers Plowman* (A. vii. 272): "And I sigge, bi my soule, I haue no salt Bacon, ne no Cokeneye, be Crist, Colopus to maken." (2) Heywood's *Prov. and Epigrams* (1867), 36: "Men say he that cometh every day, Shall have a cocknaie, He that cometh now and then, Shall have a fatte hen, But I gat not so much in coming seeld-when, As a good hens fether, or a poore egg-shell." (3) *Tournament of Tottenham*, l. 227: "At that feet were thei seruyd in a rich aray, Every fyve and fyve had a cokenay." Numerous are the conjectures that have been made on these passages. The majority of inquirers have guessed "something to eat," e.g. a little cock, a lean chicken, a capon; others have proposed a cook, a scullion, a page, a "puer stans ad mensam," a "hanger on about the kitchen." There can be little doubt, I think, that the meaning in *Piers Plowman* is *an egg*, a fowl's egg. A collop was, according to Palsgrave, *œuf au lard*, an egg fried on bacon, a sense abundantly supported by other sixteenth century quotations, as well as by our well-known *Collop Monday*, the Monday before Shrove Tuesday, on which the orthodox dish in the north is still fried bacon and eggs. Piers, poor fellow, had neither bacon nor "cokenay," and, of course, could have no collop. Equally clear is this sense in Heywood, whose words may be paraphrased: "They say, he that comes every day shall have an egg, He that comes now and then, as the greater stranger, shall have a fat hen, But I, though I came very rarely, and might have expected something still better, Got not so much as a feather of the hen, or even the shell of the egg." In the burlesque *Tournament of Tottenham* the matter is probably, as Wright thought, satirical or jocular, "every five had a hen's egg among them." These conclusions are confirmed by a curious entry (pointed out by Halliwell) in Florio's Italian Dictionary, viz, in ed. 1598: "*Caccherelli*, cacklings of hens; also egg, as we say, cockanega"; ed. 1611: "*Caccherelli*, hens'-cackling; also egges, as we say, cockanega." Here, then, we have evidence that in certain circumstances, probably as a childish or familiar name, eggs were called *cockanega*. But *cockan-eg* is only in another dialect the same as *coken-ey*; for *eg* was the northern, *ey*, *ay* the southern English for *ovum*; and *coken-eg*, *cocken-ey*, *cocken-ay*, can be nothing but *cocks' egg*. The genitive plural *coken* is precisely as in *clerken covettise*, in *P.P.* B. IV. 119, and in composition in *Clerken-well*, *Monken-well*, *Monken-Hadleigh*, *Frieren-manor*, *Frieren Barnet*, &c. That it is the genitive plural, and not the singular, as we should now make it, is a touch of truth, being the original form, just as in the German *hühner-ai*, hens' egg (i.e., egg of the race of hens), not egg of a hen. But why did they say *cocks' egg*, and not *hens' egg*? That I do not presume to answer, not having been there to ask; perhaps it was in its origin a child's name; children think more of cocks than of hens.

Now, I have no direct evidence to prove that *cokenay*=*cocks' egg*=*fowl's egg*, is the same word as *cokenay*, a cockered child; but nobody has ever doubted that the words are one (except myself, for at an earlier stage of the enquiry, I had actually intended to put them in the Dictionary as two distinct words, on the ground that as the meaning of the one was unknown to us, except that it was evidently something to eat, we had no ground for identifying it with the known word). And now

that we know the original meaning, there is no difficulty—the petted and cockered child was his mother's nest-egg, or as Fuller, little suspecting how near he was to the truth, said, her "nestle-cock."

A curious illustration of all this is to be found in the French word *coco*, which, according to Littré, is (1) *terme de caresse qu'on adresse aux enfants et aux jeunes gens*; (2) *terme familier de moquerie appliqué aux hommes, et presque toujours ironiquement*; (3) *terme enfantin*; un *coco*=un *œuf*. *Coco* is in short, like *cockney*, a child's name for an egg, a pet name for a child, a contemptuous name for a man. I do not for a moment connect *coco* etymologically with *cockney* (except that it is probably, as Littré says, a diminutive of *coq*, *cock*); but it is worth while to point out that it has originated a verb *coqueter*, "to dandle, cocker, fiddle, pamper, make a wanton or cockney of (a child)," just as *cocker* and *cockle* in Tudor-English were to make a cockney or nestle-cock of; and that it gave a *Med. Lat.* diminutive *coconellus*, which the *Promptorium Parvulorum* has as the monastic equivalent of *kokenay*, and moreover tells us was one of certain words, "*derisorie flota et inventa*," "*flota et derisorie dicta*." Moreover, *coconellus* came into sixteenth century English in the form *cocknel*, which Peter Levins, of Magdalen College, rendered in Latin, *accesa*, *delicatus*, the very words by which Huloet rendered *cockney*. And rustics knew *cocknell*, as well as *cockney*. Quoth the country fellow to the *London Prodigal* (1605): "A! and well said, cocknell, and Boebell too!" an association with *Bow bell*, afterwards familiar in the use of *cockney*.

It is a penalty of growth of knowledge that we lose favourite fictions. But if that picturesque "vagabond who hangs around the kitchen" must, alas! be dismissed, it will be some consolation to our American friends to find that it will be "phonetically satisfactory" and "historically supportable," and not in the least anthropophagous, to have a fresh cockney every morning to breakfast, either in the shell, or in a "collop."

J. A. H. MURRAY.

THE IRISH MSS. AT OHELTENHAM.

University College, Liverpool: April 21, 1890.

When at the Teachers' Conference in Oheltenham the other day, I made use of a spare hour to have a look at some of the Irish MSS. preserved in the late Sir Thomas Phillipps's library. This collection is scarcely known, and has never been properly catalogued. Jubainville (*Essai d'un Catalogue de la Littérature Épique de l'Irlande*, p. xvi.) has summed up all that is known about it from Hardy's Catalogue of the library. In the short time at my disposal I could of course do but very little; yet I believe even this little will be welcome to Irish scholars.

The first MS. which I examined was a small vellum octavo, numbered 9194. It is curiously bound in a map of the Mississippi. It contains an Irish version of the Life of St. Fechin, beginning: *Fer aintech aibhinn almanach, brigh-mur brountseug briatharcert*. From a scribe's colophon on fo. 5b we learn that this Life was turned from Latin into Gaelic by Nicholas the Young, son of the Abbot of Cong, and that it was copied in 1329 by one O'Duffy. On fo. 6a this is followed by a homily in Latin and Irish on this Life, beginning: *O vos fratres carissimi, audiuimus plura de uir[tu]tibus sancti Fethni abbat[is] et angorite .i. a braithrecha inmuine, &c.* The rest of the MS., from fo. 9a, is taken up by a fragment of Irish Annals.

No. 9195 is a small vellum quarto, consisting of two parts. Part i. contains a fragment of Irish Annals; part ii. a copy of the Book of Rights, beginning with the privileges of the

King of Cashel. On one of the last folios are some quatrains beginning:

Ochtar is ferr do claind ban
doneoch rochin o Adamh.

No. 10297 is a large vellum quarto of 459 pages, written in the fifteenth century, and containing medical treatises.

No. 10279 is a paper quarto containing treatises on Ogam, Grammar, and the Liber Fercertne. Fo. 1 begins: *Caidhe log 7 almsear et perea 7 fath airie ind oguin?* Fo. 19a: *Indse tra, ciallr indse docuiss'n? Nin. a tri .i. ferindsci, banindse, demindse lasin n-Gaoidel, masculinum, femeninum, neutrum lasin Lait-neoir. Ceist: caitte deochuir etorro?* Fo. 27b: *Incipit do libor Fercertne sunnu.* Fo. 36b contains some glosses, e.g., *iustitia .i. indracus, utilitas .i. tarbdacht, dualitias .i. cathugud, pietas .i. trocaire, hi'aritas .i. subhachus, dignatus .i. dinete, &c.*

No. 8215 is a paper MS. of the last century containing a copy of the poem beginning *Eire airinis na riogh*.

I take this opportunity of stating that I have lately found the Irish particle *didu* written out in the well-known Bodleian codex Rawl. B. 512. The usual Middle Irish compendium for this is *di*, which was variously read by editors as *din*, *dim*, *dino*, until Thurneysen recognised that it represented Old Irish *didiu*, *didu*, Z. 713. Yet, as far as I know, the full form has not before been found in a Middle Irish MS. The passages in which it occurs are from a treatise on the Psalter, and run as follows:

Fo. 47a, l. 1: *ar it gnima a trócúri dodnuess hi firinne 7 erasins. huair dido is tre trócúiri 7 h'firinne dotagar hi erasiniu.* Fo. 47b, l. 1: *dicunt ali . . . combat for-oid libair boua nach du hi fl 'flat, flat'. so che[h] air didu atá son ima psalmaib.*

KUNO MEYER.

LIVES OF SAINTS FROM THE BOOK OF LISMORE.

London: May 3, 1890.

In preparing the list of Corrigenda given in the ACADEMY for May 3, 1890, p. 304, cols. 2 and 3, the following were accidentally omitted: P. xviii, l. 21, for *ó Thoraig* read *ó thoraib* "from (the) multitudes," and compare the Annals of the Four Masters, A.D. 926.

P. xxxvii, l. 35, p. xxxviii, ll. 3, 22, for free clans read nobles.

P. lxxxi, l. 6. Here should come the examples beginning with *rocaithed*, p. lxxx., and ending with *robaistédh* 64, p. lxxxi.

P. lxxxiii, col. 1, dele the article *braich*.

P. 195, l. 22, for *sinning* read in evil hap.

P. 220, l. 30, for emblem read relic. P. 220, last line, and p. 221, l. 1, for *prepareth* read *presageth*.

P. 385, col. 1, to the article *staire* add is a sister-form of *sitre* *guarantee*.

P. 392, col. 1, ll. 2, 3, for "Can . . . pipe" read In Laud 610, fo. 5b. 1, *fetal* (leg. *fethal*) is glossed by *mind* "relic."

P. 392, col. 2, in the article *forsaide*, for meaning obscure read *staidness*.

P. 397, col. 2, for "othair, sick" read *othair*, gen. *othair*, a sick person (*duine othair*, 2711, is a phrase like *peta sinnaig*, 1654).

P. 402, col. 2, for *provide* . . . food read *augur*, *presage*, cognate with *tuar* omen.

WHITLEY STOKES.

[In Mr. Stokes's letter in the ACADEMY for May 3, 1890, p. 303, col. 3, for *tol. read col.* P. 304, col. 1, l. 33, for *casin* read *caoin*; l. 66, for *Brenain* read *Brenainn*.]

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, May 11, 4 p.m.** South Place Institute: "Portugal," by Senhor Bataha Reis.
 7.30 p.m. Ethical: "Unrecognised Responsibilities," by Miss Helen Dendy.
- MONDAY, May 12, 8 p.m.** Society of Arts: Cantor Lecture, "Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses," III., by Mr. Richard Bannister.
 8 p.m. Aristotelian: "The Philosophical Conception of Property," by Prof. J. Brough.
 8 p.m. Library Association: Monthly Meeting.
 8.30 p.m. Geographical: "The Karun River and the Commercial Geography of South-West Persia," by the Hon. George Curzon.
- TUESDAY, May 13, 8 p.m.** Royal Institution: "The Arts of Engraving," II., by Mr. Louis Fagan.
 8 p.m. Colonial Institute: "The Military Defence Forces of the Colonies," by Col. John F. Owen.
 8 p.m. Civil Engineers.
 8 p.m. Society of Arts: "The Use of Alloys in Art Metal Work," by Prof. W. O. Roberts-Austen.
 8.30 p.m. Anthropological: "A New Instrument for Measuring the Velocity of the Arm or other Limb," by Mr. Francis Galton; "The Ethnographical Basis of Language, with special reference to the Customs and Language of Hunza," by Dr. G. W. Leitner; "The Wiltshire Circles," by Mr. A. L. Lewis.
- WEDNESDAY, May 14, 8 p.m.** Society of Arts: "Prof. E. du Thomson's Electro-Magnetic Induction Experiments," by Dr. J. A. Fleming.
 8 p.m. Gymnædion: "The Development of Music in Wales from a Historical Point of View," with illustrations, by Mr. D. Emylv Evans.
 8 p.m. Geological: "The so-called Upper-Lias Clay of Down Oliffa," by Mr. S. S. Buckman; "Some New Mammals from the Red and Norwich Ores," by Mr. E. T. Newton; "Burrows and Tracks of Invertebrate Animals in Palaeozoic Rocks, and other Markings," by Sir J. W. Dawson; "Contact Alteration at New Galloway," by Miss M. I. Gardiner.
- THURSDAY, May 15, 8 p.m.** Royal Institution: "Flame and Explosives," II., by Prof. Dewar.
 8 p.m. Society of Arts: "Jamaica and its Forthcoming Exhibition," by Mr. O. Washington Eves.
 8 p.m. Society of Arts: "Design Applied to Wood-Carving," III., by Mr. Lewis F. Day.
 8 p.m. Historical: "The Desirability of treating History as a Science of Origins," by Mr. J. S. Stuart Glennie.
 8 p.m. Chemical: "Diethylphosphorus Acid," by Prof. Thorpe and Mr. Barker North; "The Ten Isomeric Dichloronaphthalenes," and "The Action of Chlorine on Naphthalene and Naphthalene Derivatives," by Prof. Armstrong and Mr. W. P. Wynne; "A Third Naphthaquinone," by Prof. Meldola and Mr. Frank Hughes.
- FRIDAY, May 16, 8 p.m.** Physical: "Huygens's Gearing in Illustration of Electric Induction," by Lord Rayleigh; "Dr. R. Konig's Researches on the Physical Basis of Music," by Prof. Sylvanus P. Thompson.
 7.30 p.m. Civil Engineers: Students' Meeting.
 8 p.m. Philological: Anniversary Meeting, Address by the President, the Rev. Dr. Richard Morris.
 8 p.m. Royal Institution: "The Photographic Image," by Prof. R. Meldola.
- SATURDAY, May 17, 8 p.m.** Royal Institution: "Recent Excavations in Greece," II., by Dr. Charles Waldstein.

SCIENCE.

TWO VOLUMES OF FOREIGN THEOLOGY.

Die Geschichte des alttestamentlichen Priestertums. Von Wolf Wilhelm Grafen Baudissin. (Leipzig.)

La Religion dans la Bible. Par C. G. Chavannes. Vol. II. "Le Nouveau Testament." (Leyden.)

THE volume of Prof. Baudissin—he is a count as well as a professor, but I prefer to call him by his nobler title—is less what its name would imply, a history of the priesthood in the Old Testament, than an enquiry into the age of what is known as the Priestly Code, that is to say, the central portion of the Pentateuch. According to a famous theory, supported, among others, by the great names of Kuenen and Wellhausen, this document, called for shortness P., is, in all its essentials, a post-exilic work; and to that theory the majority of authorised critics seem to have given in their adhesion. Nevertheless, various weighty judgments may be quoted in favour of a less extreme view; and among these not

the least considerable is that of Prof. Baudissin. His opinions, whatever may be their value, have evidently been formed without the slightest prejudice in favour of orthodox or traditional beliefs; and he writes in a spirit as different as possible from that which animates certain controversialists who are periodically permitted to make English scholarship ridiculous in the pages of the *Contemporary Review*. His cool and close reasonings move in a sphere far removed from the camels of Major Conder and the cryptogams of Sir William Dawson.

Prof. Baudissin's method is first to give an account of the Hebrew priesthood, its constitution, functions, and privileges, as described in P., and then to pass in review the other books of the Old Testament about whose date and authorship there is less disagreement, with the object of determining what evidence they supply as regards the point at issue, what position their writers occupy in reference to the pretensions of the Levitical legislation. In this part of his work he assumes as established that literary analysis of the Hexateuch which has been presented under its most finished form by Wellhausen and Kuenen, and is almost unanimously accepted by contemporary criticism. To a certain extent also his investigations go to confirm the conclusions of the more advanced school. He holds with them that the monopoly of sacrificial functions by a sacerdotal caste was unknown until a comparatively late date in Hebrew history. He holds with Wellhausen that the caste subsequently formed, and known under the name of Levites, were connected not by descent but by community of functions, and that their alleged ancestor Levi was a purely fictitious personage; but he dissents from Wellhausen's theory that there was in ancient times a real tribe of Levi, having nothing sacerdotal about it, which was subsequently lost and whose name was assumed by the ministry of the altar. He believes that the Zadokides or priests of Jerusalem did not originally claim descent from Aaron, but, on the contrary, regarded him as the ancestor of the priests of the Northern Kingdom, whose worship of oxen is, according to Prof. Baudissin, satirised in the story of the golden calf. He also accepts the prevailing opinion that the Deuteronomistic legislation dates from the reign of Josiah; he admits, unlike Kittel, that its author or compiler ignores any such impassable barrier between Aaronides and other Levites as is assumed by P.; and he concedes to Wellhausen that the Deuteronomistic feasts are of an altogether different, simpler, more rustic type as compared with those prescribed by the Priestly Code. Nevertheless, he holds that the latter is not really the more recent of the two, but was drawn up very nearly in its present form at about the same period, that is under Josiah. The profound discrepancy between the two documents he interprets as geographical rather than historical, P. representing the tradition of the city and the temple, D. the tradition of the country and the high-places. Still, even granting that D. was, as Prof. Baudissin supposes, the work of a country priest, the fact remains that it was promulgated in Jerusalem under the auspices of Hilkiah, who, whether we are to give him the title of "high-priest"

or not, was of all men surely the most interested in upholding the exclusive privileges of his order. It seems a rather ineffectual way of dealing with this objection to assume, as our author does, that "Hilkiah may have been far above the narrow-minded tendencies of the corporation at whose head he stood" (p. 231). Nor does it help us much to be told that the centralisation of public worship, however disadvantageous it may have been to the inferior Jerusalemite priests (by exposing them to the intrusive competition of their rural brethren) "could only add to the power and influence of the high priest by extending his authority over all the priests outside Jerusalem" (p. 234). For Prof. Baudissin himself has already suggested—he can scarcely know it as a fact—that the office of ministering at the high places was, at a time when those sanctuaries were tolerated, in the gift of the Zadokides (p. 203), and therefore one must suppose of their chief. Hilkiah must not only have been very liberal but very brave if at one and the same moment he undertook to bully Josiah, to deprive the rural Levites of their living, to renounce a valuable piece of patronage for himself, and to let loose a crowd of hungry competitors on his own immediate subordinates. We can compare him to nobody but the supposed country priest who fabricated Deuteronomy for the sake of denouncing the sanctuaries with which all his own interests and affections must have been intimately bound up.

It has been mentioned that, in the opinion of Prof. Baudissin, the Zadokide priesthood, who during the whole pre-exilic period presided over the temple services, did not at first claim descent from Aaron, but on the contrary would have repudiated such a lineage as only fit for their idolatrous rivals the priests of Bethel. Now as P. embodies a genealogical theory very much the reverse of this, it must necessarily have been drawn up at a period long posterior to the rise of the house of Zadok, and even, we must suppose, considerably after the time when the prophecy contained in 1 Sam. ii. 27-36, on which the whole theory is based, was written. Accordingly, if Wellhausen and Kuenen are justified in assigning a post-Deuteronomistic date to the passage in question, the case against them is ruined. Prof. Baudissin does not even mention Kuenen's arguments, which, however, deserve attention, being partly based on considerations of style (see his *Ordersbook*, i. p. 377); while his answer to Wellhausen is most unsatisfactory. To urge that there were no priests' offices to give away after the centralisation of public worship in Jerusalem (p. 202) is irrelevant as against the theory that the "offices" referred to were those filled by the ministering Levites; and it seems natural to assume that the great increase of work thrown on the central sanctuary by Josiah's reforms would involve a corresponding multiplication of the posts to be distributed—perhaps even extending to the superior grades of the hierarchy.

Ezekiel is often quoted by the advocates of Graf's theory as one who, although himself a priest, entirely ignores the Levitical law. According to our author, the prophet shows his acquaintance with its provisions by re-enacting some of them under a more stringent

and therefore, he argues, a more developed form. But it seems just as likely that the *régime* eventually established was a compromise between the extreme views of a rather unpractical dreamer and the traditions of pre-exilic times. Ezekiel would scarcely have ventured to remodel ordinances which he and his colleagues regarded as not only of divine origin but also of enormous antiquity; and apart from this, it remains an insurmountable difficulty that he should ignore any hereditary distinction between priests—whether Aaronides or Zadokides—and other Levites.

Prof. Baudissin's principal objection to Graf's theory is that there was not sufficient time for such a development as it assumes between the promulgation of Deuteronomy and the establishment of the Levitical Code after the return from Babylon. Perhaps he underrates the possibilities of elaborating a new system during the period of exile. But, of course, owing to our imperfect acquaintance with Jewish history, there are objections to every possible theory on the subject, and that theory will survive which involves us in the fewest or least formidable difficulties and best accounts for all the facts. Prof. Baudissin cannot, as a rule, be accused of not doing justice to the argument on the other side; but there is one, and a strong one, which I think he has overlooked. This is the general resemblance of tone between the historical portions of P. and of Chronicles. Both indulge in numerical statements of a manifestly fictitious and extravagant character; both are partial to genealogies of not much greater authenticity; and both are animated by the same spirit of fanatical hatred for everything outside the pale of Judaism. If, as Prof. Baudissin supposes, the compiler of our Deuteronomy was also the compiler of the whole Pentateuch, it is remarkable that he should nowhere have betrayed any acquaintance with the historical sections of P., while freely using the document known as J E., or, if Kittel be right, E. alone.

M. Chavannes' volume is the sequel of a work on the religion of the Bible, of which the first part, dealing with the Old Testament, was noticed in the *ACADEMY* of January 26, 1889. M. Chavannes occupies a standpoint made sufficiently familiar to English readers by *Robert Elmore*. True religion—the religion of Jesus—is for him the love of God manifested in the love of the believers for one another, and what St. Paul meant by faith is an ideal state making us the children of God through an inward renovation. Such doctrines as the Messiahship of Jesus, the atoning efficacy of his death, and his second coming on the earth to be followed by a retributive dispensation of happiness and misery, he regards as alien ingredients disturbing the pure beauty of the primitive gospel. This idea is in itself not new; but the interest of the work lies rather in the author's attempt to determine the various attitudes of the New Testament writers towards what he assumes to be the sole vital element of their creed. The most striking sections are, in my opinion, those on the Acts of the Apostles and on the Fourth Gospel. His judgment on Acts is very severe. Its religious value is very slight. The work of a Catholic in the bad sense, it enormously over-estimates the impor-

tance of external agreement, of a uniform doctrine and discipline. To make believe that such a superficial harmony had prevailed among the founders of Christianity is the writer's object, and to attain it he systematically falsifies the early history of the Church, and softens down the salient oppositions of doctrine at the cost of reducing all doctrine to an innutritious pulp; while, as in a more developed Catholicism, the specious show of peace within the fold has for its reverse side a bitter hatred for all without it. The Fourth Gospel is, contrariwise, a protest against this narrow traditional ecclesiasticism, as also against the materialism, the unintelligence of the Synoptics. "The disciple whom Jesus loved" is neither St. John nor any other eye-witness in the flesh, but the ideal believer who at any time and in any place bears witness to Christ, and comprehends the meaning of his mission in spirit and in truth—nay, more, who by faith becomes identified with Christ, for, according to our author, nothing less than this is implied in the dying Redeemer's bequest of his mother to the beloved disciple. M. Chavannes explains the absence of all concrete and definite teaching from this Gospel by its polemic purpose, by interpreting it as "a defence of the spirituality and personality of religion at an epoch when authoritative and ritualistic tendencies were beginning to manifest themselves" (p. 254). Nevertheless, he holds that its purpose was marred by the admission of a theosophy with which true religion has nothing to do.

Space precludes any further discussion of this little volume, whose interest and originality have, it is hoped, been made sufficiently evident.

ALFRED W. BENN.

CORRESPONDENCE.

THE PERSIAN CATALOGUE OF THE BODLEIAN LIBRARY.

University College of Wales, Aberystwith:
April 19, 1890.

I feel greatly obliged to Mr. E. G. Browne for his kind and appreciative review of the first part of my Bodleian Catalogue (*ACADEMY*, April 26); and I shall be glad to avail myself of his hints and suggestions for the Addenda at the end of the second part, now in the press.

But in justice to myself I am bound to say that—for the very reasons indicated by the reviewer himself—I never aimed at an absolute completeness of bibliographical references. In fact, I could not do so with regard to Eastern editions, as the Bodleian Library is not well stocked in that department; and it was not always possible for me to have recourse to the exhaustive collection of the British Museum, especially as I had to carry the work through the press while in Aberystwith. Besides, most of the omissions mentioned in the review concern editions issued only two or three years ago; that is to say at the very time of, or even after, the printing of those portions of the Catalogue which deal with Persian poetry and Sûfism. I may state in this connection that the work has been in the press for more than ten years. I regret very much not to have mentioned the important publication of Pelly and Wollaston on Persian passion plays; but this is due to mere oversight, as I know the book well enough and esteem it greatly.

H. ETHÉ.

ANTHROPOLOGICAL JOTTINGS.

THE May number of the *Journal* of the Anthropological Institute is not particularly rich in original papers. Mr. Sydney Skerretchly—who is engaged in the search for gold in North Borneo, and who when in this country wrote a memoir on the manufacture of gun-flints—describes with much clearness the primitive processes of producing fire in Borneo, dwelling especially on the use of the fire-syringe, an example of which has been sent by him to Dr. Tylor for the Oxford Museum. The native processes are being rapidly superseded by the use of matches. Dr. Rink, of Copenhagen, contributes a paper on the "Origin of the Eskimo," the views in which are opposed by Dr. John Rae. Mr. Beardmore describes the customs of the natives of Mowat in New Guinea, his notes having been procured by Prof. Haddon in reply to Mr. Frazer's published schedule of queries. This number of the *Journal* also contains the anniversary address delivered last February by Dr. Beddoe, the president of the institute.

THE April number of the *Scottish Review* (Alexander Gardner) opens with a general view of "The Early Ethnology of the British Isles," by Prof. Rhys, which forms the first instalment of his Rhind lectures delivered at Edinburgh last winter. Apparently all the six lectures are thus to be published quarterly. The professor, who treats the subject almost entirely from the philological point of view, begins by explaining the recognised distinction of Neo-Celtic languages into two groups—the Goidelic and the Brythonic. He then points the same distinction in ancient Gaul, where the Celts proper belong to the Goidelic, and the Belgæ to the Brythonic group. The principle of this classification consists, as is well known, in the transformation of an original Q into Goidelic O and Brythonic P (*mac=map=son*). Prof. Rhys goes on to show that a similar distinction may be traced in Italy (where the Latins alone belong to the P class), and also in Greece, contrasting the Attic *ως* with the Ionic *ως*; while nothing of the sort is to be found in the other branches of the Aryan family. In each case it seems probable that the Q groups represent an earlier race than the P groups. Finally, the author hazards a conjecture that all the several P groups started from a common home in central Europe (say, Switzerland), where the primitive Aryan phonology was modified by some non-Aryan element. In subsequent lectures the non-Aryan element in the population of the British Isles will be discussed.

THE *Contemporary* for May has an article entitled "The Race Basis of Indian Politics." The author, Mr. H. H. Risley, who has for some years past been engaged on an ethnographic survey of Bengal and Northern India, here prints a summary of his results. He seems to have adopted, in the main, two methods in his investigations: (1) an anthropometrical record of individuals; and (2) an inquiry into the usages, and specially the marriage customs, of certain tribes. From the former, he draws the general conclusion that the so-called "Aryan" element in the population of Northern India regularly diminishes as we proceed from West to East, and also as we descend from the higher to the lower castes. This, of course, is in accordance with what might be expected; the value of Mr. Risley's work is that he has reduced common knowledge to precise scientific data. He then goes on to suggest, from his study of marriage customs, that the traditional origin of lower castes from intermarriages may possibly have more foundation than is generally supposed. Finally—in view of what is known in India as the Congress movement for national representation in the

legislative councils—he proposes that the example of recent administrative reforms in Prussia should be followed, by reorganising the *panchayat*, and giving greater authority to the village headmen. He would thus supply a broad popular basis for rural representation.

THE *Open Court*, of Chicago—a weekly journal devoted to the work of conciliating religion with science, which deserves to be better known in this country—contains, in its number for April 10, a letter from Canon Isaac Taylor on “The Cradle of the Aryans,” in which he argues against Prof. Max Müller’s view that the original home of the Aryans is to be sought for on the Pamir.

SCIENCE NOTES.

THE next volume in the “International Scientific Series,” published by Messrs. Kegan Paul, Trench, Trübner & Co., will be *The Colours of Animals*, by Mr. E. B. Poulton, illustrated with frontispiece and sixty-six woodcuts. The author’s chief object has been to demonstrate the utility of colour and marking in animals. He holds that in the majority of cases Natural Selection suffices to account for the results, and supports these views by a large amount of experimental evidence, mainly selected from the Lepidoptera.

MESSRS. NEILL & Co., of Edinburgh, have published an Index to the *Transactions* of the Royal Society of Edinburgh, from its foundation in 1783. These *Transactions* now consist of thirty-four volumes, the first of which appeared in 1789, so that they just cover the period of one hundred years. The Index proper consists of: (1) a list of the contents of the volumes in chronological order; (2) a list of the prominent obituary notices; (3) an alphabetical index of authors, with their papers; and (4) an alphabetical index of subjects. The permanent value of the work has been enhanced by prefixing a brief history of the Society, together with illustrative documents, and by appending a list of members, recipients of prizes, &c. The Royal Society of Edinburgh differs from the Royal Society of London in that, by the terms of its charter [*Societatem, quae non solum in scientiis mathematicis, physicis, chemiae, medicinae, et historiae naturalis verum etiam in iis quae ad archaeologiam, philologiam, et literaturam spectant, versetur*], the promotion of literature is included as well as the promotion of science. The early volumes of the *Transactions* regularly contain papers “in the literary class,” and Sir Walter Scott was president from 1820 to 1831. But, though candidates may still be proposed as being “well versed in polite literature,” the Society has, as a matter of fact, long been as purely scientific as that of London. It numbers at present close upon 500 fellows, besides 54 honorary fellows, of whom 34 are foreigners. Finally, it is not unworthy of note that the firm of Messrs. Neill and Co., who have been printers to the Society since its foundation, have prepared this handsome volume as a gift to the fellows.

PHILOLOGY NOTES.

THE anniversary meeting of the Philological Society will be held at University College, Gower-street, on Friday next, May 16, at 8 p.m. The retiring president, the Rev. Dr. Richard Morris, will deliver an address; and Mr. Henry Bradley, joint-editor of the New English Dictionary, will be proposed as his successor.

MESSRS. RIVINGTONS have now ready for issue Mr. E. R. Wharton’s long-expected *Etyma Latina*. Like the companion volume, *Etyma Graeca* (1882), this is, in the main, an etymo-

logical lexicon of the classical language. Taking the sixteen Latin authors of the first rank, from Plautus to Juvenal, Mr. Wharton finds that they use about 3055 words which are not derivatives or compounds. Of these, about 1130 are “inherited” words, having cognates in other “Celtindic” languages; about 930 are “manufactured” words; about 615 are “imported” from Greek or elsewhere; and about 380 are left as of obscure origin. Of the derivations given in his book, the author believes about 360 to be new, including such familiar words as *almus*, *cervix*, *dirus*, *elegans*, *flamma*, *grex*, *hospes*, *ipse*, *lis*, *materia*, *non*, *officium*, *pulcher*, *quantus*, *ramus*, *sodalis*, *testa*, *vehemens*. But besides the etymological lexicon proper, which fills 118 pages, Mr. Wharton has prefixed an Introduction dealing generally with the *Ursprache* of the “Celtindic” languages, and a Note on “Hidden Quantities in Latin.” He has also appended a second Part, containing a sketch of comparative etymology, based upon the vocalic and consonantal changes which result from a comparison of Latin, &c., with the *Ursprache*. It will be seen, then, that *Etyma Latina* is more than an etymological lexicon; it may rather be called a study in comparative philology, illustrated by the word changes of Latin.

THE forthcoming number of the *Babylonian and Oriental Record* will contain the following articles:—“Oriental Testimonies regarding Khvetic Das” by Dr. O. Casartelli; “The Deluge Tradition and its Remains in Ancient China,” by Prof. Terrien de Lacouperie; “A Buddhist Repertory,” by Prof. C. de Harlez; “Did the Assyrians know the Sexes of the Date-palm,” by Dr. J. Bonavia; “The Campaign of Sargon II. (B.C. 712) against Judea,” by Mr. W. St. Chad Boscawen.

MEETINGS OF SOCIETIES.

MANCHESTER GOETHE SOCIETY.—(Wednesday, March 26.)

DR. WARD, president, in the chair.—Messrs. Finlayson and Preisinger read papers on “The Life and Work of William Taylor, of Norwich,” one of the first pioneers of modern German literature in England. Mr. Finlayson gave an account of Taylor’s life, which he prefaced by some remarks on Carlyle’s somewhat unfair criticism of Taylor’s *Historic Survey of German Poetry* (republished in Carlyle’s “Miscellaneous Essays”). William Taylor was born in 1765, at Norwich, then the centre of an intellectual life and a literary activity without its equal in the provinces. In his tenth year he was sent as a boarder to the Rev. B. Barbauld, chiefly known as the husband of Mrs. Barbauld. This learned lady exercised a marked influence on Taylor, both then and when she submitted the MS. translations of her favourite pupil to the Literary Society of Edinburgh. In his fourteenth year Taylor was sent by his father (a well-to-do merchant) on the grand tour—Italy, Switzerland, France—mainly for the advancement of his commercial career; but the lad’s tastes lay rather in the direction of literature than commerce, and it was the language and literature of the countries he visited that attracted his chief attention. In July, 1781, he again went abroad, this time to Germany, where he spent a year in Detmold to acquire the language. Happily, he got into a thoroughly literary circle, and not many months passed before he came under the spell of a language and literature which was at that time not only rousing individual minds into unwonted activity but moving the nation itself. In 1782 Taylor returned home, brimful of enthusiasm for German literature, which was then all but unknown in England, in spite of the fact that the court was essentially German, and that German music, in the person of Handel, was warmly appreciated. From 1791 till his death in 1836, Taylor devoted himself exclusively to literature; and the main aim of his work is thus told by Lucy Aiken five years after his death:—“To what extent he was indebted for his literary stores and

for the cast of his thought and style to German models, it is not for one unacquainted with that language to determine; but, whatever may have been his obligations, they were assuredly not unrequited. When his acquaintance with this literature began, there was probably no English translation of any German author which had not been made through the medium of the French; and he is very likely to have been the first Englishman of letters to read Goethe, Wieland, Lessing, and Bürger in the original. He hastened to spread the fame of his new favourites, and from this time translations or imitations—more or less close—from the German formed the bulk of his writings.” Concerning Taylor’s first translation from the German—that of Bürger’s “Lenore,” the same lady gives an interesting anecdote, gathered from the lips of Sir Walter Scott himself as he was relating it to Mrs. Barbauld. After reminding her that long before the ballad was printed she had carried it with her to Edinburgh and read it to Dugald Stewart, “he,” said Scott, “repeated all he could remember of it to me, and this, madam, was what made me a poet. I had several times attempted the more regular kinds of poetry without success, but here was something I thought I could do.” Before long, indeed, Taylor was exercising a quiet but powerful influence on a wide circle, to whom he was known as the first German scholar of his day. Among others (besides Scott), Southey and Coleridge acknowledged their obligations to him. As a translator, he is best known by his renderings of “Lenore,” Lessing’s “Nathan der Weise,” and Goethe’s “Iphigenie.” But he was also one of the most prolific, original, and discriminating contributors to the periodical literature of his day; and his articles on foreign literature gave a character to the *Monthly Review* and the *Monthly Magazine* above all their rivals.—Mr. Preisinger then read a paper on “William Taylor as a Translator of German Poetry,” with special reference to his version of Goethe’s “Iphigenie.” The lecturer divided translators into three general classes—(1) those who imitate the material elements of form in the original, such as words, syntax, metre—the close translators; (2) those who imitate the less tangible elements of form, and aim at reproducing the leading qualities and, through them, the general effect of the original—the free translators; (3) those who are content with reproducing the sense of the original, giving it, for the most part, a form of their own—the imitators. As examples of these classes may be named Bayard Taylor’s “Faust” for the first, Cary’s “Dante” for the second, and Pope’s “Iliad” for the third class. Taylor’s work is never close, but usually free translation, sometimes even imitation; but, as an imitator, where Taylor improves upon his original, it is not by expanding but by simplifying and compressing it, sometimes even by rendering it more forcible. His strength lies in dignity and impressiveness rather than in tenderness and grace; hence he is more successful in an ode of Klopstock’s than in Goethe’s lyrics or ballads. After giving examples of these qualities of Taylor’s work in his translations from Klopstock, Lessing, and Bürger, the lecturer discussed more fully Taylor’s version of Goethe’s “Iphigenie,” in which, in spite of the freedom of the rendering, the translator comes very near to the original. Of the qualities of dignity, simplicity, impressiveness, and grace, by which the style of the “Iphigenie” is distinguished, Taylor chiefly succeeds in reproducing the first three. His plain yet noble diction, his impressive rendering of tropes and metaphor, the simplicity of his cast of thought and syntax, correspond closely to the effect of Goethe’s style in the “Iphigenie”; and his bent towards conciseness stands him in good stead in rendering Goethe’s single lines of passionate dialogue, so hard for the translator. On the other hand, Taylor’s desire for the forcible, the direct, the natural, sometimes carries him too far. He is in places stiff and bald where Goethe is full of flowing grace, and he scarcely equals the music of Goethe’s verse; but he rises to the occasion in all important passages, and is seldom unworthy of his model.—The president, in a few brief remarks, expressed his concurrence, in the main points, with the views expressed by the two lecturers on Taylor’s merits as a pioneer and translator of German poetry.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday,
April 26.)

WALTER STRACHAN, Esq., in the chair.—Mr. J. W. Mills gave a summary of Mr. F. G. Fleay's theory of the authorship of "Timon of Athens," which is that the nucleus, the valuable part of the play, is Shakspeare's, and that this was completed for the stage by a second hand (New Shakspeare Society's *Transactions*, 1874, part 1). If this theory be true, the editors of the Folio showed their reverence for Shakspeare's memory in a whimsically absurd fashion. To reject "Pericles," and yet to take the nucleus of "Timon," with its bursts of splendid poetry, and foist upon it such mountains of veritable rubbish, seems an act of amazing absurdity.—Miss Emma Phipson in "A Few Words on Timon" said that the interest in the play lies almost entirely in the character of Timon. The others do not change or develop, but remain much as we see them at first. There is no reason to believe that Shakspeare sat down deliberately to write a play with a purpose; but doubtless the experience of life and the knowledge of character which he had gained by his close study of human nature led him, perhaps unconsciously, to trace events to causes, especially in his later plays, and to show how inevitably certain conduct leads to a certain result. Shakspeare, by a strong similarity of treatment, shows this in "Lear," "Coriolanus," and "Timon." Timon's predominant quality is vanity. Only a vain man whose self-love had been wounded to the quick could so turn upon those whom he had once professed to love. We may well fancy that Shakspeare drew the character of Timon from some young nobleman of his own time. Timon, with a princely fortune recently inherited, has little sense of justice, and even in his prosperous days gives a hint of the choleric, headstrong temper which he afterwards allows to master him so completely. Why does he turn misanthrope? Why should he hate all men because of the injuries inflicted on him by a few? Is it not because his mind is ill-balanced almost to the verge of insanity? His professed love for mankind is as unreasonable as his professed hate. His philanthropy is as false as his misanthropy. Unjust in his anger, he would revenge himself upon innocent people, upon those he had never known, and he curses all the inhabitants of Athens. He complains bitterly of the loss of his friends, but he had done nothing to deserve a friend, and had evidently failed to win the heart of a single Athenian. He trusted without discretion, and his punishment is that he can never trust again. Mr. Walter Strachan read a paper on "Misanthropy in Timon of Athens," comparing the misanthropy of Timon with that of Apemantus. That of Timon, if irrational, is at least intelligible, for the meanness and lies and base ingratitude of his crowd of parasites was some cause; but for that of Apemantus there is no reason, unless it is to be found in his poverty, the pinch of which was intensified by the knowledge that he was witty and clever, and he may have felt like the hero in Lytton's "Money," a play which contains many suggestions probably derived from "Timon of Athens." Shakspeare chose the theme of misanthropy because it suited his frame of mind at that period of his life, when his conception of man was shaded with a misbelief in human goodness.—Miss E. Maud Williams brought forward "Some Different Readings in the Text of 'Timon of Athens,'" which, as there is no quarto of the play, consists of emendations of various editors.—Mr. L. M. Griffiths read a paper on "The Emblem References in 'Timon of Athens,'" beginning with a short account of the emblem books to which Shakspeare may have been indebted, and then citing the references given in that interesting but too little valued book *Shakspeare and the Emblem Writers*, by Henry Green, who has facilitated the labours of investigators by the full and varied indexes he has provided for them in his careful and painstaking work.

ARISTOTELIAN SOCIETY.—(Monday, April 28.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. P. Daphne read a paper on "Newman's *Grammar of Assent*." In an examination and criticism of the work, he endeavoured to show that the author's description of "certitude" exceeded the real condition of that state of consciousness

by postulating not only conviction (or assent satisfied by investigation and experience), but also actual objective truth or reality in the object of certitude. Also that the assent thus given, though sufficient for all purposes of practice, as we have nothing else to go upon while choice is imperative on each of us, permits and to some extent requires the speculative judgment to be held in suspense, to the extent, at least, of the recognition of the partial and conditioned character of our knowledge.—The paper was followed by a discussion, in which Prof. Romanes, the Rev. P. N. Waggett, and the president took part.

ROYAL SOCIETY OF LITERATURE.—(Anniversary
Meeting, Tuesday, April 30)

SIR PATRICK COLQUHOUN, president, in the chair. The address of the president having been read, the following were elected officers and council for the ensuing year: President—Sir P. Colquhoun; Vice-Presidents—The Duke of Devonshire, Sir H. O. Rawlinson, Sir C. Nicholson, Sir Collingwood Dickson, Sir O. T. Newton, Mr. J. Haynes, Dr. W. Knighton, Lord Halsbury, the Master of St. John's College, Cambridge, the Duke of Northumberland; Council—P. W. Ames, F. Bennock, J. W. Boney, E. W. Brabrook (secretary), C. H. E. Carmichael (foreign secretary), Baron G. de Worms, W. H. Garrett, T. R. Gill (librarian), Col. J. Hartley, Major A. Heales, E. G. Highton, R. A. D. Lithgow, Major G. A. Raikes, H. J. Reid, Dr. G. A. Tucker, Dr. G. G. Zerffi; Auditors—The Earl of Limerick, J. Henniker Heaton.

FINE ART.

THE ROYAL ACADEMY.

I.

THERE is nothing very sensational or very striking about this year's display at the Royal Academy, and the general impression left by an examination of the paintings and plastic works in the round there brought together is consequently not a very vivid one. Thus even the diligent observer, after a conscientious first examination of the galleries, is apt to pronounce the show a mediocre one, rather beneath than above the usual sufficiently modest level. This would, nevertheless, in our opinion, be a hasty and not altogether a fair judgment. It must be conceded to those who take the lowest view that there is still evident on almost every side a want of concentration, a want of definiteness in the artistic aims sought to be achieved, and an absence of true style, as of authority for good or for evil in technical matters. It is still too patent that the main object to be attained—if the fates be favourable—is to captivate *quand même* a so-called artistic public, which, affecting a passionate interest in the productions of English art, is still at the best thick-skinned and hard to move. The Old Guard—including, alas! some of the brightest luminaries who have upheld the national flag in former years have very palpably turned the brow of the hill, and are descending with alarming rapidity. On the other hand, it must in fairness be pointed out that the level of technical achievement is slowly but surely rising, and that the walls of the Academy are now but rarely disfigured by such displays of lamentable vulgarity of conception and grotesque insufficiency of execution as have on former occasions brought British art into ridicule. The wave of foreign influence flowing from French centres has not been allowed to submerge the indigenous style so absolutely as it has done the most modern Scandinavian, American, and even German schools; though it is making itself in the most opposite quarters very sensibly felt.

One important feature of the present exhibition is the presence in unusual numbers of works by French-bred American painters, all of whom exhibit the very remarkable facility of their race for dexterous assimilation and imitation, and prove, nevertheless,

once again that America, if she has many exceedingly skilful practitioners, has as yet no national art. The name and the manner of Mr. J. S. Sargent are assuredly by this time very familiar to the art-loving public; and not less so the sympathetic style of Mr. Edwin Abbey; but comparatively strange, except to frequenters of the Paris Salon, will be the productions of Mr. Dannat, Mr. George Hitchcock, Mr. Ralph Curtis, Mr. Julian Story, and Mr. John Donoghue. Among foreign contributors less nearly akin to ourselves in blood are M. Emile Wauters, M. Fantin-Latour, and M. E. de Blaas.

Among the absentees we chiefly deplore the failure to contribute of the most popular sculptor of the day, Mr. Alfred Gilbert, of Mr. E. Burne-Jones—an old offender in this way—of Mr. J. W. Waterhouse, and Mr. Frank Bramley.

In virtue of its vast dimensions, and of the laudable ambition which it reveals, priority may be accorded to the "Death of Cleopatra," by the Hon. John Collier (551). He has depicted the form of the crowned enchantress as she lies already dead and rigid on her magnificent funereal couch—one handmaiden writhing in the death-agony on the ground, the other still living, and turning away so that she may hearken to the sound of approaching footsteps. The scene of the final tragedy is a magnificent Egyptian temple with massive columns and incised reliefs painted in the orthodox fashion, showing as its central feature a pair of colossal statues of seated divinities sculptured in black basalt. There is dignity, if not audacity of movement or true tragic force, in the central group; while the careful and pictorially happy rendering of archaeological detail on a large scale is worthy of all praise. But the scheme of colour is too timid and reticent for a work which aspires to be not only dramatic but monumentally decorative; and, moreover, the composition bears in itself intrinsic evidence that it has been laboriously pieced together bit by bit, rather than conceived as a whole, with the true vision of the creative artist. The productions of Sir Frederick Leighton's later time prove more and more that the true inclination of his art is, and ever was, towards sculpture rather than painting. Much as he has achieved in the former direction, considering that sculpture has occupied his later years only, it is evident that a greater technical facility would have crowned his efforts had his serious attention been earlier engaged by this branch of plastic art. All three contributions to this year's display are conceived from the sculptural rather than the pictorial point of view; and at least one of them—the "Bath of Psyche"—if carried out as to its main figure as a statue tinted in the true Greek fashion, would have been exquisitely harmonious. The "Solitude" (166) shows a beautiful white-robed figure—whose draperies suggest the imitation Pheidias remains rather than actual models—seated musing at the margin of a rocky stream or spring. The lines of the virginal form have here a very satisfying and rhythmical harmony. "The Bath of Psyche" (243)—which should still, we think, be styled (as the President did, we believe, originally style it) "Aphrodite"—shows a consummately well-drawn and wholly statuesque divinity in the act of covering her undraped limbs with a white drapery. The scene is a section of a magnificent atrium or hall of the Ionic order, adorned with gilding and with a profusion of coloured marbles—the two main columns of the background being united by a deep violet hanging, which is not brought into harmonious relation with the azure of the sky. Least satisfying—even if we accept Sir F. Leighton's own standpoint—is the "Tragic Poetess" (310), in which elegance of pose and

appropriately delicate tinting in a mournful key cannot blind us to the insufficiency of the conception when looked at from its dramatic and human aspect. Mr. Poynter's "On the Temple Steps" (866) is nothing more or less than a half-draped academic study, carefully composed, but vacuous and uninteresting, the effect of which is heightened by its rich and fantastic environment. The same identical *academie*, minus the drapery, appears on a somewhat smaller scale at the New Gallery under the title of "High Noon." The soaring ambition of Mr. Solomon J. Solomon in his choice of subject renders it necessary to take his "Hippolyta" with the group now under discussion, although he deals with his theme more after the fashion of the glorified art-student than as the serious artist. His Amazonian queen is seen in the ruddy light of sunset, not altogether heart-broken at her defeat in equestrian combat at the hands of a robust and vulgar Theseus. Such attractiveness as the picture has is lent to it by a mode of illumination obviously suggested by the impressionistic essays in monumental decoration of that curious painter, M. Bessard. Since Mr. Jacomb-Hood showed at the Grosvenor Gallery his large "Spring" fantasy—the exact title of which we cannot recall—he has not made any excursion of importance into the realms of imaginative art. To his "Witches' Dance" (1168) cannot be denied a measure of the true imaginative quality. He has seen, with something of the poet's eye as well as the painter's, these weird revels of comely, well-rounded witches—like Goethe's Junge Hexen in the Walpurgis Nacht—who circle in the moonlit glades of a precipitous mountain forest, urged on to greater fury of gyration by a beautiful queen-sorceress standing in their midst, completely nude, and with the frenzied mien of Satanic possession. Objection might be taken to a certain heaviness of movement and over-deliberation of execution, and to a want of complete harmony in the interweaving of the lines of the picture; but its genuine novelty and power of fascination are hardly open to question. Of powerfully suggestive effect are the uncanny black shadows of these circling Maenads of the North, thrown sharply by the moon on the stony, uneven ground. We should like to place in this group—although it is, perhaps, primarily a landscape—Mr. Arthur Lemon's "Conversion of St. Hubert" (470), since he has cleverly renewed, by a piquant and not inappropriate rendering, this well-worn theme. The *mise-en-scène* is one of those luxuriant green landscapes which delight this painter. In its foreground appears the doughty hunter in a garb of primitive simplicity, dismounted and kneeling in adoration by the side of his horse as he contemplates the mystic stag which fronts him—a crucifix of phosphorescent light between its horns.

Imaginative art is not necessarily based on mythological or romantic legend, or, indeed, dependent on the mere *défrôque* of classicality or romanticism, as is proved by the absence of this subtle and indefinable element in such excellent work as is often provided by Mr. Alma Tadema and Mr. Pettie. It may, on the other hand, be present even in studies dealing primarily with the animal world; and this is conclusively shown on the present occasion in the contributions to the Academy of Mr. Watts and Mr. J. M. Swan. Let us first take, however, a little gem by the last-mentioned artist, "The Piping Fisher Boy" (465), in which the human element is paramount. Lapping blue waters surround and gently caress a flat rock, on the smooth stones of which a naked fisher boy lies prone-fluting to the fishes who, like the birds of St. Francis, crowd round him and lift their heads in rapture. A certain subtle charm as of a thing

done as a labour of love—and not with one eye glancing round the corner at the *gros public*—emanates from this poetic study. But Mr. Swan must beware of allowing his love of the blue-grey tonality, from which he cannot apparently escape, to degenerate into mannerism. The harmony is on this scale charming; but in the larger performances it lacks just that self-assertive power, from a decorative point of view, which a French painter would have known how to impart to it. A splendidly passionate design is the same painter's "Lioness defending her Cubs" (614), painted, however, in so obscure and smoky a variation of the same key that, in its present position, it is hardly to be made out. Singularly pathetic, and full of that human sympathy which no living English painter has in such overflowing measure as Mr. Watts, is his "Patient Life of Unrequited Toil" (437), a nearly life-size study of a poor, worn-out white horse cropping the herbage on the skirts of a thickset green thicket. Alas! that the execution of this painting should be marked by the characteristic over-anxious hesitancy, and by all those drawbacks of the later years which it is unnecessary here to particularise in detail; though they reappear in the portrait "Hester Fraser Tyler" (196), as in the two contributions to be seen in a neighbouring gallery. Would not Mr. Watts do wisely to rest satisfied with his well-earned laurels and to preserve intact a great reputation of which we are all proud?

Mr. Frank Dicksee must not take it amiss that the consideration of his large and important "Redemption of Tannhäuser" (203) has been postponed to that of some works of seemingly less importance. It presents the ceremonies of sepulture which—much as in the concluding scene of Wagner's work—follow upon the death of St. Elizabeth of Hungary, when failing to find her recreant but still beloved knight among the pilgrims who return from Rome, happily absolved, she fades gently and uncomplainingly into eternity. By the side of the bier—over which prays a bishop, with attendant monks and acolytes, while the knights of the court and the pilgrims mournfully crowd round—kneels the dying Tannhäuser, saved at last by the intercession of the saint, while Venus, the demoniac temptress of the mediæval legend, vanishes wrathfully in a red glow of no uncertain origin. The arrangement of the whole canvas is nothing short of consummate, in the studied and successful harmony of line which it displays in every portion of the composition alike; while the draughtsmanship of the individual figures shows both accuracy and style. The colour scheme, if marked by no happy audacity or strength of general tone, is appropriate and in no sense inharmonious. Yet, with all these elements of a fine work—too rarely found in English painting—we seem to have before us the shell only; for the true dramatic power, which with an invisible thread should bind together the elements of the picture, so as to give it intellectual and emotional as well as mere pictorial unity, is wanting.

To demand absolute vitality or dramatic suggestion in what is avowedly a mere decoration—though one of a high order—would be to look for what such a work need not and cannot well possess, without imperilling its chief aim—that of gladdening and refreshing the eye with brilliant and subtle combinations of line and colour. Mr. Albert Moore in our opinion attains a very high measure of success—assuming this and this only to be his standpoint—in his large and beautiful decoration, "A Summer Night" (487). On a terrace or balcony of rich and altogether fanciful design—made fresh and beautiful by hanging decorations of closely interwoven pansies of a pale yellow tint, and opening out upon a moonlit

blue-grey sea—lie the half-draped rosy forms of statue-like women, with blonde rippling tresses loosely bound. Their draperies and those of the couches upon which they recline are steely blue, pale primrose, or a more positive shadow of yellow; subtle connecting touches being provided by vases of green faience and other similar gear. The whole makes an enchanting harmony—or, if you will, symphony—in which nocturnal blue, of every shade, and yellow are the main ingredients—or motives. It is the hand of a master of decoration, who has woven them into cunning and seemingly natural combinations of perfect balance. English-born limners possess undoubtedly many admirable qualities, but this particular subtlety of colour-harmony is not, as a rule, one of them; and no artist of purely British origin has the same mastery over the keyboard of tints and tones as is achieved by Mr. Albert Moore. That such a painter, whatever may be the limitations of his art, should persistently be excluded from the ranks of the Academicians, while that august body contains so many crude, perfunctory, and unspeakably tiresome practitioners, is a riddle the solution of which had, perhaps, better not be attempted.

CLAUDE PHILLIPS.

THE ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

As usual, the strength of this exhibition consists mainly in its landscapes; but it is seldom that the figure-drawings have been so few and poor. This is partly caused by the absence of most of the society's best men, like Mr. Alma Tadema, Mr. Poynter, Mr. Albert Moore, Mr. Henry Wallis, and Mr. Burne Jones; but it is also due to the presence of a good deal of mediocre work, and of not a little for which even that epithet is too flattering—the drawings of Mr. J. D. Watson, for instance, which show a sad falling off indeed. Even of their latest recruits in this branch of art the society have not much reason to be proud this year.

Mr. Wainwright's large and ugly drawing of a girl holding "The Grace Cup" (46), with coarse, red, badly-drawn hands; Mr. Glindoni's common piece of hackneyed humour, called "Artful Cards" (177); and Mr. Bulleid's weak classicisms, are all unworthy of the associations of the room in which they are hung. On the other hand, Mr. Henshall's "Osiris" (19)—an Egyptian harp player—and the fine head by the same artist, called "Sweet Violets" (161), which we like better still, are rich in colour, and painted with masterly skill. And Mr. G. Clausen, if not so fine a colourist as Mr. Henshall, sends two small drawings admirable for their truth and vigour. One of these, the more English and fresh of the two, though patchy in colour, is a study of "A Boy Trimming a Hedge" (125). The other, more French in sentiment, but more perfect in tone and poetical in composition, is also an idyll taken from the life of the same class; but here we have (211) old "Hedgers" returning from their day's work with their backs bent under loads of wood seen against a misty sunset. Of the older members, the most striking drawing which is not a landscape is Mr. Frederick Shields's "Facilis est Descensus Avernus" (69). This is, we believe, the first time that Mr. Shields has attempted the nude figure, and he is to be congratulated on the success with which he has treated the beautiful falling body of the witch surrounded with her golden hair. Scarcely less successful is that of her human pursuer, who rushes blindly over the cliff, scattering blood-red poppies with his eager feet. It is seldom that we see an allegory so vividly conceived and fully realised. The impetuosity of the pursuit, the imminence of the catastrophe, are finely balanced by the

steady row of reapers in the distant field. The colour is also fine and appropriate, with its flame-like golds and reds.

Mr. Alfred Hunt sends but one landscape, a small view of Windsor (212), full of sweet and delicate colour—too delicate, indeed, for its surroundings. Mr. Albert Goodwin has a few brilliant little foreign drawings of Zermatt and Lucerne, and Monte Carlo; and he gives play to his imagination both as to form and colour in a scene from his favourite "Sindbad"; but, on the whole, we prefer his English scenes; and a comparatively quiet drawing of Sandwich (132) is certainly not the least to be admired of his contributions this year. Mr. Herbert Marshall has, we presume, been too busy with his drawings now exhibiting at the Fine Art Society to send so many as usual to Pall Mall; and Mr. North sends but two small ones. But these, and Mr. Boyce's one small drawing, and Mrs. Allingham's sweet pictures of lane and cottage, will afford no less pleasure than usual to their many admirers. Mrs. Allingham's "Buss's Corner" (209) is, indeed, of exceptional sweetness, even for her.

It is always difficult in the exhibitions of this society to pick out any drawings as especially notable—the accomplishment of the different artists is so well known, their level so generally even; and we must pass over a great many pleasant drawings by Messrs. Marks, Marsh, Rigby, Eyre Walker, Birket Foster, Beavis, E. A. Goodall, C. Robertson, Brewtall, Arthur Hopkins, Tom Lloyd, C. B. Phillip, and others. Perhaps if anyone has this year excelled his former self, it is Mr. Thorne Waite, with his drawing of "The Blue Waggon" (59). Perhaps also it may be said of Mr. Robert Allan that his drawings, especially "The Vintage in Medoc" (167), surpass in force, if not in subtlety, those he has exhibited before. If he could only learn how to unite both, and avoid the stare of his white caps and blue shadows! The drawing by Mr. Arthur Melville would not be better, but it would be of greater promise, if it were not for its date, which is some years old. Has he done anything better since? Could either of these artists attain the combined strength and delicacy of Mr. Alfred Fripp's "Durdle Door" (90), or would they care to do so if they could. The old conventions are going; new forces are thrusting them out, doomed also in time to settle into conventions too. Will they be nobler or better conventions than those of the "old school," still represented here in the masterly work of the Fripps, Mr. Callow, Mr. Naftel, Sir John Gilbert, and others who have given us an annual treat for so many years? The new conventions may be more vigorous, more vivid; but will they be so modest, so subtle, so restful, so sweetly tuned? The "laudator temporis acti" will, doubtless, say "No"; but the younger men will be able to point in triumph to the bold, bright drawings of the new school, and ask if they do not make "holes in the wall." The appeal would be more successful if they were all so masterly as Mr. Henry Moore's "Off the Cornish Coast" (120).

COSMO MONKHOUSE.

EXCAVATIONS AT PLATEA.

King's College, Cambridge: April 25, 1890.

I finished my excavating work at Platea in the second half of last month. The members of the American School at Athens who assisted me in my work there were Mr. Hunt, Messrs. Washington, Mr. Shelley, Mr. Hale, and Mr. Gray.

Our first object was to make an accurate map of the ancient city of Platea, so far as it is now visible. The site has been thoroughly surveyed; the walls, which are over two and a half miles in circumference, have been measured;

and we may hope by the publication of our results to give a final account of what is now to be seen, which will be at the service of all students, whether archaeological, literary, or historical.

A careful paper on the topography of the battlefield of Platea has been prepared by Mr. Hunt, and will be illustrated by a new map drawn by Messrs. Hunt and Hale. I also carried on excavations at several points within and without the city walls; but I have not as yet succeeded in discovering one of the three important temples (Athena, Hera, Demeter).

In the course of our excavations we came upon some interesting inscriptions, the most important of which is a large slab containing a portion of the famous Edict of Diocletian "De Pretiis Rerum Venalium." You may remember that last year I found at Platea fifty-four lines of the Latin preamble to this Edict. About half a mile from the spot where this was discovered last year we now found another slab of about the same dimensions, and in the same form, of the body of this edict in the Greek text; and it appears to be likely that the preamble was given in Latin originally, whereas for the use of the people the text itself was published in Greek. The portion of the price list contained in this tablet is the one dealing with textiles. A part of it is published and known from other fragments, but there are interesting variations even in this part. A column and a half of prices here given has hitherto been unknown, and supplies the beginning of the eighteenth chapter in Waddington's edition hitherto wanting. Another inscription records dedications on the part of women to a goddess, probably Artemis or Demeter, and contains a large number of interesting feminine names.

I intend to complete my excavations at Platea next session.

CHAS. WALDSTEIN.

NOTES ON ART AND ARCHAEOLOGY.

SIR HENRY AUSTEN LAYARD has been appointed secretary for foreign correspondence at the Royal Academy, in the room of Robert Browning.

MESSRS. ARTHUR TOOTH & SONS will have on view next week, at their gallery in the Haymarket, a new work by Rosa Bonheur, entitled "Scotch Sires."

THE picture gallery at the Crystal Palace was to be reopened at the end of this week with a new collection of paintings, among which prizes have been distributed on the award of Messrs. J. B. Burgess, E. Long, and H. Moore.

MR. G. BERTIN will deliver a course of four lectures during June at the British Museum upon "The Manners and Customs of the Babylonians," as illustrated by the cuneiform documents in the Museum.

ON Thursday of this week Messrs. Sotheby was to sell the interesting collection of coins antiquities, &c., formed by the late Walter K. Myers during his visits to Italy, Egypt, and the East, in several of which he had Prof. Sayce for a travelling companion. On the two following days they will sell a very large number of medals and military decorations belonging to different collections.

MESSRS. A. HÖLDER, of Vienna, will shortly publish a new number of Prof. O. Benndorf's *Wiener Vorlegeblätter für Archäologische Übungen*, containing a continuation of the historical series of paintings on Greek vases with the painter's signatures, and a large collection of illustrations of the two lost epics, the *Oidipodeia* and the *Thebaïs*.

THE opening of the great exhibitions has brought with it more than the usual number

of illustrated accompaniments. For the system originally started by Mr. Henry Blackburn has so taken the popular taste, and has been so accepted by the painters themselves, that the *Art Journal* and the *Magazine of Art* for May both devote a great portion of their space to reproductions of pictures which the public was supposed not to have yet seen at the actual date of publication. This year, too, "Royal Academy Pictures, 1890," forming a sort of supplement to the *Magazine of Art*, is subdivided into three parts, which are all to appear during May. The large size of the page, and the uniform method of reproduction, undoubtedly gives a permanent value to this work. Mr. Henry Blackburn's *Academy Notes*, to be followed by *Grosvenor Notes* and *New Gallery Notes*, maintains its utility as an illustrated catalogue and guide to the lazy visitor. The English edition of the Illustrated Catalogue of the Salon (Chatto and Windus) is in many respects the most interesting of all, despite the frequent mistranslations of the titles of the works. We may also notice here Mr. Harry Furniss's latest *jeu d'esprit*—for we decline to accept it seriously—*Royal Academy Antics* (Cassell). The humour of the cuts half-atones for a good deal of unnecessary ill-nature in the letter-press—which seems particularly inappropriate in a year when the Academicians have allowed outsiders to have the best of the show to themselves.

MUSIC.

RECENT CONCERTS.

The summer season opened at the Crystal Palace on Saturday last, when Sir A. Sullivan's "Golden Legend" was performed. Mrs. Hutchinson sang well, although she found the soprano music trying. Mr. H. Piercy was effective in the part of Prince Henry. The other vocalists were Miss Marian McKenzie and Mr. Watkin Mills, who did themselves credit. The Crystal Palace choir, under Mr. Mann's able direction, was, on the whole, good. The long-continued popularity of this Cantata is not difficult to explain—words and music fit like a glove, as the saying is.

The Hackney Choral Association gave their final concert at Shoreditch Town Hall on Monday evening. Mr. Prout's Dramatic Cantata "The Red Cross Knight," written specially for the Huddersfield Choral Society, and produced in that town in 1887, was the work selected. The choristers, who have important and effective music, sang with much enthusiasm, and excited the same feeling among the audience. The vocalists were Miss Z. Monteith, Mme. O. Morgan, and Messrs. Gawthrop, Pierpoint, and Brereton, who sang with artistic taste. The composer conducted, and was well received.

A concert of Welsh music was given at St. James's Hall on Tuesday evening, at which a short Dramatic Cantata, entitled "Nebuchadnezzar," by Dr. Joseph Parry, principal of the Musical College at Swansea, was performed. Ten years ago this composer's Oratorio "Emmanuel" was heard in London, and the music, though Handel-like in character, displayed considerable ability. In the new work we find the influence of the Saxon master less strong; and, indeed, there are many touches which seem to show that Dr. Parry is in sympathy with modern art. There are some effective pages in his Cantata, and everywhere an earnest effort is to be noted. In spite of this, the music does not make a strong impression, because the composer has not strong ideas. He has, however, a feeling for contrast and a certain dramatic conception of his subject. The vocalists were Mrs. M. Davies, Messrs. H. Jones and L. Williams,

who, with the United Welsh Choir, did their best to make the work acceptable. Dr. Parry, who conducted, was received with enthusiasm. The programme also included "Gwen," a Cantata, by the composer's son, Mr. Haydn Parry. The closing scene of Part 4, and the Lament in Part 5, give signs of promise; but the rest of the work, with its familiar progressions, ordinary ballads, and simple accompaniments, if creditable to a young composer, was not of sufficient interest to present to a London audience. Mr. Haydn Parry would do well to imitate his father in the matter of brevity; the mighty king of Babylon occupied attention for less time than the gentle though somewhat insipid water-fairy Gwen.

Mr. Franz Rummel gave the first of two pianoforte recitals on Wednesday afternoon at the Steinway Hall. This pianist has often proved himself a clever and intelligent interpreter of the great masters. He played Bach's chromatic Fantasia and Fugue, Beethoven's Sonata (op. 110), and Schumann's Fantasia (op. 17). In the last-named work the effect would have been pleasanter had the pianist moderated his tone in the loud passages.

Mr. Henschel brought his short series of orchestral concerts to a successful close on Wednesday. The programme included Beethoven's rarely-heard First Symphony, and the "Peer Gynt" Suite. Mrs. Henschel was the vocalist, and a graceful May-Song by A. Hervey was encored.

J. S. SHEDLOCK

MUSICAL PUBLICATIONS.

FROM Edwin Ashdown we have received:

Deux Etudes, pour Piano, par M. Moody. From a technical point of view, both of these studies are useful, but the music has no distinctive character. The first, indeed, though vaguely, reminds one of Henselt.

Entends ma Prière, Rhapsodie pour Piano, F. Spindler, is a quiet, melodious piece, neither deep nor difficult.

Chant des Sirènes. Mélodie par Boyton Smith. A flowing Balfe-like theme, varied in a simple and somewhat obsolete fashion.

Mazurka-Caprice, by A. O. Faull, is a pianoforte piece, loose in construction, and, like the last named, written in a style which recalls the past.

First Gavotte. By G. W. F. Crowther. The composer has pleasing themes, both for his Gavotte and his Trio; but he is weak in development, and his writing for the instrument does not show a practised hand.

Fête Napolitaine. Tarentelle pour Piano, par Margaret Gyde, is lively, but not striking. This lady appears to better advantage in a tuneful, lucid song, entitled "The Sunlight Plays on the Golden Sheaves."

The Easiest Pieces. By S. Jadassohn. Op. 99. This composer, whose works are numerous and varied, is, perhaps, best known in England by his light and taking pieces in canon form. In the duets now under notice, he has written the treble all within the compass of five notes for the pupil. The teacher's bass is fairly elaborate. Thus the pupil learns time, while his musical interest is aroused by effective harmonies and figures, in which he is taking an active, if unequal, part. Teachers will find these duets most serviceable.

Parallel-Studien. By Louis Köhler. (Op. 160). This composer is noted as a teacher, and his educational works are thought highly of in Germany. The present set of studies are in use at the Conservatorium and Neue Akademie der Musik of Berlin. They are entitled "parallel" because they are similar in

character to certain Cramer studies, and are intended to be practised at the same time.

From Weekes & Co.:

Exercises on the Elements of Music. By J. Norman. The chapters of this little manual are made to correspond with Davenport's *Elements of Music* so that students preparing for the local examinations of the Royal Academy or Royal College of Music will find it of service. Mr. Davenport himself—to whom the work is dedicated—speaks of the exercises as "excellent."

Lullabye, by Samuel Weekes, is an expressive song. In the accompaniment there are some well-chosen and effective harmonies.

Break, Break, Break. Song by A. Ray. Lord Tennyson's well-known lines are set to somewhat ordinary music. The accompaniment of the opening and closing sections is monotonous, and that of the middle one, if light, is artless.

Golden Stars across the Heavens, by P. V. Sharman, is a simple but thoughtful little song. Heine's words are well translated by Miss Alma Strettel.

A Tune with Pleasant Words. Song. By Charles Gardner. The tune is also pleasant, if not particularly original.

Festal March in F, by Langdon Colbourne, is a bright and well-written pianoforte piece; but the Coda, if the *ad lib.* octaves are played, is not over easy.

Etude-Tarentelle. Pour Piano. Par B. Albert. This piece has more the character of a

Saltarelle. It is good study for the fingers. The notation is somewhat erratic.

Songs for School Concerts. By Myles B. Foster. No. 1, "A Daring Enterprise," is a clever and amusing ballad. No. 2, "A Pastoral," is light, and opens in waltz time. It is for solo and chorus in unison.

Romance, for Violin, with Pianoforte Accompaniment, by P. V. Sharman, is a quiet, carefully written, and effective little piece.

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LITERATURE.

The Acts of the Privy Council of England. New Series. Volume I. 1542 to 1547. Edited by John Roche Dasent. (Published under the Direction of the Master of the Rolls.)

THIS volume begins with a meeting of the Privy Council, on April 22, at Greenwich; the register is lost from July 27, 1543, to May 10, 1545; and it extends to January 26, 1547.

The period is full of interest. In 1542, Henry took the title "*Rex Hiberniae*," instead of "*Dominus*"; and we find constant reference to Ireland, to the Lord Deputy, and to the Irish parties and obfeits. In the same year, Queen Katharine Howard was beheaded; but neither she, nor those accused with her, are mentioned. Henry was occupied with foreign wars during the last years of his reign. Francis I. was now in alliance with the Pope and the Turks, and Henry was acting with Charles V. Together, they were to invade France and to march on Paris. Francis carried out the usual policy of embarrassing the English by a Scotch invasion. This danger was averted by the ridiculous disaster of the Solway Moss; the Scotch army was ruined; James V. died soon after, and Mary Stuart, at the age of one week, began her unfortunate reign. The English then took the offensive; Edinburgh and Leith were burnt; and, after ravaging the open country, the army sailed for Calais to join in the French war. Charles V. advanced into France, and Henry in person besieged and took Boulogne. In 1544, Charles and Francis made a separate peace, at Cr py; and Henry was left alone to face a war with France and Scotland. An army of 120,000 men was stationed in the southern counties, and a strong fleet rode in the channel. The French landed in the Isle of Wight, and some desultory fighting took place there; but they were afraid to storm Portsmouth, and the plague forced their ships to return. The English held Boulogne, and a peace was signed there in June 1546, by which Francis engaged to pay a large sum of money, and Boulogne was granted to Henry as a security. Scotland was included in the treaty; and through the assassination of Cardinal Beaton, in which Henry was an accomplice, it was soon reduced to helpless faction and disorder. At home, an Act was passed, in 1544, to release the king from his debts; and in the following year a large benevolence was extorted. The court was becoming more Protestant: an English liturgy replaced the Latin; the Chantries were attacked; and the "Reformers" were so far powerful that they easily obtained possession of Edward VI. The last entry in Mr. Dasent's volume is for

January 26, 1547; and on January 28 Henry was dead.

The break in the register covers some of the most important events between 1542 and 1547; others, which we might expect to find, are not mentioned; and the entries do not usually refer to matters of general history. The entries, however, are valuable, because they tell us the places where the council met; and they afford a clue to the balance of parties, because they show us of whom the council was composed. The business discussed may be divided, according to Mr. Dasent, under five great headings, which relate,

"First, to the English Pale in France; second, to the Scottish Border; third, to the guardianship of the Narrow Seas; fourth, to commercial regulations; fifth, to financial measures. We note that, even when France and England were nominally at peace, questions affecting Calais and Guisnes frequently came before the Council, and how necessary it was considered to guard against encroachments on the part of the French, and how great was the strain of maintaining these outposts of the kingdom in a condition of safety—a strain, only less ruinous than the constant supplies of men, money, and stores required during the subsequent hostilities, and almost daily entered in the register. Under the second category we find numerous entries relating to the Wardens of the Marches and the President of the Council of the North, and constant references to what was almost a perpetual war upon the Borders, allusions to the great defeat of the Scots at Solway Moss, and the subsequent disposal of the Scottish prisoners of rank taken there. Under the third category may be noticed many entries relating to the movements of the fleet, the pressing of sailors, and the police of the Channel. Some entries show that even the commanders of royal ships could not be trusted to discriminate between the friends and the enemies of England when tempted by a rich prize. Under the fourth category we see how closely the Council watched the course of trade, how repeatedly it interfered with regulations as to imports and exports, how it acted as a court of appeal before which foreign merchants appeared to claim their goods wrongfully detained. Later on we find many references to licences to export or import specific articles of trade, such as wine from Rochelle, and to the port dues, and other exactions levied in the Thames; and the names of some of the articles imported, such as soap and writing paper, show how largely England then depended upon foreigners for the supply of many of the necessities of daily life which are now manufactured at home."

Matters of various interest came before the Council. For instance, in 1543:

"Att Saint James, the first day off Aprill, being then present the Lorde Chauncellour off England, &c., Tharle off Surrey being sent for tapere before the Cownsell was charged by the sayde presence, as well off eating off fleshe, as of a lewde and unsemely manner of walking in the night abowght the stretes and breaking wyth stonebowes off certeyne wyndowes. And towching the eating off fleshe he alleged a license, albeit he hadde nott so secretly used the same as apperteyned."

The Earl of Surrey, who is here accused, was the brave and accomplished poet, the last of Henry's victims. He admitted the brawling and the broken windows; and "he was committed to the Fleete." Thomas Wiatt and "young Pikering," who were accused of the same frolics, "utterlye stode in denyall, notwithstanding they were commanded to shew the trewth thereof upon theyre alle-

geance." The next day, confronted by a witness, they pleaded guilty, and were sent to the Tower. In 1545, one Jack Banester was imprisoned in the Clynk for hewing "downe lantrenes and signes" upon London Bridge, and, "with lewde wordes," "carring fishe uppon a sworde, dyd clappe the same uppon the faces of prentises and men of the countrey passing by"; and, later, "with oone Hogges," "at the signe of the Bel in Fishe Strete," he was concerned in the "slaying of a servant of Sir Thomas Hennage." In November, Thomas Saunders, of Coventrie, who had been imprisoned since May for possessing a book supposed to contradict the Six Articles, was, "uppon a good lesson, dispeched out of prison," his book being found innocent. The vicare of Halsted was accused of not expounding

"the X Commandments, the Paternoster, the XII. Articles, nor reading the Kinges Majestes Injunctions unto them at tymes prefixed therefore, besides the sinistre interpreting of the Scriptures by him used in a sermon he made touching spiritual oblations."

We find Anne Ascue sent to Newgate "for that she was very obstinate and heddye in reasoning of matiers of religion, wherein she shewed her self to be of a naughty opinion," together with

"oone White, who attempted to make an erroneous boke, and shewed himself of a wrong opinyon concerning the Blessed Sacrament." "One Selby, clarkke, who beforetyme hadde been monk of the Charterhows in Sheen, upon a lewde writing subscribed with his owne hande agaynst the Primacye of the Kinges Highnes, seeming nevertheless to be distract of his witt, was committed unto the Towre."

There are ominous references to the export of bell-metal, and the conversion of it into guns. In Hertfordshire an image "that hadde been plucked downe" was "sette uppe ageyne"; "a certeyne making of Holy Water used about St. John's tyde" was to be abolished; and "an Image called Our Lady of Pitye in the Pew" was to be taken down, "in consideration of idolatrye doone unto the same by the common people." An enquiry is ordered about the robbery of the silver head of Henry V. from the Abbey. A reward is paid "to Petro Aretino, Italian, that dedicated a boke to his Majestie," a writer who by his dedications and scurrility, levied blackmail upon every potentate in Europe. Edmund Finche was imprisoned in the Marshalsea, and then stood in the pillory, on two market days, "with a paper on his hed written in greate letters, 'For slaundersous wordes of the Kinges Counsaill';" and, in a requisition for wood, orders were given "to spare no man's woodes." But, on the whole, the proceedings of the Council were not so arbitrary as many historians would lead us to suppose.

These Acts are interesting to the historian, to the antiquary, and to the student of English. The latter will be rewarded by a rich collection of spellings and uses, such as "horsemeate," "thabovewownden," "jentilmen," "trewx" for truce. The spelling even of proper names is infinitely various: "Sipruce" for Cyprus is a good example of the treatment of foreign words. Mr. Dasent has edited the work with admirable tact and carefulness, though in his preface there is a statement about the Jews which is perhaps

misleading. In the index, the king's physician is described as "Augustin," and on the page referred to as "Augustini." Anne Ascue is said to be mentioned on p. 424; the people named there are Kyme and his wife, who was indeed Anne Ascue; but this might puzzle an uninstructed reader.

ARTHUR GALTON.

"GREAT WRITERS."—*Life of Jane Austen.*
By Goldwin Smith. (Walter Scott.)

It is a somewhat curious coincidence that Jane Austen, after half a century of comparative neglect, should, in the space of a few months, find two biographers and commentators. Mrs. Malden's memoir was reviewed in the ACADEMY at the time of its publication last year, and many of the remarks then made upon it apply equally well to its successor, and need not be repeated. So far as mere biographical material is concerned, both Mrs. Malden and Mr. Goldwin Smith are entirely dependent upon the record given to the world some years ago by Mr. Austen-Leigh, and upon the original matter in the collection of Jane Austen's Letters, edited by her kinsman, Lord Brabourne. And the writer of the little volume now under consideration has done wisely in confining his account of her singularly uneventful life to the first chapter, leaving the remaining eight chapters free for the discussion of the half-dozen books in virtue of which alone Jane Austen is really interesting to us.

"Criticism," says Mr. Goldwin Smith, "is becoming the art of saying fine things, and there are really no fine things to be said about Jane Austen." This is true, for a fine thing in the domain of criticism is rapidly becoming synonymous with a far-fetched thing; but there are a great many interesting things to be said, both about Jane Austen's novels in themselves, and about the causes which have conspired to produce the curious fluctuations in the fame of their writer. In her own day—or, to speak more precisely, in the few years which immediately preceded and succeeded her death—Jane Austen might have been ranked among popular authors. The reading world of the day was not a large world, but she conquered it; and the conquest was not an easy or inglorious one, for she began to write at a time when the nameless wizard of the North was exercising his earliest and most potent spells, the fascination of which we still feel as we turn over the pages of *Waverley* and *Guy Mannering*. That a novelist who could hold her own while Walter Scott was in the field should in the course of a few years fall into the ranks of the admired unread is not at first sight an easily explicable fact; and it seems hardly easier to understand how and why it is that readers of to-day, in the absence of any obvious external suggestion, are again turning to the books which delighted their grandfathers, but which had for their fathers a very decided caviare quality. Of course there has always been an unbroken succession of Austen appreciators, and they have been appreciators of whom any writer might well be proud. Sir Walter Scott, with that frank generosity which is a note of healthy genius,

spoke of Jane Austen's peculiar talent as "the most wonderful I ever met with."

"The big bow-wow strain," he writes in his diary, "I can do myself like any now going; but the exquisite touch which renders commonplace things and characters interesting from the truth of the description and the sentiment is denied to me."

Scott as a fellow-craftsman speaks with a voice of special authority; but such distinguished contemporaries as Lord Lansdowne, Sydney Smith, and Sir James Mackintosh, were equally emphatic in their praise; and their verdict has been endorsed by such later writers as Lord Macaulay, Archbishop Whately, Miss Martineau, and Miss Mitford. How is it, we may ask, that a writer who in her own day was popular and who since her own day has become famous, with that kind of fame which is secured by the eulogy of eminent admirers, should for half a century have passed out of the cognisance of the reading world?

Those who really enjoy Miss Austen's books find them so irresistibly entertaining that the question will seem to them one that is exceedingly difficult to answer; but the critic who, in spite of his admiration, is able to assume a position of detachment will be able to give a reply that is not wholly unsatisfactory. Jane Austen's novels were pre-eminently sketches of contemporary society—that is, they were undoubtedly novels of character, but they were novels in which character was revealed in delicacies of manner rather than in impressive action; and, while truthful delineation of character has a permanent interest, a delineation of the manner of a time must inevitably—like the manner itself—become old-fashioned, and therefore more or less unrealisable to persons deficient in that backward imagination which can recognise the familiar human nature in an unfamiliar vesture. There is little of pure narrative interest in Jane Austen's work; by which it is not meant that her stories are defective as mere stories, but that the interest they excite is entirely dependent upon the vividness with which the persons who move through them are realised by the imagination. *Pride and Prejudice*, for example, must prove a dull and tiresome book to a reader who finds himself unable to see and believe in Darcy, Elizabeth Bennet, and the other principal characters; and such inability was likely to be most largely found during the generation immediately succeeding that to which these characters belonged, for there was in the portraiture just enough of the familiar element to impart to the unfamiliar element an air of incongruity and incredibility. There is nothing really wonderful in the fact that Miss Austen's work should for a time have been pushed into the background, or that even among cultivated people of to-day there should be found many who fail to enjoy it. The number of these people is, however, bound to decrease, because sheer uncompromising truth to the realities of human nature—whether of its depths as in Shakespeare, or of its surfaces as in Jane Austen—is sure in the long run to be recognised and welcomed; and with every ten years, nay with every year, the difficulties in the way of such recognition and welcome will become fewer and fewer. Readers of thirty years ago, and, in a less degree, readers of to-day, have some difficulty in making them-

selves at home in Miss Austen's world, because it is neither sufficiently like the world they know to give them a feeling of familiarity, nor sufficiently unlike it to enable them to free themselves from the associations of their environment. To readers of fifty years hence, life in Mansfield Park and Northanger Abbey will be as completely detached from the life they know as is life in the palace of Elsinore and the forest of Arden; and when the detachment is accomplished, they will altogether lose sight of the incongruities which have during a whole generation put Jane Austen outside the ranks of really popular authors.

Jane Austen's time has not yet fully come, but it is coming very rapidly, and such a book as this of Mr. Goldwin Smith's can hardly fail to hasten its advance. He has not said "fine things," but he has said true, discriminating, and sympathetic things, and has said them in just the right way. His criticism is thoroughly good; but his main object has evidently been not to appraise Jane Austen but to inspire an interest in her—to make those who do not know her feel that they are missing a genuine delight, and that until they have read *Emma* and *Pride and Prejudice* and *Mansfield Park* their life is not so rich as it might be. This is a worthy aim, and in these pages it is worthily achieved.

JAMES ASHCROFT NOBLE.

A Naturalist among the Head-hunters; being an Account of Three Visits to the Solomon Islands. By Charles Morris Woodford. (George Philip & Son.)

THESE visits were made at intervals during the years 1886-88, and consequently followed closely on Dr. Guppy's memorable expedition of 1882-84. In fact, from the references to that explorer's work, it may be inferred that Mr. Woodford's attention was directed to the Solomon group by the scientific papers which began to appear in various periodicals soon after his return to Europe. Mr. Woodford reserves for a future publication a detailed account of his wanderings through the Archipelago, of which only a brief summary appears in the present volume. His main objects were to collect zoological specimens, and, if possible, penetrate to the highlands in the interior of the larger members of the group. In the first object he was unusually successful, having contrived during his various visits to secure considerably over 20,000 specimens of mammals, birds, reptiles, and insects. Of the larger fauna the most interesting have been placed in the South Kensington Natural History Museum, while the majority of the lepidoptera, coleoptera, &c., have been distributed amongst private collectors. Among the butterflies are two varieties of the superb ornithoptera, *O. Uvilleana*, which is found throughout the western islands, and *O. Victorias*, the more beautiful of the two, whose range appears to be restricted to the centre of the group. These lovely creatures are so large as to be mistaken at first sight for pigeons, and individuals were met which measured nearly nine inches across the expanded purplish blue and greenish wings.

In his second object Mr. Woodford was not much more successful than his predecessors, although on one occasion he managed to get

within three miles of the Lion's Head (Popo-mamisa), a peak which rises to a height of 5500 ft. in the centre of Guadalcanar. Such are the obstacles opposed to exploration by the dense tangle of tropical vegetation, the rugged surface, and the savagery of the local tribes, that no systematic surveys can be made until orderly government is introduced into these Melanesian islands. Native guides are useless beyond their own immediate district; and if you venture a little way into the neighbouring territory, you are congratulated on your safe return, and much surprise is expressed that you escaped being killed and eaten. No amount of kind treatment or familiar intercourse can secure immunity from sudden attack, as is evident enough from the fate of Commodore Goodenough and Bishop Pattison, and as is here illustrated by the tragic end of Mr. Lars Nielsen. Soon after his return to Europe, Mr. Woodford was shocked by the news of the murder of this kind-hearted trader who had accompanied him on the above-mentioned excursion to the Lion's Head, and who was famed far and wide for his just and generous dealings with the natives. Yet he found no protection from their treachery either in the profound knowledge of their character, acquired by a residence of over ten years, or in the uniform frankness and magnanimity of his bearing towards them.

In reference to this murderous propensity of the Solomon Islanders, and, in fact, of most Melanesian peoples, our traveller endorses the remark of Capt. Simpson, R.N., that the main object of their lives is to take each other's heads, adding that

"from my somewhat wide and varied experience of them I am of opinion that the first thought that animates a native upon the sight of a stranger is 'Will he kill me?' Having answered this to his own satisfaction, his next thought is, 'Can I kill him?' the latter question being considerably influenced by the fear of future retribution to be apprehended from the friends of the stranger, in case he is a native; but in case of white men this fear of retribution hardly enters as a factor. Long experience has shown the native that he is comparatively free from any personal consequences, the utmost extent of the punishment to be apprehended being the possible loss of a few coco-nut trees."

The allusion here is to the incredibly imbecile action of the British authorities in the South Seas. The regulations of the High Commissioner for the Western Pacific forbid any retaliation upon the natives on the part of the resident white traders. Yet, when a murder is reported, it is either disbelieved, or else a man-of-war is sent round to fire off one or two shells in the bush, to the amusement of the culprits, who stand grinning at the fireworks sheltered behind their plantations within a few hundred yards of the beach. A hut or two may be levelled to the ground, which can be rebuilt before the vessel dips below the horizon; and meanwhile a white man's head has been secured as a trophy, cheaply purchased even by the destruction of a dozen villages.

Mr. Woodford mentions the case of a murder on Savo Island, the particulars of which he himself reported to the authorities, with the result that

"the investigation of the matter was delegated

to a government agent who was visiting the islands in a recruiting vessel. I did not see this gentleman, but the following message was given to me from him by a trader whom he met: 'It is no use you people in the islands sending up stories of this sort, because we make a different report, and of course we are believed.' Comment is needless."

Only one would like to ask how long this state of things is to be continued by the home and colonial authorities? Here is a statement which may possibly excite a languid interest in the breasts of the few Britons who have not yet joined the "Aborigines Protection Society," and who may consequently not feel ashamed of reserving a little sympathy for their own flesh and blood:

"All the villages of the district [east side of Malaita Island] will club together and make a pool of native money, shell-beads, armlets, necklaces of porpoise-teeth, and other ornaments, which goes to the village that distinguishes itself most in the attack upon the first vessel that comes along. At the village of Manauai, at the time I am writing of, might have been seen a receptacle raised on four posts and approached by a ladder. This was used as a bank for the pool-money so collected. At the time I last left the group—viz., December 1888, I knew that there was money out in this part of Malaita for a ship; and I regret to hear that the pool has since been won by an attack on the small trading schooner *Savo*, in which three white men and twelve natives lost their lives."

It will be remembered that by means of a copy of Gallego's unedited journal in the British Museum, Dr. Guppy for the first time clearly identified the Solomon group as the "Islands of Solomon" discovered by the Spaniards in 1567. The original of Gallego's memoir, apparently supposed by Dr. Guppy to be the only account of the discovery written by a member of Alvaro de Mendaña's expedition, is in the possession of Mr. W. Amherst Tyssen Amherst, as was known to Dr. Guppy. But he seems not to have known that Mr. Amherst possesses a still more important contemporary document—a much fuller account of the voyage written by Gomez Catoira, who was Mendaña's chief purser. By means of an English translation of this also unedited original MS., Mr. Woodford has succeeded in identifying many more of the places visited by the Spaniards. For this purpose he surveyed a large stretch of the north-east coast of Yeabel Island, and also paid several visits to the north-west end of Guadalcanar and to the neighbouring islet of Savo. He was thus able to identify the very point where the Spaniards landed on the east coast of Yeabel, and where the descendants of the tribe still survive who occupied the district at the time of Mendaña's visit. At least, he collected from one of the natives a few words

"that agree with those given in Catoira's Spanish Diary, and which proves conclusively that the same language is still spoken in this district as the Spaniards found more than three hundred years ago."

Mr. Woodford has thus unconsciously supplied another interesting proof of the marvellous vitality of these Malayo-Polynesian languages under the most adverse conditions—no written literature, no apparent *norma*

loquendi, no social stability, but constant interminglings or dispersions due to chronic intertribal warfare, sudden surprises, raids, distant plundering, and head-hunting expeditions. Yet these frail forms of speech, which owing to the predominance of the vowel element are said to be "without a backbone," are found persisting with comparatively little radical change for countless ages throughout the oceanic regions from Madagascar to Easter Island and from Hawaii to Maoriland. For the migrations over this watery domain are not recent, as some have argued by a kind of *petitio principii* from this very uniformity of the oceanic languages. The dispersion east and west had already taken place before the irruption of the Hindus into the Eastern Archipelago for instance, as shown by the total absence of Sanskrit elements both in the Malagasy and the Eastern Polynesian tongues. Within the same period how profoundly divergent have become the Ossetian, the Armenian, the Albanian, the Keltic, and some other members of the apparently so much more stable Aryan stock. In the presence of this strange linguistic phenomenon we seem to be again reminded of the fable of the oak and the reed.

Mr. Woodford has a discerning eye for the local colouring of the South Sea Islands, and like a true naturalist blends the organic with the inorganic elements in his pictures of the surrounding scenery.

"I walk down to the sea, about twenty paces distant from the house-door, and look eastwards and westwards to see if there is any vessel in sight. The waves are lapping the sand beach, which, fringed with coco-nut palms and large Barringtonias, extends for a hundred yards each side of my house. At every step I take I disturb a dozen or so of little hermit-crabs, which scuttle away from their useful and constant work of general consumers of everything eatable at or near the water's edge. Fifty yards away, in deep water, just clear of the coral, a large turtle is floating on the surface. A pair of curlews run along the sand for a few paces, and then take to flight with their well-known cry. A bittern sits contemplatively on a small coral rock, keeping a motionless watchful eye the while for any unwary fry that may come within reach. A large white-bodied kingfisher (*Halcyon Saurophaga*), with azure head and wings, flies up from among the rocks with a flash in his beak, and settles among the branches of the Barringtonia above my head. Along the edge of the trees fringing the sand beach the small swifts (*Callocalia*) are already hawking up and down for insects. A pair of black and white flycatchers are flitting about, jerking and twisting their long tails, so tame that they sometimes come and peep into my house-door. Their nest with its mottled eggs is close by, on that dead branch, but so closely assimilated in form and colour to a knot of dead wood that it needs a practised eye to notice it."

For a "first attempt at authorship" this is promising enough to wish for more. The illustrations are all reproductions of photographs taken on the spot, and those where the natives are figured on a sufficiently large scale are consequently of considerable ethnological value. There are also three useful maps, based on the Admiralty Charts with additions and corrections by the author; appendices on the languages and migrations of the Polynesians; and an index.

A. H. KEANE.

The Ancient Classical Drama. By R. G. Moulton. (Oxford: Clarendon Press.)

MR. MOULTON has not written a history of Greek and Roman drama, but "a study in literary evolution intended for readers in English and in the original." He gives two chapters to the origin of tragedy and comedy respectively; but the greater part of the book consists in a descriptive analysis of the two kinds of drama, as presented to us in extant plays. Copious examples are given of everything on which he lays stress, and there is probably no English book from which so full and exact an idea of the subject may be obtained.

After an introductory chapter on the origin of tragedy, there follows a long account of the "Agamemnon," "Choephore," and "Eumenides," so as to make the reader at once acquainted with the very best remains of Greek tragedy, as far as an account of them in English with quotations from English renderings can achieve that end. Proceeding to analysis, Mr. Moulton dwells on the double functions of the chorus as spectators in and of the drama. He classifies choral odes, according to their topics, as odes of situation, odes of nature, odes of human life, and so on. He speaks of the "lyric solo," or monody, and the "lyric concerto," or kommos; and goes on to dwell upon the metres and the effects produced by them as they vary and alternate, illustrating his thesis by a passage from Mr. Browning's "Heracles," where this metrical effect is powerfully rendered. He speaks next of "dramatic motives," such as destiny (sometimes becoming providence, sometimes chance), horror, splendour (under which head he ably vindicates the treatment of Admetus in the "Alceste"), and works out in some detail a classification of plots in respect of the development or change of situations which they offer. Another chapter, entitled "Ancient Tragedy in Transition," after describing the treatment of the Electra story by the three dramatists, dwells upon the changes that are visible as tragedy progresses, especially in Euripides, and on their causes. The development or decadence is then shown us in the later stage of Seneca's imitations; and the tragic part of the book is concluded with an ingenious and interesting arrangement of "Macbeth" as a Greek tragedy.

Scholars familiar with the subject will find perhaps not much that is new in all this; but for those whom Mr. Moulton calls, not very grammatically, "readers in English," and whom he seems to have specially in view, it ought to prove interesting and instructive, and there are parts of it that anyone may read with pleasure. Mr. Moulton quotes constantly from English verse translators, such as Browning, Morhead, Plumptre; and this adds no little to the attractiveness of his pages. Perhaps his instances and illustrations will be found rather too numerous for the taste of persons not well read in the subject, for there is something rather trying in constant references to literary works with which the reader is not familiar. In one or two places an attempt is made to express different species of plot by algebraic formulæ—e.g., where the author says "the general formula for Roman plot would be CR; or, to bring out the multiplication of actions, $C_2 = R$." This mathematical method is, however, not allowed to appear in the text of the

book, but is relegated to notes. A little perhaps in the same spirit are the very formidable tabular statements and genealogical trees that appear in an appendix. Intelligent readers will find the fuller statements in the book itself more agreeable and satisfying, and, indeed, easier to remember: they will ask with Juvenal "stemmata quid faciunt?" The author should qualify the statement on p. 15, which is, indeed, more often made than examined, that "choral odes are composed in the Doric dialect." In reality they come about as near to the Doric dialect as we are brought to the proper pronunciation of Latin by sounding the letter A in the continental fashion. In the adaptation of "Macbeth," the chorus is made to reflect on the punishment of Ajax, Heracles, and "the ruler of Babylon." Here Mr. Moulton has surely fallen into a little confusion; for if the chorus were Greek, they would hardly refer to Nebuchadnezzar, and, on the other hand, Ajax and Heracles would not readily occur to them if they were Scotch. Again, is it true that modern theatres relieve serious drama with a farce at the end of the evening? London managers would be surprised to hear it. The farce comes first, when there is one; and Mr. Moulton seems not to know the very valuable Greek inscriptions in which the satyric play occupies the same position. In speaking of Roman tragedy, he makes no mention of any plays but those of Seneca, and uninformed readers might suppose that there were no others written. No doubt he ignores the rest because they exist only in fragments, and cannot be judged of as works of art. They ought, however, not to be wholly passed over. The word "interlogue," which Mr. Moulton uses two or three times, belongs to no language, and can hardly be defended.

The remainder of the book deals with Greek and Roman comedy in the same way in which tragedy has been treated in the earlier part. Mr. Moulton makes frequent use of the verse-translations of Frere, and the equally excellent, though less well-known, versions by Mr. Rogers. A spirited account of the "Birds" is followed by an analysis of the comic elements corresponding to those of the elements of tragedy, and by some account of the New Comedy in its Roman dress. Mr. Moulton takes Aristophanes too seriously when he writes,

"In his serious parabases Aristophanes attacks the old-fashioned works of his rivals, boasts [? boasting] that he has driven from the theatre the countrified tricks and stage jesting of his predecessors and elevated comedy from its gluttons and weeping slaves to make it a war upon the Hercules monsters of public life. He is amply entitled to all the credit he claims."

It would in any case be rash to take the word of Aristophanes for the inferiority in this respect of his rivals; but, as a matter of fact, it is pretty well known that he was not entitled to any such credit, and that public life was the subject of comedy long before any work of his appeared upon the stage. If the error of believing what Aristophanes says were not still rather prevalent, it would seem needless to point out that an author of comic opera was not a serious and responsible writer.

It is interesting to read in Mr. Moulton's preface that, after giving in twenty-six different places lectures on the ancient drama,

"addressed to adult audiences, representing all classes of society, in which not one person in ten would know a word of Greek or Latin," he would rank "the ancient classics second only to Shakspeare and Goethe as an attractive subject for lectures." The following passage deserves to be well weighed, as the result of an unusual amount of experience.

"I am one of those who believe a knowledge of the ancient classical literatures to be a first requisite of a liberal education. I think it is a mistake to divert attention from these in favour of our own earlier literature. Our true literary ancestors are the Latin and Greek classics; the old English writers have had less influence in moulding our modern literature than have Homer and Virgil and the Greek dramatists. As a practical teacher of literature I find it almost impossible to give an intelligent grasp of form in Shakspeare to those who are ignorant of classical drama, for the first is the multiple of which the latter is the unit. . . . The ancient classics constitute a common stock from which the writers of all modern countries draw, and their familiar ideas are the currency in which modern literary intercourse is transacted."

Mr. Moulton adds the suggestion that in our schools and universities a considerable amount of the ancient classics in English should be substituted for part of the Latin or Greek now required, arguing that some such change would not seriously diminish a student's knowledge of the language, while it would develop his taste and imagination.

HERBERT RICHARDS.

A PRINTER AT AVIGNON IN 1444.

L'Imprimerie d'Avignon en 1444. Par l'Abbé Requin (Paris: A. Picard).

THE last word has not yet been written as to the date and local origin of the art of typography. In the lawsuit of Dritzehn *versus* Gutenberg, at Strassburg, in 1439, evidence was given that Gutenberg shortly before Christmas sent for all the *formen* at Dritzehn's and at Andrew Heilmann's, and had them melted in his presence. There has been a good deal of controversy as to whether these *formen* were separate letters or whole blocks. The documents discovered by M. Requin—already favourably known by his volume on the artists of Avignon as a diligent and careful searcher of records—leave little doubt that they were really separate letters.

Hitherto Avignon has ranked as the sixtieth locality in which printing was practised, and the art was supposed to have been introduced there by John Duprat, in 1497. The five documents now published carry the date back to 1444. These have been discovered in the registers of three different notaries, and there can be no doubt as to the absolute genuineness of any one of them. The first is a contract passed on March 10, 1446, by which one Procopius Valdfoghel, a goldsmith, native of Prague, binds himself to make and deliver to a Jew named Davin de Caderousse "viginti septem litteras Ebreaycas *formatas* scias in ferro, bene et debite, iuxta scienciam et practicam scribendi," shown and taught to the said Jew by Valdfoghel two years before, "unacum ingenis de fusta, de stagno, et de ferro." The Jew bound himself in return to teach Valdfoghel the art of dyeing textiles in certain colours, to pay for the "stagnum et fustes artificiorum sive inge-

niorum scripture Ebrayce," and to restore certain goods and utensils which he held in pledge for a sum of ten florins, without charging Valdfoghel anything for interest or usury. The Jew further bound himself not to divulge the theory or practice of the new art to anyone.

By another deed dated April 26, 1446, Valdfoghel acknowledges to have received from the Jew all the goods he had pledged, save and except a mantle and forty-eight letters engraved in iron; and the Jew acknowledges to have received from Valdfoghel "omnia artificia ingenia et instrumenta ad scribendum artificialiter in litera Latina," and renews his promise to teach him the art of dyeing, and to keep the new art a secret under pain of forfeiting one hundred crowns.

The other documents show that Valdfoghel had also taught the new art in 1444 to a locksmith and mechanic named Gerard Ferrose, with whom he lived and had entered into partnership. Valdfoghel seems to have been often in want of money, and to have had recourse to the Jews, with whom on one occasion he pledged a clock of his partner's. To raise funds he also taught the new art to one George de Jardine; and to two clerics, Manand de Vitalis and Arnold de Coselbac, with the right to use in common with himself all the "instrumenta sive artificia causa artificialiter scribendi tam ferro de calibe, de cupro, de lethono, de plombo, de stagno et de fuste." Vitalis, at the request of Valdfoghel, gave him a formal acknowledgment that the new art of writing artificially which he had taught him was a true and very true art, easy, practicable, and useful to anyone willing to work at it diligently. When Master Manand de Vitalis had taken his degree of Bachelor in Laws and was about to return to Dax, he delivered to Valdfoghel "duo abecedaria calibis et duas formas ferreas, unum instrumentum calibis vocatum vitis, quadraginta octo formas stangni necnon diversas alias formas ad artem scribendi pertinentes," all which Valdfoghel promised to return whenever requested.

Where did this Bohemian goldsmith learn the art? Was he in any way connected with Hans Dünne, of Strassburg, and did he there discover Gutenberg's secret? Or can he be the thief who is said to have carried off on the night of Christmas, 1441, the types of Laurence Johnson Cester? Or are we to suppose that he was an independent inventor? This last hypothesis seems to me the least probable. Time will perhaps clear up the mystery. I cannot help thinking that the archives of Avignon may contain some information as to when Valdfoghel came thither and where from.

W. H. JAMES WEALE.

NEW NOVELS.

The Duke's Daughter, and The Fugitives. By Mrs. Oliphant. In 3 vols. (Macmillan.)

The Lawton Girl. By Harold Frederic. (Chatto & Windus.)

By Order of the Czar. By Joseph Hatton. In 3 vols. (Hutchinson.)

Wildwater Terrace. By Reginald E. Salway. In 2 vols. (Digby & Long.)

Lucinda. By Major G. F. White. In 3 vols. (Ward & Downey.)

The Treasure Tower. By Virginia D. Johnson. (Fisher Unwin.)

The Paradise of the North. By David Lawson Johnstone. (Remington.)

Lothair's Children. By H. R. H. (Remington.)

Prince Dick of Dahomey. By James Greenwood. (Ward & Downey.)

Of the two short novels—it would be nothing less than literary sacrilege to style them novelettes—which constitute Mrs. Oliphant's new three volumes, the less characteristic and the less artistic is the one to which the place of honour has been given. There is too much in it that borders on farce; and although Mrs. Oliphant has a large fund of quiet humour, she is incapable of farce even of the comparatively refined Gilbert-and-Sullivan order. The pig-headed, mentally fossilized Duke, with his poverty and his preposterous pride, is more than a bit of a caricature; while there is also a great deal too much of this farcical element in the half-marriage and temporary imprisonment of Lady Jane. There is not much genuine life in Lady Jane herself—nothing indeed but obstinate loyalty to her lover, who, for a "no nonsense" Englishman, is a trifle too effusive. The Duchess, however, is one of Mrs. Oliphant's delightful motherly women; and the little Committee of Private Safety that looks after Lady Jane, and consists of her more sensible relatives and connections by marriage, is very skilfully constituted indeed. But if *The Duke's Daughter* is a trifle disappointing, *The Fugitives* is one of the best of Mrs. Oliphant's shorter stories. The flight from England to the continent of Goulbourn, the man who has ruined other people, but who is, nevertheless, deserving of pity rather than of hatred, is itself a masterly piece of plot construction. But everything in *The Fugitives* is of the highest excellence—the contrast between English and French character, the almost feline love of Goulbourn for his younger daughter, the portrait of Goudron the harsh miser who would be a Quilp but for his inability to withstand a *charmante petite demoiselle*, and, above all, the portrait of Sir John Harvey, the eminently respectable, stiffly just Englishman who marries into a French family, and who is only saved by a thin nobility of nature and by culture from being a Bounderby, if not a Murdstone. Then, who but Mrs. Oliphant could have given us such an unconsciously magnanimous lover as Charlie Ashton, who marries Helen Goulbourn in spite of her father's character and in spite of Sir John Harvey, or fractious, all-conquering little Janey, or the French peasant couple, Baptiste and Blanchette, who at least have reason to drop a tear of gratitude on the tombstone of poor Goulbourn. In *The Fugitives* we have Mrs. Oliphant at her best, and than this there is nothing better in the "all round" comprehensively human sense in present day fiction.

The Lawton Girl is a strong story by the author of that remarkable book, *Seth's Brother's Wife*. One is reminded of *The Scarlet Letter* by the sin of Jessica Lawton, which in this volume she nobly lives, and dies, down. But in no other respect does this book recall Hawthorne, whose influence can-

not be traced in it. It is a book not so much of remarkable incidents—although Jessica Lawton's final act of self-sacrifice is a piece of powerful description—but of contrasts in character. Horace Boyce, selfish, weak, yet not irretrievably bad, is contrasted on the one hand with his honest, resolute, and sagacious though not astute partner, Reuben Tracy, and on the other with his own father, who, though more of a Bohemian, is less of a scoundrel than himself. He is even contrasted with the "superior fiends" in the form of mercantile swindlers in Thessaly and New York, who for a time utilise him. Then Kate Minster is contrasted at almost every third page with her mother, and Jessica both with her father and her sisters. Indeed, the one fault to be found with *The Lawton Girl* is that one is perpetually asked in it to look upon this picture and on this. It is, however, one of the best, most pathetic, and, in the highest sense, most humorous books which have come even from America within the past few years. It is, too, a decided advance, from the artistic standpoint, upon *Seth's Brother's Wife*.

All things considered, *By Order of the Czar* is the cleverest, compactest, and sensationally most effective story that Mr. Joseph Hatton has published. In it he reproduces, as almost no other English writer has yet done, both Russian Nihilism and Russian hatred of the Jews. The first part of the story is perhaps unnecessarily repulsive. Mr. Hatton might have drawn a veil more completely over the frightful outrages which the wretched Anna Klosstock sustains at the hands and by the order of the ruffianly sensualist, Governor Petronovitch, who, besides, looks too much like the ghost of Colonel Kirke stalking the earth disguised as a Russian. Apart from this fault, however, the plot of *By Order of the Czar* is skilfully constructed without being too painful. Nothing could be better in its way than the weaving, by the ruthless Anna, who reappears as the attractive Countess Stravensky, of a web round the luckless Petronovitch; while Ferrari is all that a morally pure, intellectually subtle, absolutely merciless, and thoroughly Italian conspirator, should be. Then the English sunshine—essentially Cockney and middle-class though it is—which is contributed by the Milbankes, Dolly Norcott, Dick Chetwynd, and Sam Swynford, is very welcome as a relief from the Russian shade. There is something almost too tragic in the hopeless passion of the artist, Philip Forsyth, for the Countess Stravensky; but it enables Mrs. Milbanke to show her powers as a match-maker on behalf of her sister Dolly and her favourite Sam. This is a book which is sure to be read and—to the extent of nine-tenths—enjoyed.

The author of *Wildwater Terrace* has undoubtedly the power of plot-construction. From the moment that John Richford, in the first chapter of the first volume, takes possession of his property in Wildwater Terrace, to the last chapter of the second, in which the fearful and wonderful Mrs. Monkton dies game, the attention of the reader is kept on the stretch. Agathe Latour, otherwise Mrs. Monkton, otherwise Mrs. Rupert Deane, is a very cleverly drawn sketch of a thoroughly French adventuress, who will stick at nothing,

not even at slow murder, to accomplish her ends. It must be allowed, however, that beyond the plot and the character of Mrs. Monkton, there is nothing in *Wildwater Terrace* that is specially notable. The love-making of John Richford and Adele Latour is very tame; and one can hardly conceive so strong a personality as Agathe allying herself to so pitifully weak a creature as the man who very properly subscribes himself "forger, gambler, and inebriate." Miss Tanner, the vindictive governess, who carries about with her a load of grievances, the chief of which is "unrequited love," might have served as a foil to the other and terribly serious characters had she not been so thoroughly conventional.

Major E. F. White can depict military boisterousness, courage, love of sport, and—it must be added—vulgarity in thought and character. So much is proved by these three rambling scrambling volumes with their Tibbertons and McTaverishes and Havilands, their Lotties and Leilas and Lucys, their horseplay and bad language and undisguised and unrefined delight at "going soon to have my arm round the waist of, and to be kissing, a sweet little ducky, who must some day bring me in every penny of a hundred thousand pounds." But they do not prove that their author ever will be able to write a novel, even although at the beginning of this story a cold-blooded deceiver goes through what he believes to be a mock but is nevertheless a genuine marriage, and although, before it ends, a young man very nearly marries his sister. It is impossible to get angry with *Lucinda*, which is full of animal spirits; but it is also impossible to say a good word for it as a work of art.

The Treasure Tower is a pleasant, vivacious military story of the conventional rather than of the "Booties' Baby" school. Flag-Lieutenant Arthur Curzon, of H.M.S. *Sparrow*, which has just arrived at Malta from Suda Bay, stumbles on a treasure tower, a ferocious old miser, and that ferocious old miser's pretty and spirited granddaughter, Dolores. As he "came of a family noted for intrepid courage and originality of mind and character," and as "his golden hair curled tightly on a small and shapely head, and a closely-trimmed beard framed a handsome face, with clearly-cut features, and lighted by a pair of keen blue eyes, capable of a great variety of expression," he has his own way. Miss Ethel Smythe, a garrison beauty of the ordinary sort, has her designs upon him, in which she is aided by Mrs. Griffith, an inveterate match-maker—i.e., "a stout and handsome matron, with smooth black hair, clear complexion, and tranquil grey eyes"; but he nevertheless falls effectually in love with Dolores, introduces her to amateur theatricals and a dancing party, elopes with her and marries her, and finally returns to Malta to find that the old miser is dead, and that through his wife he has "come in for a pot of money." There is plenty of gossip, though none of it specially malicious, and no psychology at all in *The Treasure Tower*; and it contains several excellent garrison portraits. That ancient and inconveniently loquacious mariner, Fillingham, and his wife, who has the rare art of being able to close his lips at the proper time, are very well drawn. Arthur Curzon does his

part as the Young Lochinvar of the story remarkably well; and Dolores is quite as trustful and clinging as Amelia Sedley, and not nearly so limp. Altogether, this is a bright, healthy, sunshiny seaside book.

No doubt "H. R. H." is as much entitled to continue Lord Beaconsfield's story of *Lothair* as some scores of writers have felt themselves entitled to continue Dickens's *Edwin Drood*. Unhappily, too, he is only following the multitude when he introduces living personages, more or less disguised, into his book. But he surely exceeds the latitude allowed to writers of fiction when he makes *Lothair* marry not Corisande but Clare Arundel, and when he introduces into his pages two public men as Mr. Sadrooke and the Duke of Oldtowers. Altogether, *Lothair's Children* is a crude but not absolutely unpromising story of politics, society, Unionism, Fenianism, child-stealing, and love—both pure and of the sensuous sort, which is evoked by proximity to a "woman with white, gleaming bare arms and neck and throbbing breast, with the diamond stars blazing upon the snowy skin." "H. R. H." should not, however deal in grotesque impossibilities, and should be a little less violently political.

Mr. D. L. Johnstone is a Scotch disciple of M. Jules Verne, and, in *The Paradise of the North*, strives, not without success, to out-Verne his master. He sends out an expedition to the North Pole; and, of course, when the inevitable discovery is made, a Scotchman is found sitting atop. There is plenty of adventure in that portion of the story which precedes the discovery of the wonderful Norse Arctic paradise; and there is happily the merest suggestion of love-making. Dr. Felix Lorimer, the eccentric and peppery *savant*, recalls only too readily one or two of Jules Verne's more comic creations; but all the other characters, especially that modern and jealous "viking," Eyvind, are quite original. There can be little or no doubt that when Mr. Johnstone has emancipated himself from the Jules Verne spell, and forgets that there is such an author as Mr. Rider Haggard, he will make an admirable and popular writer for boys. As things are, there is far more genuine imaginative power in *The Paradise of the North* than has been revealed by any new writer for some years.

There is no lack of adventure in Mr. James Greenwood's new story, the scenes of which are laid in the too fashionable Dark Continent; there is indeed a plot or a combat in every second page. Prince Dick of Dahomey is a spirited lad, whose mother has been, to all intents and purposes, sold to King Gezo, of Dahomey, and who, with his friend Peter Pottinger—at once his fidus Achates and his Sancho Panza—gets into all sorts of scrapes in rescuing that mother out of the net in which she has been caught by her (and his) life-long enemy, the slave dealer, Caleb Krookhorn. *Prince Dick* is certainly a book that boys will gloat over, more especially as Mr. Greenwood does not pretend to teach much in the way of geography, natural history, or "manners and customs." Dick, Peter and the loyal one-eyed and strong-armed black Charki ought to have very good places assigned to them in the juvenile gallery

of fiction. Yet how much better work is Mr. Greenwood capable of than *Prince Dick of Dahomey*?

WILLIAM WALLACE.

RECENT THEOLOGY.

History of the Catholic Church of Scotland from the Introduction of Christianity to the Present Day. By Alphons Bellesheim, D.D., Canon of Aix-la-Chapelle. Translated, with Notes and Additions, by D. Oswald Hunter Blair. (Blackwood.) We have now before us the first three of the four volumes in which this work is to be completed. Without being a history of original and independent research, it is in the main based upon the labours of historians of repute and authority. Indeed, as is more particularly noticeable in the first volume, Mr. Skene's admirable work on *Celtic Scotland* (vol. ii.) is in many places simply translated into German by Dr. Bellesheim, and from German re-translated back again into English by Mr. Blair. Nothing better for the German student could have been devised by Dr. Bellesheim; but sometimes the reader of the English work now before us is tempted to prefer Mr. Skene's views in his own words as he wrote them than after they have undergone the processes of a double translation. Prof. Grub, of Aberdeen, is now and again similarly treated. As an example (and examples could be indefinitely multiplied) take the following:

SKENE (VOL. II., P. 173).

"Four years after, in the year 697, he goes again to Ireland, and on this occasion he was accompanied by Brude, son of Derile, King of the Picts. His object was to obtain the sanction of the Irish people to a law exempting women from the burden laid upon all, of what was called *fecht* and *sluagad*, or the duty attending hostings and expeditions. For this purpose a synod was held at Tara, which was attended by thirty-nine ecclesiastics, presided over by the Abbot of Armagh, and by forty-seven chiefs of tribes, at the head of whom was the monarch of Ireland. The law exempting women from this burdensome duty was termed 'Lex innocentium,' and the enactments of the Synod were called 'Cain Adhamhnain' or 'Lex Adamnani,' &c.

BLAIR'S TRANSLATION OF BELLESHEIM (VOL. I., P. 145.)

"Four years later we meet with Adamnan again in Ireland, whither he was accompanied by Brude, King of the Picts. His object was to obtain the sanction of the Irish people to a law exempting women from the duty of rendering assistance in war. For this purpose a synod assembled at Tara under the presidency of the Abbot of Armagh, and was attended by thirty-nine ecclesiastics and forty-seven chiefs of tribes. The law by which women were freed from the burden of *fecht* and *sluagad* was known as 'Lex Innocentium,' and the canons of the synod were called *Cain Adhamhnain* or 'Lex Adamnani.'"

Similarly, without specific acknowledgment, extract after extract from Dr. Grub's accurate and scholarly *Ecclesiastical History of Scotland* is transferred to the pages of Bellesheim, and then reproduced in slightly modified English by Mr. Blair. As examples, taken quite at random, the reader may compare Blair's Bellesheim, vol. ii., p. 22, with Grub, vol. i., p. 344; or Blair's Bellesheim, ii. 69, with Grub, i. 370. Whether other writers with which we are less familiar have been similarly dealt with we cannot say. But though the *History of the Catholic Church in Scotland* is in the main a compilation, we can say ungrudgingly that it is the compilation of a man of scholarly instincts,

possessed of a large measure of critical acumen. And, at least in its English form, it is written in a pleasing and attractive style. The ecclesiastical prepossessions of the writer affect the merits of the work but slightly; and it is written in a spirit of fairness and candour that is as valuable as it is rare. Mr. Blair, indeed, cannot always restrain himself, and in the translator's footnotes he has now and then his fling at his ecclesiastical opponents. Students of early Christian literature are familiar with the piety which saw the sign of the Cross in a thousand familiar objects, but Dr. Bellesheim finds a proof of a similar devotion on the part of the monks of Iona in the fact that "even the masts and yards of their ships were arranged in cruciform fashion" (vol. i. 105). We know, on the high authority of Mr. W. S. Gilbert, that "the British tar is a soaring soul"; yet we never should of ourselves have advanced, as a proof of his deeply religious instincts, that the ships of both merchant and Royal Navy are "square-rigged." But weaknesses like this on the part of Dr. Bellesheim, we are bound to say, are exceptional. And in truth, the lives of the early Celtic saints are treated in a manner that deprives them of much of their interest by the excision of the more stupendous and entertaining miracles. And we are disappointed in the uncritical method of finding true history in legendary lives, chiefly by the simple process of discarding the grotesque and the prodigious. Surely the heraldic arms of the city of Glasgow, with the ring in the salmon's mouth, and the redbreast whose head St. Mungo fastened on, would suggest that a word of explanation should be given. The misfortune is that the facts which are taken as authentic come to us on the same authority as the very amusing miracles which Dr. Bellesheim disdains even to record. The period of the Reformation is dealt with in a tone that does credit to Dr. Bellesheim, but of course it cannot be expected that his view will be satisfactory on the whole to the majority of historical students in this country. But here again Mr. Blair has shown himself less qualified than Dr. Bellesheim for unprejudiced historical inquiry. The partisan and controversialist is stamped on far too many of the translator's notes. And quite apart from questions of ecclesiastical controversy, his judgment is not to be trusted. We cannot congratulate Mr. Blair on the success of his attempt to depreciate the credit of Bishop Stubbs (now of Oxford) on a matter where historical learning and historical impartiality are required. Mr. Blair commits himself to the existence of "King Lucius," and declares that he is no more to be swept away by Bishop Stubbs "than the Atlantic by Mrs. Partington's broom." The third volume, which has recently appeared, brings the history down to the death of James VI. And in dealing with the obscure annals of the unreformed Church after its violent suppression as the religion of the State, much interesting matter not readily accessible to the English reader is utilised by Dr. Bellesheim. The ecclesiastical maps of Scotland at three different periods are highly serviceable.

L'Italie Mystique : Histoire de la Renaissance religieuse au Moyen Âge. Par Emile Gebhart. (Paris: Hachette.) This is a very attractive volume. It deals with such themes and personages as the civilisation of Southern Italy in the thirteenth century, and the religious reform of St. Francis and the Dominicans. Arnold of Brescia, the Abbot Joachim of Flora, the Emperor Frederick II., St. Francis himself, John of Parma, Pope Celestine III., Dante, and Jacopone de Todi pass in review before us in these pages. The author has studied his original sources. He is well read in what has been written on the subject in Italian,

German, and French; but something might have been gained had he extended his researches to English and Spanish—Milman's *History of Latin Christianity*, vols. iv.-vi., might have given him some additional hints, beside the works of Mrs. Jameson and Mr. Symonds. In Spanish the work of Sra. Pardo Bazán, *San Francisco de Asís*, covers a great deal of the same ground. But it would be almost ungracious to ask for more from an author who has given us so much, were it not that one of the best proofs of the value of the book is that it thus stimulates the appetite. The sketch of Arnold of Brescia is well done; the portrait of the Abbot Joachim of Flora and the mystic teaching which afterwards became the "Everlasting Gospel" is more finished. The poetry and singular charm of the life of Saint Francis are well described; and the existence from the first of the germs of the contradictory principles in the mystic contemplative hermits and the monks and preachers in the world, which worked the schism of his followers, is distinctly brought out. The life of John of Parma is given with some detail. Here we learn to understand the indignant contempt of Dante for Pope Celestine V.: "Che fece per viltate il gran rifiuto." In contrast with these mystics and their shrinking from the world, whose crimes they denounced and shuddered at, for which they prophesied a fearful retribution—by the side of these we have the character of Frederick II., "the wonder of the world." Perhaps justice is hardly done to his great intellectual qualities, his tolerance beyond his age, his farseeing political views. (We may remark in passing that it may have been at his court and from him that our own Simon de Montfort first learnt the principles of parliamentary representation, which he after applied with such lasting results in England.) But the difference of his conception of the Holy Roman Empire of the West, from that of Charlemagne and most of his successors, is excellently put. Frederick's ideal was not a western one—that of an empire with a secular head supreme in political life and in war, side by side with a pope of equal if not superior authority in all else, and the ideal rule consisting in the harmonious working of these two powers. Very different was Frederick's conception. He turned in all things to the east rather than to the west. It was the part of a Byzantine emperor that he would play, the rôle of Constantine and of Justinian rather than that of Theodosius and of Henry IV.; nay, not even that of a St. Louis. Hence his failure; in vain he persecuted heretics, in vain he went on a crusade, and opened anew the road to the Holy Sepulchre. He could not bring the east into the west, the Bishops of Rome were far too strong to be treated as the patriarchs of Constantinople. The volume closes with an account of Dante, and of his relations to the religious movements and to the mysticism of his age. It would be difficult to find a better introduction to the study of religion in Italy from the twelfth to the fourteenth century than this volume. It is packed full of fact and matter, yet told in so clear and agreeable a style that the reader is led on without fatigue. With all who are fond of such works as Vaughan's *Hours with the Mystics*, this should be a favourite.

John Hannah. A Clerical Study. By J. H. Overton. (Rivingtons.) Archdeacon Hannah, who had made for himself a high reputation as a college tutor and schoolmaster, was summoned at the age of fifty-two to take the spiritual charge of Brighton when he "had hardly ever seen a parish or done a parochial act." It was a hazardous experiment, but, on the whole, was most successful. Dr. Hannah was apt at organisation, and this was just what Brighton needed: That town had grown so rapidly that

the regular methods for dealing with its spiritual wants had not, and, perhaps, could not have, been employed. He set himself the task of reducing the ecclesiastical chaos into something like order; and, by his excellent judgment, tact and strength of will, he accomplished his object. The work was not altogether congenial. He would have preferred to live among the Elizabethan poets, and to employ his pen upon more distinctly literary matters than visitation charges and parochial sermons. But duty pointed out to him another course; and, having once entered upon it, he pursued it to the end with ceaseless vigour and rare conscientiousness. Canon Overton has done his work well. There is not a dull page in the book, nor one that is superfluous.

Memoirs of Francis Thomas McDougall, D.C.L., sometime Bishop of Labuan and Sarawak, and of Harriette his wife. By O. J. Bunyon. (Longmans.) This is a rather too copious biography of two excellent people, who did their duty and were sometimes misunderstood. Bishop McDougall was an honest, hardworking, and kind-hearted missionary; but, when the ship in which he was sailing was attacked by blood-thirsty pirates, he joined the crew in repelling the attack, and used his gun with considerable effect. He was indiscreet enough to dwell upon this incident in a letter to the *Times*, with the result that he was denounced at home by Bishop Baring and others for "shooting the poor heathen instead of converting them." When the hubbub subsided, the bishop got more sympathy than blame; and his later years were passed in the tranquillity of a country parsonage and cathedral close. The most interesting part of the book is that which deals with the scenery and conditions of life in Borneo, where the bishop and his wife did good work as civilising as well as Christianising agents.

On Highgate Hill. By John Pym Yeatman. (Bradbury, Agnew, & Co.) The Passionist Monastery in Highgate has, we learn, a dome more conspicuous than St. Paul's, though not nearly so large. It has been successful in other ways. Probably it did a good deal to create a public for Mr. Yeatman's pamphlet, which has reached a third edition. It contains a good deal of information about the Passionists; a little about Cardinal Newman, including a statement that Tract 90 is his greatest work; a good deal of second-hand talk about Coleridge, sometimes shrewd and always spiteful; and a good deal of local antiquarian discussion which takes the form of controversy with Mr. Lloyd.

NOTES AND NEWS.

MR. EDWARD T. COOK—author of "A Popular Handbook to the National Gallery," of which an enlarged edition will shortly be issued by Messrs. Macmillan—has just finished a new work, entitled *Studies in Ruskin*. The first part will expound "the gospel according to Ruskin," applying his principles of art to practical life; the second part will describe some aspects of his work—at Oxford and the drawing school he founded there, at the Working Men's College, in connexion with the St. George's Guild, May Queens, and various industrial experiments—with a special chapter on his relations with the booksellers. In an Appendix will be given notes on Mr. Ruskin's Oxford lectures in 1877 and 1884. The volume will contain twelve woodcuts, including Sir J. E. Boehm's portrait-bust. There will also be a large-paper edition, extra-illustrated with fifteen autotypes of original drawings by Mr. Ruskin, presented by him to the Drawing School at Oxford, and now reproduced for the first time. The book will be published by Mr. George Allen.

THE Rev. F. A. Malleon, vicar of Broughton-in-Furness, has written a little volume entitled *Holiday Studies of Wordsworth by Rivers, Woods, and Alps*, giving descriptive accounts, from personal knowledge, of Bolton Abbey and the Wharfe, the Duddon, and the Stalvio Pass in Switzerland. One chapter will be devoted to Wordsworth's "Westmorland girl," who died in the author's parish. The book will be published, in foolscap quarto, by Messrs. Cassell & Co., at the end of the present month.

MESSRS. SWAN SONNENSCHEIN & Co. announce a new edition of *Samuel Pepys' Diary*, in four demy octavo volumes, printed in the best manner from new founts of type. The text selected is the 1848 (third) edition by Lord Braybrooke, the whole of whose notes and biography will be revised and included in this edition. The first two volumes will be ready almost immediately.

Two new volumes in the Mermaid Series of "The Best Plays of the Old Dramatists" will be published shortly by Messrs. Vizetelly & Co.—a first volume of *Ben Jonson*, edited by Dr. Brinsley Nicholson, with an introduction by Prof. C. H. Herford, and an engraving after the portrait by Honthorst; and a second volume of *Thomas Middleton*, edited by Mr. Havelock Ellis, the general editor of the series, with an etching of Mary Frith, "The Roaring Girl."

Newspaper Reporting in Olden Times and To-day, by Mr. John Pendleton, will be published immediately by Mr. Elliot Stock, as the new volume of the "Book Lovers' Library."

MESSRS. FREDERICK WARNE & Co. have in the press a new novel entitled *In the Sunlight*, by Miss Angelica Selby.

Church and State: an Historical Handbook, by Mr. A. Taylor Innes, will be published this month by Messrs. Clark, of Edinburgh.

THE next volume in the series of "Eminent Actors" will be *Thomas Betterton*, written by Mr. R. W. Lowe.

THE popular editions of Mr. Barnett Smith's *Life of Mr. Gladstone* will in future be published by Messrs. Ward, Lock & Co. A new edition of the work is now in the press, and will be ready for issue almost immediately.

MR. WALTER LEWIN has contributed to the Boston *Arena* an article on "Robert Owen at New Lanark," tracing the rise and progress of that famous experiment and suggesting its application to the labour question of the present day. The same writer's article on "The Abuse of Fiction," which was published in the *Forum* last year, will be reprinted with some additions in Mr. John Robb's series of "Pioneer Booklets."

FROM the report of the Osham Society, read at the annual meeting held on May 1, we learn that in future two volumes only instead of three will be issued in the year. The following are the three volumes for 1888-89, which are either ready or well advanced in the press: (1) *Correspondence of Edward, Third Earl of Derby, during the years 24 to 31 Henry VIII.*, edited by Prof. Toller, of Owens College, from a MS. in the possession of Miss Farington, of Worden. This correspondence deals with three classes of subjects—scandal about Anne Boleyn, the Pilgrimage of Grace, and the domestic affairs and estates of the earl. (2) The first volume of *Minutes of the Proceedings of the First Presbyterian Classis in the County of Lancaster (1646-60)*, edited by Mr. W. A. Shaw; and (3) the first volume of *Records of the Parish Church and Vicars of Lancaster*, edited by Mr. W. O. Roper, comprising the chartulary of the priory of Lancaster, printed from the original MS. in the British Museum. For future issue, Dr. Frank

Renaud has undertaken to edit the late Canon Raines's *Lives of the Fellows and Chaplains of the College of Manchester*; and Canon Atkinson, of Bolton, the late Sir Stephen R. Glynne's *Notes on the Churches of Lancashire and Cheshire*, which were made about fifty years ago, before the destructive epoch of restoration, and which are now the property of Mr. W. E. Gladstone.

M. L'Abbé V. Dubarat, Aumonier of the Lycée of Pau, proposes to reprint, by subscription, with full introduction and liturgical and historical notes, the unique copy of the Breviary of the extinct bishopric of Lescar (1541). The work will be sold to subscribers only, price twenty francs.

UNDER the title of *Sociale Fragen vor 200 Jahren*, Herr H. Fischer has prepared, and Herr Hirschfeld of Leipzig publishes, a German translation of Defoe's *Essay on Projects*.

ON Monday next, May 19, Messrs. Sotheby will begin the sale—which will last altogether for twenty-one days—of "the choicer portion" of the library of the late Sir Edward Sullivan, Lord Chancellor of Ireland. Sir Edward seems to have been an omnivorous collector, and to have purchased largely at the recent great London sales. He possessed no less than 186 of the productions of the Aldine Press, including counterfeits; and 90 Elzevirs. We may also single out for mention (among such a vast number of lots) two or three of the folios of Shakspeare, and the rare early editions of Ruskin and Tennyson. A copy of Pine's *Horace* printed on one side only is believed to be unique. At the end of the catalogue comes a more choice collection of autographs, including Burns's MS. of "Scots wha hae," a characteristic letter of Charles Lamb to Miss Betham, and a volume of Southey correspondence.

THOSE who are interested in dainty verses, daintily printed, may be glad to have their attention called to a little quarto in paper covers, entitled *Flower and Bird Posies*, which has just issued from the press of Mr. John Bellows, of Gloucester. The joint authors, Prof. A. H. Church and Mr. R. H. Soden-Smith, have here united to revive an old-time English fashion of inscribing appropriate rhymes on "roundels" or fruit-trenchers. Prof. Church, who is responsible for the "Flower Posies," has been the more careful of the two to confine his Muse to the narrow limits of her task, as may be seen from the following specimen:

"THE DAISY."
"My disc is gold, my rays
Of silver are:
Into the day I gaze,
A day-born star."

Mr. Soden-Smith has arranged his "Bird Posies" in the order of the seasons, and has indulged himself in a longer flight, which allows the introduction of both original and reminiscent word-pictures. The authors, who are likewise the publishers, will be happy to send a copy to any applicant who encloses half-a-crown, addressed to Shelsley, Kew Gardens. The entire proceeds go to the Servants' Training Home at Richmond, for which institution Prof. Church and his wife had a sale last Saturday of old china and bronzes, realising over £70. The occasion does not often offer itself of helping a deserving charity and of acquiring at the same time such an attractive possession.

UNIVERSITY JOTTINGS.

PROF. JEBB, who has been appointed Rede lecturer at Cambridge this year, has chosen for his subject "Erasmus." The lecture will be delivered on June 11.

A STATUTE has been proposed at Oxford admitting women to the examinations in law and in music. Theology, medicine, and Oriental languages will then be the only schools confined to men.

PROF. CAYLEY has given a donation of £500 towards the new buildings of the University Library at Cambridge.

DR. DASTUR JAMASPI MINOCHEHERJI, of Bombay—who last year presented to the University of Oxford his MS. of the Yasma, with Pahlavi translation—has now offered to the Bodleian Library another valuable MS. of the same work, containing a Sanskrit translation.

THE financial board at Cambridge have reported to the senate a recommendation to sell the whole of the Consols belonging to the university (which amount to about £270,000), and to re-invest the proceeds in other securities authorised by statute.

THE course of Bampton Lectures on "The Fourth Gospel" which Archdeacon Watkins is now delivering at Oxford will shortly be published in volume form by Mr. John Murray.

THE special board for oriental studies at Cambridge recommend the appointment of a university reader in Talmudic, who shall also give instruction in other branches of post-Biblical Hebrew, with special reference to the subjects of examination in the Semitic languages tripos. The proposed stipend is £100, instead of £300, which was paid to the late reader in Talmudic.

THE first annual meeting of the supporters of Mansfield College will be held on Tuesday next, May 20. In the afternoon, Mr. Riseley, of Bristol, will give an organ recital; and in the evening there will be a concert of sacred music in the chapel, under the direction of Mr. John Farmer.

THE Oxford Architectural and Historical Society was to make an excursion to-day (Saturday) to Brill and Boarstall, where Mr. C. H. Firth had undertaken to offer remarks upon points of interest in connexion with the movements of the opposed forces during the Civil War.

THE following is a full list of contents of the second series of *Collectanea* which will be issued immediately by the Oxford Historical Society, under the editorship of Prof. Montagu Burrows: "The Oxford Market," by the Rev. O. Ogle; "The University of Oxford in the Twelfth Century," by Prof. T. E. Holland; "The Friar Preachers of the University," edited by the Rev. H. Rashdall; "Notes on the Jews in Oxford," by Dr. A. Neubauer; "Linacre's Catalogue of Grocy's Books," followed by a memoir of Grocy, by the editor; "Table-Talk and Papers of Bishop Hough, 1703-1743," edited by the Rev. W. D. Macray; "Extracts from the *Gentleman's Magazine* relating to Oxford, 1731-1800," by Mr. F. J. Haverfield; "Day-Book of John Dorne, Bookseller at Oxford, 1520," by F. Madan, including "A Half-Century of Notes on Dorne," by the late Henry Bradshaw.

KING'S COLLEGE, London, has just received the means of organising two new departments. The widow of Sir William Siemens, in fulfilment of the intentions of her husband, has given £8,000 for the establishment of an electrical laboratory, of which Dr. John Hopkinson will be the new professor; and Mr. Banister Fletcher, master of the Carpenters' Company, has subscribed liberally towards the formation of an architectural museum.

WE regret to hear that the University of St. Andrews has been obliged to abandon its proposed summer session for women, in consequence of the required number of students not having applied.

THE Nizam of Haidarabad has founded twelve studentships of £300, tenable in England by natives of his state for four years. The students must devote themselves to medicine, engineering, agriculture, or any other profession than law.

ORIGINAL VERSE.

BALLADE OF YE OLDE CHESHIRE CHEESE.

A HOME of antique ease and peace
There is, within the City's pale;
A spot wherein the spirit sees
Old London through a thinner veil.
The modern world, so stiff and stale,
You leave behind you, when you please,
For long clay pipes and great old ale
And beefsteaks in the Cheshire Cheese.
Beneath this board Burke's, Goldsmith's knees
Were often thrust—so runs the tale—
'Twas here the Doctor took his ease,
And wielded speech that, like a flail,
Thrashed out the golden truth. All hail
Great souls, that sat on nights like these,
Till morning made the candles pale,
And revellers left the Cheshire Cheese!
By kindly sense and old decrees
Of England's use they set their sail—
We press to never-furrow'd seas,
For vision-worlds we breast the gale,
And still we seek, and still we fail,
For still the "glorious phantom" flees!
Ah, well! no phantom are the ale
And beefsteaks of the Cheshire Cheese.

Envoi.

If doubts or debts thy soul assail—
If Fashion's forms its current freeze—
Try a long pipe, a glass of ale,
And supper in the Cheshire Cheese!

T. W. ROLLESTON.

OBITUARY.

DR. WILLIAM KIRBY SULLIVAN, for the last twenty years president of Queen's College, Cork, died on Monday last, May 12, at the age of sixty-eight. He was a native of Cork, and received his early education (we believe) in the School of the Christian Brothers. While still young he went to Germany to study chemistry under Liebig; and upon his return he became professor of chemistry at the College of Science, Dublin, and afterwards at the Catholic University. In literature he is best known for his edition of the last three volumes of *MS. Materials of Ancient Irish History* (1873), in which he added valuable notes to O'Curry's lectures on "The Manners and Customs of the Ancient Irish"; and for his contribution to the recent volume entitled *Two Centuries of Irish History*, which treats of the period from 1689 to 1782. In Ireland, apart from politics, his name will always be honoured for his life-long services in organising education, and in promoting industrial and agricultural enterprise.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALT-MUSEUM in Bildern u. erläuterndem Text v. W. Loewe. M.-Leben. Moscho. 16 M.
FABRE, A. Etudes littéraires sur le XVII^e siècle. Chaplain, et nos deux premières Académies. Paris: Didier. 7 fr. 50 c.
FICHER, K. Goethe-Schriften. 3. Goethes Tasso. Heidelberg: Winter. 6 M.
GAUTHIER, Léon. Portraits du XVII^e Siècle. Paris: Didier. 8 fr. 50 c.
HAYN, H. Bibliotheca Germanorum nuptialis. Köln: Teubner. 4 M.
LYS Amors d'Helain-Pisan et d'Isoult de Savoisy, mises en prose par Loys-Julius Gastine et ornées d'images par E. Zier. Paris: Quantin. 90 fr.
MUSEUMSCHWEIZERISCHER GLASMALETER. Erläuternd Text v. A. Hafner. Berlin: Olscamp. 160 M.
PHEANGOUIS, G. S. Olympe. Athens: Wilberg. 5 fr.
PILLER, Ch. Madame Vigée le Brun. Paris: Lib. de l'Art. 2 fr. 50 c.
SARRAZIN, G. La Renaissance de la poésie anglaise, 1798-1819. Paris: Didier. 8 fr. 50 c.

HISTORY, LAW, ETC.

- ATROLES, J. B. J. La Fucelle devant l'église de son temps: documents nouveaux. Paris: Gaume. 15 fr.
BROCK, K. Zur Verfassungsgeschichte d. Rheinlands. Leipzig: Fock. 1 M. 30 Pf.
BOFFREUILLE DE MARSANGY, L. Madame de Beaumarchais d'après sa correspondance inédite. Paris: Calmann Lévy. 7 fr. 50 c.
CHAPOTIN, M. D. Etudes historiques sur la province dominicaine de France. Paris: Lecoffre. 5 fr.
DES OARS, le Duc. Mémoires du Duc des Oars. Paris: Plon. 15 fr.
FRAGMENTS des anciennes chroniques d'Alsace. II. Strasbourg: Notriol. 10 M.
LUMBROSO, C. ed R. LASCHI. Il delitto politico e la rivoluzione in rapporto al diritto, all'antropologia criminale ed alla scienza di governo. Turin: Loescher. 14 fr.
MERIC, Ella. Le clergé sous l'ancien régime. Paris: Lecoffre. 8 fr. 50 c.
REUSS, E. Correspondances politiques et chroniques parisiennes adressées à Christophe Günther, syndic royal de la ville de Strasbourg (1681-1686). Paris: Fischbacher. 8 fr.
SOKRATZ, J. Kritik der Staatsformen des Aristoteles. Vermehrte Ausgabe. Eisenach: Baumeister. 8 M. 60 Pf.
SREULLAZ, G. Les sociétés de secours mutuels et la question des retraites. 7 fr. Essai sur la religion romaine et sur les rapports de l'état romain avec quelques religions étrangères. 7 fr. Lyon: Oete.
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PHILOLOGY, ETC.

- ACTA Mar Kardaghi, Assyriae praefecti, qui sub Sapore II. Martys occubuit. Syriace juxta manuscriptum Amidense una cum versione latina edidit J. B. Abbeloos. Leipzig: Brockhaus. 8 M.
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CORRESPONDENCE.

THE OXFORD INVITATION TO THE ORIENTAL CONGRESS.

Oxford: May 12, 1890.

Some surprise has been caused here by letters which appeared in the last number of the ACADEMY on the subject of a communication addressed a little time ago by members of this University to the eminent scholars who meet from time to time under the title of the International Congress of Orientalists. In that communication the Congress was invited to hold its next meeting at Oxford, and the traditional hospitality of the University was placed at its service. It is alleged by the writer of one of the letters—himself an Orientalist of distinction—that the invitation seemed to him at first sight to be an act of extreme discourtesy, and that it was only relieved from that charge by the ignorance shown in the manner in which it was addressed. As our names appear (among many others) on the document in question, we shall be glad to have an opportunity of stating the grounds on which we acted.

At a sitting of the International Congress of Orientalists, held at Christiania on September 12, 1889, the following resolution was unanimously adopted:

"Il est formé un comité des présidents des quatre derniers Congrès, MM. Dillmann, Kuenen, Kremer, et Landberg (assimilé aux présidents). Ce comité devra coopter un membre de chaque pays pour former un grand comité international

devant élaborer de nouveaux statuts pour le Congrès et faire des démarches en vue de fixer l'endroit où se tiendra le prochain Congrès."

We are assured that this resolution stands on the records of the Congress, signed by M. Bonnevie, President at Christiania and Minister of Public Instruction for Norway, and countersigned by Prof. J. Lieblein, as vice president, and by Count Landberg, as secretary.

Under these circumstances it must be clear that an invitation to the Oriental Congress from any place which desired to be the seat of its next meeting could only be addressed to this committee of presidents. The committee may or may not be authorised to accept such an invitation, but their secretary was the only person to whom it could be sent.

If we had known then, as we are now informed, that there is disagreement among the members of the Congress on the question of procedure, it would still have been clearly improper for us to take any action which could be interpreted as interference in the matter. We addressed our invitation to the persons who formed *de facto* the executive of the Congress, and who are now in possession of its records and accounts; trusting that they would submit it to whatever committee or other body might have authority to accept or decline.

We, therefore, cannot plead guilty to the charge of ignorance any more than to the alternative charge of discourtesy.

It may be desirable to add that, although the invitation received the cordial support of most of the Oriental scholars whom we are proud to have as residents here, it was not set on foot in the first instance by any of them. It owed its origin, we venture to say, to a general wish in the University that the place of meeting of the Oriental Congress should be at once convenient to its members and not unworthy of the distinction which such a visit would confer.

DAVID B. MONRO.
WILLIAM E. ANSON.
WILLIAM MARKBY.

BRATTON'S "ONE AND KEY."

Oxford: May 10, 1890.

We read in the Rolls Series edition of our great mediæval jurist Henry of Bratton, or Bratton as we must continue to call him in consequence of the ignorance of his editors:

"Femina vero plenae esse poterit aetatis in sockagio omni casu, cum possit et sciat domui suae disponere et ea facere quae pertinent ad dispositionem et ordinationem domus, ut sciat quae pertineant ad *one* et *key*, quod quidem esse non poterit ante quartum decimum annum vel decimum quintum, quia huiusmodi aetas requirit discretionem et sensum."—*Lib. ii. c. 37, § 2, vol. ii. p. 4* (fo. 86 d).

This phrase occurs again in § 3, where the author objects to the unqualified acceptance of the doctrine that a woman attained her majority at fifteen:

"Sed si ita esset, tunc sequeretur istud inconveniens, quod infra legitimam aetatem novem et unius anni, posset placitare et implacitari per breve de recto, et respondere ante tempus legitimum, et cum esset quatuordecim vel quindecim annorum, et unde videtur quod talis aetas intelligenda sit de sockagio et non de feodo militari, quia in tali aetate potest disponere domui suae et habere *one* et *key*, et septimo anno consentire matrimonio, et virum sustinere anno duodecimo."

It is notorious that the Rolls edition is little better than a reprint of the Elizabethan folio, faithfully repeating all the blunders of the transcriber for the earlier edition. Sir Travers Twiss, the later "editor," claims to have collated several MSS.; but his collation is confined to noting here and there a few insignificant

variations. He prints sheer nonsense with quite as much *sang-froid* as the Elizabethan editor. For proof of these grave charges I can refer to the exposures of the blunders in this edition by Prof. Vinogradoff and Prof. Maitland. But the single chapter here cited affords ample evidence of the worthlessness of this text and the incredible carelessness of its "editor." In it an heir in socage is said to attain his majority "cum 25 annos compleverit." All the MSS. I have consulted read, as might be expected, "xv. annos"; but not a word is said by Twiss as to the existence of any such reading. Again, in the second of the quotations printed above we have the astounding statement that the "legitima ætas" of majority is "novem et unius anni." This is translated by Sir Travers Twiss without a twinge as the lawful age of "nine years and one." No word is said of any different reading in any MS., in spite of the glaring nature of a blunder which, apart from other considerations, involves the impossible assumption that 14 and 15 are less than 10. The MSS. read, it seems hardly necessary to state, "viginti et unius annorum."

The phrase *cove* and *keye* was copied by Spelman from the printed text of Bracton, and from Spelman it has been borrowed by the writers of law dictionaries. Spelman derived the first word from A.S. *colne*, "computus"; but there is no trace of any such word, and its form does not seem to be an A.S. one. Nor is the meaning satisfactory, for few housewives in Bracton's times were capable of keeping household accounts.

Knowing how unreliable the Rolls text is, I have recently examined the early Oxford MS. of this work. These consist of six MSS. of very little later date than the author's lifetime. Probably all of them were written within a generation of his death, which occurred in or before 1268. These MSS. are the Bodleian MSS. Rawlinson C. 158, C. 159, C. 160, MS. Bodley 170, and MS. Digby 222. I have also consulted the Merton College MS. O. 3, 9 (No. 320 in Cox's Catalogue). This MS. is not even mentioned by Twiss, although it is of early date. It is in splendid preservation, and is altogether a magnificent MS. with a remarkable freedom from contractions. The handwriting has a great resemblance to that of one of the scribes of the Digby MS., and a careful comparison of the two MSS. might bring out some good results.

The result of my examination is that, in the above passages, four of the most important MSS. (Rawl. C. 160, fo. 47 d. col. 1; Bodley 170, fol. 96; Digby 222, fo. 39d., and the Merton MS., fo. 40) have the first word written, plainly enough, *cove*.^{*} Twiss remarks, in one of the few notes he occasionally vouchsafes us, that "'cove & keye,' such is also the reading of MS. Rawl. C. 160." The true reading *cove* (= *cove*) presents no difficulty. It is obviously the Mid. English form of O.E. *cōfa*,† "chamber, closet, ark." Thus, then, we may assume that "cove and key" meant "closet and key," referring, no doubt, to the housewife's storechamber.

This explanation is countenanced by the MS. Rawl. C. 158 (fo. 48d, col. 1), which has in both cases "*cleue et key*." This word Dr.

Murray immediately recognised when I showed him my notes as the M.E. form of O.E. *cōfa** (see his Dictionary, s.v. "cleve, 2"), which has precisely the same meaning as *cōfa* in O.E., and indeed forms in many cases exactly the same compounds.

There is yet another reading, for MS. Rawl. C. 159 (fo. 41, col. 1) has *cōfre* in place of *cove* or *cleue*. The scribe seems to have hesitated over the *re* of this word, which are not altogether regular. But this reading seems to exist in other MSS.; for Twiss remarks (ii. p. 5, n. 1) that "cone and key is, probably, not so correct a reading as 'coffer and keye,' which occurs in some MSS." Can it be that the "some MSS." are simply MS. Rawl. C. 159?

It is worthy of note that not only does a similar alliterative phrase *las och lykil*, later *lās och nykil* (=look and key) occur in the old Swedish laws, but that it is also used in the same way to express the housewife's "dispositio domus suae." The laws of Upland (MS., circa 1300), *Ætfræ* Balke III., say that when a man marries a woman he takes her "to honour, and as housewife, and to half his bed, to look and key," &c. ("til hēbær ok til husrū, ok til siæng halfæ, til lās ok nykil"; Schlyter, *Samling af Sveriges Gamla Lagar*, vol. iii., p. 107). In c. 6, § 3 (p. 109), a man who expels his wife from his house and takes another woman in her place is said to deprive his wife of lock and key ("þa rænir han husrū lās ok nyklæ"). The description of marriage given in the first of these passages also occurs, almost word for word, in King Magnus Erikson's law code, A.D. 1347 (*id.*, p. 55, Hfto-Blk. V.), cited by Grimm, *Deutsche Rechtsalterthümer*, p. 447. The possession of the key by the housewife is recorded in the laws of the island of Gotland, i. cc. 36, 37 (Schlyter, vii. p. 76). In the laws of the old Danish province of Skaan (south of Sweden) the fact of stolen goods being found under a second or third lock in the possession of the housewife (i.e., locked up in her store-chamber or in a chest in the store-chamber), rendered her liable to the punishment of theft (*id.*, ix., p. 124, c. 136=c. 87, p. 307, in the Latin version, A.D. 1206-1215, of Bishop Andrew Suneson). The old law of Seland, iii. 3, ante 1241, defines this more explicitly as the wife's inner lock, that is the lock either of the inner chamber or of her chest ("frughænnæ indræ lās, that ær sētingh indræ clæuæ ællær hænnæ kistæ"). This latter passage is especially noteworthy, for *clæuæ* in the Old Danish gen. sing. corresponding to Icelandic *klefa*, the gen. sg. of *klefi*, the precise phonological equivalent of the *cleue* of the MS. Rawl., c. 158 of Bracton.

W. H. STEVENSON.

THE ETYMOLOGY OF "COCKNEY."

Oxford: May 12, 1890.

I should think that there would be a very general agreement among scholars that Dr. Murray has been successful in discovering the etymology of the word "cockney," and that the word meant originally a cock's egg. This discovery has, of course, given the *coup de grace* to the unhappy conjecture that "cockney" was an English representative of an imaginary French **coquiné*. It seems to me, however, that Dr. Murray in his impetuous onslaught on this ludicrous etymology has on one point ventured on language which needs a

little qualification. These are the words to which I would like to draw attention:

"It is obvious [Dr. Murray says] that M.E. *cookenay*, *cookeney*, is a word ending in the diphthong -ay or -ey, riming with *day*, *array*, *say*, in Chaucer and other poets. But everybody knows that the English diphthong -ay had nothing to do phonetically with O.F. *é*, which gave in English *é*, *ie*, and finally *y*, as in *cié*, *ciie*, *city*. Indeed, nothing can be more certain in phonetics than that *cookenay*, whatever it might be, could not be an O.F. **coquiné*."

So sure—I might almost say, so *cock-sure*—is Dr. Murray that the English diphthong -ay or -ey cannot be the representative of a French *é*, that he does not hesitate, cautious Scotchman though he be, to appeal on this point to the intellectual Cæsar of the period—the Somerville Hall girl; and in anticipation of a favourable decision, he ventures to assert that the court would dismiss the case with an irreverent laugh at the expense of the trans-Atlantic Anglo-Oriental scholar.

I think it is not at all improbable that the Cæsar of the Isis, in delivering a judgment on the point whether an English -ay or -ey can ever be a phonetic representative of an Old French *é*, would refer to a standard work of authority not unknown to Dr. Murray where an instance of Eng. -ey=O.F. *é* actually occurs. In the New English Dictionary under "Attorney" we find that "*attorneye*, 'suffectus,' 'attornatus,'" occurs in the Prompt. Parv., and that *attorneye* is the phonetic equivalent of O.F. *atorné*, Vulg. Lat. *atornatum*. M. Paul Meyer in his valuable introduction to *Les Contes Moralises de Nicole Bozon* shows that in Anglo-French the two sounds *é* and *ê* "fell together" (as the Germans say), that is, became absolutely indistinguishable. This being so, it is interesting to note in this connexion that Eng. -ay or -ey, as the equivalent of O.F. *é*, is by no means an uncommon occurrence. Here are some examples: *Alley*=O.F. *alée*, op. M.E. the lilies of *aleyes* (Wyclif); *causey*=Anglo-F. *caucée*, op. M.E. *causei* (see New English Dictionary); *chance-medley*=A.F. *chance-medlée*, op. M.E. *chaunce medley* (Fabian); *chimney*=A.F. *cheminée*, op. M.E. *chimenai*, *chymenay*, *schimnay*, *chemné*, *chymné*, *chymnee*, *chymnie*, *chimny* (see N.E.D.); *country*=A.F. *cuntree*, op. M.E. *contrée* (Piers Plowman), *contraí* (see Mätzner), *contres* (Chaucer), *cuntre* (Prompt. Parv.); *covey*=A.F. *covée*, op. M.E. *covey* (Prompt. Parv.); *journey*=O.F. *journée*, op. M.E. *jornay*, *jurneie*, *journey*, *journé* (see Concise Dict. of Middle English, 1888), *jurney* (Prompt. Parv.); *mottley*=O.F. *mattelee*, op. M.E. *mottelay* (Catholicon), *mottelée* (Chaucer), *mottelée* (Chaucer), *motte* (Prompt. Parv.); *valley*=O.F. *valée*, op. M.E. *valeie*, *valeye* (Piers Plowman), *valé* (Barbour's Bruce), *valayis*, pl. (Barbour's Bruce); *volley*=O.F. *volée*. Conversely, English -y is sometimes the representative of O.F. -ai, for instance: *very*=A.F. *verai*=Vulg. Lat. *veracum*, op. M.E. *very* (Wyclif), *verray* (Chaucer). And finally, it may be to the point to note that *é* is often the Anglo-French equivalent (1) of an older *ei* (*oi*), op. *monée* (in Bozon)=O.F. *monote*=Lat. *monēta*, and (2) of an older *ai*, op. *pees* (in Bozon)=O.F. *pais*=Lat. *pācem*, and *plée* (in Bozon)=O.F. *plai*=Lat. *placitum*.

These facts will, perhaps, be sufficient to show that Dr. Murray in rightly rejecting the **coquiné* derivation of "cockney" has used language on one point which requires some modification. An English -ay or -ey does sometimes represent an O.F. *é*, not as a phonetic equivalent perhaps, but in consequence of "Suffixe-Vertauschung." What absolutely disproves the French derivation from an *é* form in "cockney" is the fact that *cockné* (*cocknie*, *cockny*) does not occur in any Middle English text.

A. L. MAYHEW.

* The second passage in the Digby MS. is written in the margin in an upright hand that does not distinguish *u* and *n*. But the letter is unmistakably *n* in the first passage.

† Bosworth-Toller writes the word *cōfa*, the accents being hereabouts "far to seek," for we have on the same page *cōl*, "coal." The word is, however, also written *cōfa* by Sweet, *O.E. Texts*, p. 643. But the root-vowel is clearly short, as is proved by the related neut. pl. *in-cōfu* "penetrals" (Haupt's Gloss. 538), and also by its modern English descendant "cove."

* Mr. Sweet, *Old English Texts*, p. 621, has *elcōfa*, but I follow Dr. Murray in reading *cleōfa*. He considers the form *elcōfa* as the original one, regarding, apparently, the unliant to *eo* as arising from some contamination of the forms in the strong declension (cf. *-eleofum*, Vesp. Psalter, 149, 5).

Swanswick Rectory, Bath: May 12, 1890.

Dr. Murray in his admirable investigation of "cockney" has arrived at the conclusion that it meant "cock's egg," and he has raised the following supplementary question:

"But why did they say 'cock's egg,' and not 'hen's egg?' That I do not presume to answer, not having been there to ask. Perhaps it was in its origin a child's name; children think more of cocks than of hens."

I venture to suggest another consideration—"hen" was an ancient English word; "cock" was a new-fashioned word at the time in which the compound "cockney" was formed; and we may sometimes observe that the attraction of a new word has caused it to be employed beyond the area which logically belongs to it.

J. EARLE.

"FRANCE AND THE REPUBLIC."

Autun: May 12, 1890

The last number of the ACADEMY contains a review of Mr. Hurlbert's work with the above title, in which the reviewer, Mr. Markheim, appears to accept without question several of those misconceptions about the present condition of France which are current in other countries.

First, as to the origin of the Republic, Mr. Markheim says: "Proclaimed in Paris by a mob, it exists in the country by virtue of the control which its partisans have acquired of the central machinery of Government." May I remind your readers that this statement would have been perfectly accurate from the Fourth of September, 1870, to the election of the National Assembly, but that it is now nineteen years out of date? As soon as the National Assembly was elected, the control of the central machinery of Government passed into its hands; and it was not a Republican Assembly. Again, under Marshal MacMahon, who established a temporary oligarchy on the Sixteenth of May, the central machinery of Government was not in the hands of Republicans at all but of monarchists who used their influence to control the elections in a sense hostile to the Republic, yet were foiled by the national will and compelled to resign office. The fact is that the Republic has been established by force of circumstances; the first proclamation by a mob only shows the extreme weakness of the moribund Empire, as the mob was not in itself formidable. This force of circumstances is really the most substantial of all foundations, that of sheer inevitableness. The French Republic is there because it is there, and it remains there because no other Government can take its place. It is like a religion which does not exist as being more reasonable than any other, but because no other is able to supplant it. One reason for the existence of the Republic is the death of the monarchical sentiment. Compare France with England in this respect. The English Queen drives out; she stops her carriage to watch some performing bears; millions of readers are interested in the incident; the bear-leader rises to sudden celebrity, and from poverty to a regular income of forty guineas a week. In France this keen interest in royal persons is unknown. Before the recent escapade of the heir to the French throne, the peasantry did not know that there was a Duke of Orleans at all. They hardly know who the Count of Paris is, and they certainly do not know the name or title of his father. Now that the Duke of Orleans is in prison they do not stir a finger to deliver him. In a monarchical country such an incident would give rise to a civil war.

"The Republic," says Mr. Hurlbert, "is condemned by its irreligious creed to be a government of persecution." The expression "irreligious creed" is misleading. The Govern-

ment of the Republic has no creed at all, whether religious or irreligious; its business is simply to keep the peace between the four mutually hostile religions which accept its pay. It has for some years been a part of the policy of the Church of Rome (the three others make no complaints) to represent herself as the victim of persecution; yet there is something inconsistent in her attitude. Diplomatic relations between the Republic and the Vatican are maintained with perfect courtesy on both sides; and during the President's recent tour the bishops and clergy have received him with a cordiality that gave him unaffected pleasure and which he met in the same spirit. Surely this would not be possible if there were any real persecution. The clergy of the four religions are regularly paid; they have complete liberty of religious action, but the Catholic Church (and she alone) appears to have committed the mistake of supposing that the Republic could not last and that her best policy, in view of a near restoration, was to join the aristocratic Opposition. The clergy are now awakening from this mistake, and the consequence is that the relations between Church and State are pleasanter than they have been for many years. The clergy have been extremely afraid of disestablishment, which would be the first step towards any real persecution. They are now beginning to perceive that there is no present danger of disestablishment, as the large majority of influential Republicans are opposed to it. As for *laïcisation*—concerning which the most preposterous exaggerations find ready credence in England—it has been generally disapproved by the same class of Republicans, and has not been carried out as a Government measure affecting the whole country, but only here and there by the special authority of particular boards. I asked the Bishop here what *laïcisation* had been done in his diocese; and he only mentioned one case, at Mâcon, in a hospital controlled by a sort of board of guardians. The Bishop told me he had asked the board if they would listen to him. They received him respectfully and heard all he had to say. He added that there has been no *laïcisation* at Lyons. I myself am on friendly terms with the chaplains of the college and hospital here, and I know that neither they nor the sisters of charity have ever been disturbed. The *lycées* are all directly under ministerial control, and the chaplains and sisters are maintained in them. Officers and soldiers frequently attend Mass, but their participation in religious functions is no longer compulsory. I may add that even in the *laïcised* hospitals, any patient may have religious ministrations if he expresses a desire for it. However, as I have said, moderate Republican opinion is against *laïcisation*, as it is against the disestablishment and disendowment of the recognised religions. All that it desires is to live at peace with the established Churches, provided that they, on their part, will refrain from attacking the established Government of the country.

P. G. HAMERTON.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 12, 4 p.m. South Place Institute: "Finland," by Mr. Arthur W. Hutton. 7.30 p.m. Ethical: "St. Bernard," by Mr. N. Wedd.
MONDAY, May 13, 8 p.m. Society of Arts: Cantor Lecture, "Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses," IV., by Mr. Richard Bannister.
8 p.m. Victoria Institute: a Paper on "Flint Implements and the Antiquity of Man."
TUESDAY, May 14, 8 p.m. Royal Institution: "The Art of Engraving," III., by Mr. Louis Fagan.
5 p.m. Society of Arts: "The Industrial Arts of Japan," by Mr. Lesenby Liberty.
7.45 p.m. Statistical: "The Position and Prospects of Industrial Conciliation," by Mr. L. L. Price.

8 p.m. Civil Engineers: "The Keswick Water-Power Electric Light Station," by Messrs. Fawcett and Cowan.

8.30 p.m. Zoological: "The Reported Discovery of Dodo's Bones in a Cavern in Mauritius," by Sir Edward Newton; "A new Toucan of the Genus *Pteroglossus*," by Mr. F. L. Sclater; "The Remains of some large Extinct Birds from the Cavern Deposits of Malta," by Mr. R. Lydekker; "Description of the Modifications of certain Organs which seem to be Illustrations of the Inheritance of acquired Characters in Mammals and Birds," by Dr. Hans Gadow.

WEDNESDAY, May 15, 8 p.m. Society of Arts: "The Mannesmann Process for making Seamless Tubes," by Mr. J. G. Gordon.

8 p.m. Geological: "Micrometric Measurements with the Microscope," by Mr. E. M. Nelson.

THURSDAY, May 16, 8 p.m. Royal Institution: "Flame and Explosives," III., by Prof. Dewar.

8 p.m. Electrical Engineers.

FRIDAY, May 17, 8 p.m. London Amateur Scientific Society: "Sirocobi and Vulcani," by Mr. L. W. Fulcher.

9 p.m. Royal Institution: "The Manners and Customs of the Torres Straits Islanders," by Prof. A. C. Haddon.

SATURDAY, May 18, 8 p.m. Royal Institution: "Recent Excavations in Greece," III., by Dr. Charles Waldstein.

8 p.m. Linnean: Anniversary Meeting; Election of Officers and Council.

SCIENCE.

Organic Evolution as the Result of the Inheritance of Acquired Characters According to the Law of Organic Growth. By Dr. G. H. Theodor Eimer. Translated by J. T. Cunningham. (Macmillan.)

PROF. EIMER has written a long and confused book, whose chapters might as advantageously be curtailed as its title. Every English biologist will have to read it; but only a German biologist could ever have produced it in its present form. Hard study at last educes the fact that its author has really an idea in his head; the pity of it is, he doesn't know how to get that idea into other people's.

At bottom, Prof. Eimer is a thorough-going Spencerian. Yet, oddly enough, he never once acknowledges his obvious indebtedness to Mr. Spencer. His doctrine of acquired characters, and of the evolution of the living world as the result of function, is just a mere one-sided statement of the doctrine presented in the *Principles of Biology*. His theory of heredity is nothing more than the theory of Physiological Units under a new name. In fact, Eimer's answer to Weismann consists in flinging Mr. Spencer point-blank at his head—without acknowledgment. In Germany, this proceeding may perhaps pass muster without detection; in England, it is impossible not to wonder at its cynical frankness.

The chief point which Eimer makes is the one already suggested in the ACADEMY—the impossibility of reconciling psychological evolution with the continuity of the germ-plasm, and its necessary corollary, the non-inheritance of acquired characters. The section which deals with this difficulty is one of the fullest and best in the book; and it must succeed in bringing home to every evolutionary thinker the profound nature of the problems which Weismann's seductive but retrogressive doctrine leaves wholly unsolved.

Among the many important new points brought out by Eimer on the general question in its purely physical aspect is one which supplements that well-known crux of the Weismannesque school—the growth of entire fresh plants from the fragments of a begonia leaf. It seems that Vöchting took a piece from the middle of a thallus of *Lunularia*

vulgaris, and cut it up with a knife into a fine pulp. When this pulp was spread out on moist sand, it soon began to produce from every part of its surface a perfect forest of vigorous young fronds. Now, such a case appears to reduce the doctrine of continuity of the germ-plasm to a pulp like itself. For, if the germ-plasm is indeed so universally diffused as the experiment suggests through all the somatic cells of the entire organism, it is difficult to see how we can even in thought separate the two, or attribute to the germ-plasm that independence of nature and character which the theory demands for it. The case seems rather to favour the extreme opposite Spencerian view, that the reproductive unit is nothing other than the common physiological unit of the organism, told off to build up a fresh individual, instead of being employed to reproduce a lost or worn-out part of the original body.

As a whole, the book is interesting, suggestive, one-sided, clumsy, learned, long-winded, logical, and inconclusive. It contains facts and ideas which it behoves every biological thinker to know; but it is full, at the same time, of half-metaphysical and almost mediaeval notions about organic growth, and it lacks the needful sense of allegiance to strict chemical and physical law. In this respect it sometimes almost suggests reminiscences of Mr. Samuel Butler with his "unconscious memory," which apparently makes the molecules of a developing ovum rearrange themselves without physical intervention by an effort of will in particular orders. Yet Eimer's work cannot be overlooked as a contribution to the development of thought on this profound question; and many of its suggestions have no small value as mental obstetrics. Mr. Cunningham's introduction contains some useful hints, and in particular sets forth a suppressed letter to *Nature* whose argument seems sound, and encloses a difficult nut for the Weismannites to crack.

GRANT ALLEN.

SOME CATALAN PUBLICATIONS.

DON JOSEPH BALARI Y JOVANY, professor of Greek in the university of Barcelona, has, in the intervals of his academic work, busied himself with the philology of his native Catalan tongue, and, in a few little pamphlets, put forth some interesting results, which, as they may be new to many Romance scholars in England, may well be noticed here.

In *Etimologies Catalanas* (Barcelona: Jepsús), the derivation of the curious word—*anyor-ança* (*angor*)—"la pesadumbre que causa en el ánimo la ausencia ó privación del objeto ó cosa amada que te desca y espera con vehemencia," an idea which the Portuguese express by the word *saudade*. Verdaguier uses the Catalan word in his well-known verses to the Infanta Maria de la Paz, now Princess of Bavaria.

"Sabessou lo Català
Sabrian que es anyoransa
la malaltia dels cors
transplantats a terra estranya,
la que degueren sentir
quan lo vostre's transplantava
espanyola flor gentil
a les boyres d'Alemanya."

The professor also gives the derivation of *esquerdalench* [**excarinatincus*] = *décharné*, a word which only one of the five translators of

the great Catalan epic *Atlántida* has translated correctly. He explains the origin of a common adage of the country, "alt com un Sant Pau," "as tall as St. Paul"—which, as the church tradition (see the life of St. Thecla, by Simeon Metaphrast) especially mentions Saint Paul as small of stature, *ἄραχρον τὴν ἡλικίαν*, was a puzzle—by a native mediaeval custom. At great feasts and festivals, the guilds walked in procession; and the "espaderos" carried the great sword of the city, the biggest and tallest man being selected to represent St. Paul with the instrument of his martyrdom.

In *Estudi Etimològic y comparatiu* (Barcelona: Giró) the words, *cancar*, *cancelli*, *callar*, *calle*, &c., are studied in an ingenious article which originally appeared in Spanish in the first number of *España Moderna*.

The little essay *Influencia de la civilización Romana en Cataluña comprobada per la orografía* (Barcelona: Verdaguier) is an excellent piece of work, and shows ingeniously how the arrangements of a Roman amphitheatre so impressed itself on the popular imagination that the names for certain natural features of the country were actually borrowed from them. The words *balc* (*balteus*), line of scarped cliff; *grau* (*gradus*), a shoulder or shelf; *puig* (*podium*), an isolated hill; *circara* (*carceris*), a confined valley; *espina* (*spina*), a ridge; *mola* (*metula*), a conical peak; *areny* (*arenium*), a dry flat; are instances of this. A study of the words used for "rock" is also included. The words *cot* (*cotem*, *cautes*), and *petra*, are shown to be regularly used in the territory between the Pyrenees and the Llobregat; *pinna* to be used outside this district; *quer* on the Ampurdanesa marsh; and *roca* to be found on both sides of the Llobregat. The forms *Querbruno*, or *Korrobruno*, *Rochabrúna*, and *Petrabrúna* are all applied in different documents to the same place. We look to Prof. Balari y Jovany for a complete study of Catalan local names. It would be a task worthy his powers and of no small historical importance.

It is a pity that so little of the excellent work, historical and literary, beginning to be done in Catalonia should be known in England.

CORRESPONDENCE.

A LATE BABYLONIAN TABLET OF ASPASINÉ.

British Museum: April 25, 1890.

By the kindness of Mr. W. Lucas, who allowed me to copy the tablet, I beg leave to place before the readers of the ACADEMY a tentative rendering of a Babylonian inscription of the time of a king called Aspasiné, which throws considerable light on the condition of Babylon at a late date:

"Who sought (?) Nabû-sum-
mur, the se[*lam* of Ê-saggil] since
he has Month Sivan,
13th day, year Aspasiné, king.

"(In the) month Iyyar, the 24th day, the 185th year, [Aspasiné], king, Bêl-mašar, the *šalam* of Ê-saggil, and the Babylonians, the congregation of Ê-saggil, took counsel together, and said thus: Itti-Marduk-balašu, the *Gadû* over the city of the Ubbudêtu (ministers or temple-servants) of the houses of the gods, the scribe of Anu (and) Bel, the son of Iddin-Bêl, who formerly [stood?] at the side of Aspasiné the king, who [relieved?] want in the gate of the king, and therefore thus it is [that?] Bêl-šarê-nur and Nabû-musêšik-urri, his sons, find all the keep for keeping (him). [It has been decided?] in the presence of this Bêlmašar and the Babylonians, the congregation of Ê-saggil, that "from this day, of this year, one man of silver, (for) the sustenance of Itti-Marduk-balašu, to their father, for Bêl-šarê-iddin and Nabû-musêšik-urri, from our need, we will give." The sustenance (?), whatever Itti-Marduk-balašu, their father,

has taken, for (his) keep they shall keep, and they shall give (him his) due for this year.

"With Bêl-šunu; Nûr; Muranu; Iddin-Bêl; Bêl-šarê-šunu; the priest of Anu and Bel; and the second priest of Anu and Bel."

[Here follows a seal impression.]

I do not pretend to analyse the date given, "year 185th"—possibly the era of the re-inauguration of the temple; but the name Aspasiné might be the Babylonian form of Vespasian, the Aramaic being ܐܣܦܫܝܢܐ or ܐܣܦܫܝܢܐ. This would bring down the date of the Babylonian (Assyrian) language and script as late as A.D. 69-79.

I hope to publish shortly the original text, when I shall take the opportunity of trying to improve the tentative rendering here given.

THEO. G. PINCHES.

P.S.—Since writing the above, Prof. Terrien de Lacouperie has suggested to me another identification, namely, that Aspasiné is the same as "Hyspaspines" (or Spaspines), the Kharacanian king who began his reign in A.D. 129. This would make the era Seleucian, to which, it must be confessed, the style of the tablet points.

T. G. P.

SCIENCE NOTES.

At the last meeting of the Mathematical Society, held on May 8, a resolution of cordial thanks was voted to Lieut.-Col. J. R. Campbell for his generous donation of £500. The gift was fettered by no conditions, but is to be invested, or otherwise made use of, in any way the council may judge best for the good of the society.

M. JANNETTAZ, of Paris, a high authority on precious stones, has communicated to the Mineralogical Society of France the results of his recent examination of the inferior kind of turquoise known in trade as *turquoise de nouvelle roche*. It is generally supposed that this consists of fossil bone, or ivory, coloured by phosphate of iron; but its exact composition has been somewhat doubtful. M. Jannettaz shows that his specimen consists of 72 per cent. of tribasic phosphate of lime, and 10.7 of carbonate of lime, with 16.82 of hydrated tribasic phosphate of iron. It is, therefore, clearly of organic origin, and owes its bluish-green colour to the presence of vivianite.

PHILOLOGY NOTES.

THE issues of the Pali Text Society for the current year will be the third volume of M. Léon Feer's *Samyutta*, Prof. Windisch's *Iti-vuttaka*, and the usual *Journal*. Of these, the first is all in type, the second is quite ready for issue, and the third is at press. The *Journal* will contain an edition of the Saddhumma Sengaha, a complete alphabetical index to all the Jātaka stories, and a table of contents to the Visuddhi Magga.

MESSRS. GEORGE BELL & SONS have published this week the new edition of *Sabrinæ Corolla*, upon which Dr. Kennedy, the survivor of the original "tres viri," is known to have spent the very last days of his life. The preface is signed by H. H., who himself almost belongs to Kennedy's generation; and by R. D. A. H., who represents the Epigoni at Kennedy's university. From this memorial preface we must be content to quote only the following extract:

"Illum igitur, talem virum, quisnam omnium, quibus huiusmodi carmina cordi sunt, non in omnem commendare memoriam velit, inter criticos et grammaticos primarium, inter poetas elegantissimum, inter præceptores omni laude maiorem?"

The book has been increased considerably

in bulk from time to time since its first appearance in 1850, though it no longer contains the original woodcuts. It is now printed at the Obiswick Press with graceful initial letters; but the Greek type can only be called tolerable, being far inferior to what we have seen lately from Athens and from Christiania. Among the new pieces we observe a version in Greek iambs by R. D. A. H. of a fragment of Tennyson's "The Revenge," which is oddly called "The Armada," the same mistake being implied in the heading of the Greek. Nor do we care for the title of "St. Denis to St. Cupid," which is given on the same page to Lovelace's well-known lines to Lucasta. For "cui" in the corresponding Latin heading *lege* "qui." The entire set of these elegiacs seem to us below the standard; and, in particular, we are astonished that the editors should have sanctioned for the fourth couplet such a banal rendering as

"si clipeo potius, si basis lungimus ensi,
ardentique magis corde perimus ecum."

Hermathena, which continues to bear on its cover that it is "a Series of Papers on Literature, Science, and Philosophy by members of Trinity College, Dublin," has become almost as purely classical as the *Journal of Philology* or the *Classical Review*. The current number contains elaborate reviews—by Robinson Ellis (Hon. LL.D. of Dublin), of Owen's "Tristia"; by Prof. Tyrrell, of Verrall's "Agamemnon" (extremely severe), and of Tucker's "Suppliques"; by W. J. M. Starkie, of Ellis's and Postgate's "Catullus"; by L. C. Purser, of Haigh's "Attic Theatre"; and by Prof. Abbott, of Margolouth's "Ecclesiasticus." It is, no doubt, well that English scholars should thus receive praise or blame from outside; and no one will now charge the "silent sister" for not producing her own editors. But from a periodical with the pretensions of *Hermathena* we look for something more than textual criticism. Surely classical subjects may be found that demand the same kind of treatment that we find in the two theological articles, which happen also to be the longest in this number. These are Dr. Quarry's notes on the Clementine Homilies and the Epistles prefixed to them; and Dr. Gwynn's careful examination of the older Syriac Version of the Four Minor Catholic Epistles. We cannot forget that Prof. Allman's History of Greek Geometry from Thales to Euclid first appeared in the pages of *Hermathena*.

A *Simplified Grammar of the Spanish Language*. By W. F. Harvey. (Kegan Paul & Co.) This little Grammar of the Spanish language is not without its merits. The original Latin forms, with the particular case of each from which the Spanish words are derived, are given for the principal particles. This will render the Grammar of great service to many who cannot consult longer works. Equally worthy of commendation is the mention of some of the older Spanish forms; but this, unhappily, is done so irregularly and intermittently that it loses half its value. We have been quite unable to discover the principle on which the examples given have been selected. It would have been so easy to have made these examples specimens of the history of phonetic changes in Spanish, e.g., when giving *hablar-fabulari*, to have pointed out the general gradual change of the Latin *f* (and sometimes *g*) into *h*, till its present real extinction in the current spoken language, contemporaneous with its survival in some of the dialects. Of course, in a book of this kind much must be omitted; but there are omissions here which will be a sore stumbling-block to a young student, e.g., the verb *estar* has no paradigm at all. The assertion that Arabic "has left no traces of its influence on the grammar and

pronunciation of Spanish," seems to us doubtful. Why is Valencian omitted among the dialects of Catalan? Still, if these negative defects were all, we should not have much to complain of. But, unfortunately, the book is disfigured by what we can only designate as culpable carelessness. Looking over a work of this kind we cannot help asking ourselves what is the office of an editor of such a series? Can Dr. Reinhold Rost have gone over the MS. or the proofs of this little book? It consists of only forty-nine widely printed pages—it does not contain more matter than an ordinary article in one of the larger reviews—yet it is full of misprints and blunders. We are quite unable to make out the "Conspetus of the Conjunct Pronouns" on p. 15. On p. 26 "aliento" is a misprint for "afiento"; and the differing forms of these verbs should have been explained, by showing that they really come from a different Latin root. P. 27, "guerer" is for "querer"; p. 35, "son amado, I am loved," for "soy amado"; p. 36, "anoche, it grows night," for "anochece"; p. 45, "comparison of equality," both rule and example are wrong. "Juan es tanto docto como Carlos" is not Spanish; it should be *tan*. P. 47, "Echar a pique" means "to be within an ace of"; "estuvimos á pique de perdernos, we were within an ace of being lost," is a most extraordinary slip. Of course, it should be *estar*. How could *estuvimos* have anything to do with *echar*? Even the specimen translation, p. 48, is blundered. Speaking of art "no tiene bastante materia para abultarlos, pero tiene industria para realzarlos," does not mean "has not sufficient matter to enlarge them (i.e., the passions of the soul), but has ingenuity to realise them," but "has not sufficient materials to give them, bulk or body, but has skill to heighten them." These mistakes are not all, but enough have been given to show the need of thorough revision before a second edition of this work appears.

MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, May 1.)

THE Rev. Sir Talbot Baker, Bart., in the chair.—Chancellor Ferguson read an interesting paper on "Some Dummy Picture-board Grenadiers from Carlisle."—Mr. J. Park-Harrison delivered the second part of his lecture on "Anglo-Norman Ornament Compared with Designs in Anglo-Saxon MSS." He said he had already mentioned in the first part of his paper (1) that the evidence obtained by Mr. J. H. Parker and M. Bouet at Caen showed conclusively that the style now termed Norman did not exist in Normandy at the date of the Conquest; and (2) that there were numerous architectural details in illuminated MSS. of pre-Norman date which, it could scarcely be doubted, were derived from existing buildings. Photographs were exhibited of Saxon churches which exhibited similar features. He believed Britton's view—that the Normans, when rebuilding English churches on a larger scale, adhered both from policy and choice to the severe style of architecture they brought with them—to be generally correct. While, however, Remigius built the three great portals at Lincoln in identically the same style as the Conqueror's church at Caen, the narrow arches on either side, if of contemporary date, afford an early instance of the adoption of the roll mouldings and ornamented labels which occur in the Saxon church at Stow, as well as in the picture of "Dunstan" in the Cottonian MS. Claudius A. 3, the date of which is *circa* 1000. Numerous features derived from Caedmon's Paraphrase, and other illuminated MSS. of the same period, were shown to correspond with details in Anglo-Norman churches. In Oxford cathedral this was especially the case; but, as the weathering of the majority of the choir-capitals contrasts with the sharper lines of the carving believed to be of twelfth-century date, this, Mr. Harrison said, would appear to afford

sufficient proof that the interlacing stalks and other peculiarities in four of them, and the acanthus foliage in two (a revival of which, according to Prof. Westwood, took place in the tenth century), belong to the period which documentary evidence would lead one to select—viz., the beginning of the eleventh century. The "break of joint," which has been detected in more than one place in the eastern half of the cathedral, and the fact that vaulting ribs were not contemplated when the choir aisles were built, point to the same conclusion.

ELIZABETHAN SOCIETY.—(Wednesday, May 7.)

FRANK PAYNE, Esq., in the chair.—A paper by Prof. Edward Dowden on "The Poetry of John Donne" was read. It is as the founder of a school of English poetry that Donne is ordinarily set before us. We are told that in the decline of the greater poetry of the Elizabethan period a "metaphysical school" arose, and that Donne was the founder, or the first eminent member, of this school. Prof. Dowden disbelieved in the existence of this so-called "metaphysical school." Much of the most characteristic poetry of Donne belongs to the flood-tide hour of Elizabethan literature; to the time when Spenser was at work on the later books of the "Faerie Queene," and Shakspeare was producing his early histories and comedies. There was no special coterie or school of "metaphysical poets," but this writer or that yielded with more abandon than the rest to a tendency of the time. It is not by studying Donne as the leader of a school that we shall come to understand him. We get access to his writings most readily through his life, and through an interest in his character as an individual. The story of his life is an Elizabethan romance, made the more impressive by the fact that the romance is a piece of reality. Prof. Dowden proceeded to criticise Donne's most characteristic poems, and concluded his paper by an analysis of the fragment (written in an elaborate stanza of his own) "The Progress of the Soul." We may lament that he did not carry out his complete design of this poem; for, though the poem could never have been popular, it would have afforded, like the Scotchman's haggis, "a hantle of miscellaneous feeding" for those with an appetite for the strange dishes set before them by Donne. There was scope in Donne's design for a history of the world; the deathless soul would have been a kind of Wandering Jew, with this advantage over Ahasuerus—that it would have been no mere spectator of the changes of society, but itself a part and portion of the ever-shifting, ever-progressing world of men.—The discussion which followed was opened by the chairman, and continued by Mr. James Ernest Baker, Mr. W. H. Cowham, Mr. Henry Hoare, Mr. W. Thompson, and other members of the society.

NEW SHAKSPEARE SOCIETY.—(Friday, May 9.)

DR. F. J. FURNIVALL in the chair.—Mrs. O. Stopes gave a short account of this year's Birthday Festival at Stratford, and mentioned that she was urging upon the Corporation the desirability of printing, in a cheap form, all the documents in their possession relating to Shakspeare and his time.—A paper upon M. Jusserand's book, "The English Novel in the time of Shakspeare"—shortly to appear in English form—was read by Miss L. Lee, its translator. M. Jusserand, at the outset, declares that his book is not a study of the novel with special reference to Shakspeare. This subject had usually only been treated with reference to the drama; but it was worthy in itself of separate study. Miss Lee, however, had selected those passages which had some connection with Shakspeare for special attention that evening. The history of the English novel was usually supposed to date from Defoe and Richardson. The demand, however, had set in much earlier; and in the Elizabethan period there were writers who even succeeded in making an income out of their novels, while they were translated freely into French. Many, as in our own day, dealt with contemporary life and character, introducing thinly-veiled likenesses of real personages. Of the English romance, "Beowulf" was the oldest example; but it is from the French occupation of

these islands that the modern romance really dates. The story-telling of Chaucer had had little effect on the growth of the national novel. It is to be noticed that fiction occupies a large part in the catalogues of Caxton; and this brings us to the "Mort d'Arthur," the greatest romance, and most powerful for influence, of any time. Women then, as always, were the most omnivorous readers of novels, and called for and obtained a class of book written specially for them. Unquestionably the most popular of this sort were "Euphues" and the "Arcadia," the former continuing long to be a name to conjure with, inspiring imitations, continuations, &c. of every degree. After these come Greene and Lodge, Greene's stories being veritable "Scènes de la vie de Bohème." His well-known complaint of plagiarism is the ever-constant complaint of the novelist against the dramatist. Of his stories, "Pandosto," well known as the source of the "Winter's Tale," was the most famous. As to Sidney's "Arcadia," it was borrowed from by Richardson, who took from it both the name "Pamela," and also an incident. Besides romances, there were many realistic tales. Of these, Naah was the most important writer, his "Jack Wilton" being the most popular. The century that followed Shakspeare's death saw little progress in the development of the novel.—The chairman remarked on the interesting results which always came from a French mind being brought to bear on English work, as was seen also in the case of Taine.

ARISTOTELIAN SOCIETY.—(Monday, May 12.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The subject originally announced for discussion having unavoidably fallen through, the president opened the evening's proceedings by reading a paper on "The Ego." The treatment of this question requires the combination of a philosophical analysis with a psychological one, an analysis of consciousness with an analysis of the conditions upon which its genesis depend. Consciousness, as we learn from philosophy, is the only evidence we have for the existence of anything whatever, including that of its own supporter or Subject. The difficulty of the Ego question consists in this, that the perception of an agent or agency as such is never an immediate but always an inferred or constructive perception. This is equally the case where the agent in question is our own Self. And this difficulty is merely veiled, not removed, by calling the agent or agency immaterial, spiritual, transcendental, or by some similar name. These and such like terms do not give us that immediate knowledge which is our real desideratum, though they seem to do so by the mere fact that the names have a popularly admitted connotation. Now the particular phenomena in which we trace the union of the two—the Subject and its Consciousness—are the phenomena of Volition, the consciousness of agency being rendered distinct only in and by the consciousness of a choice between alternatives, which are presented prior to the act which adopts one of them to the exclusion of the other. These are also the acts which (1) actually build up the character, (2) give us the sense of acting or not acting according to our better knowledge, and therefore (3) make us aware of our responsibility as moral beings, or Persons in the full sense of the word.

FINE ART.

THE BRITISH MUSEUM CATALOGUE OF GREEK COINS.—*Pontus, Bithynia, and Bosphorus.* By Warwick Wroth. (Printed for the Trustees.)

THE untiring authors of the British Museum Coin Catalogues have at last crossed the sea, and moved on into Asia, after spending so many years in completing the European section of their work. The present volume marks the fact that more than half the Greek coins are catalogued, and makes us realise that the laborious task will some day actually

reach its end, and the long shelf of dark blue books cease to extend itself. The present volume is brought out by Mr. Wroth, and is the second of his contributions to the series; his *Crete* was noticed by us in 1888.

The coins contained in this volume are of a class in which the British Museum is not nearly so rich as in most sections. The regal series of the houses of Pontus and Bithynia are especially weak; in the former there are no coins in the Museum of Mithradates I., Mithradates III., Laodice, and Polemo I. In the latter the tetradrachm of Nicomedes I., the bronze of Ziaelas, and the gold stater of Nicomedes II, are missing. All these coins are, of course, rare—some indeed unique, but it is seldom that we find the Museum with so many *desiderata* in any one department. Still even here the coins represented are numerous enough to make a reference to the gaps in the cabinet rather invidious.

From the first the Museum has followed in its classification the system of Eckhel. The present volume brings out one of the few faults that can be charged against that father of modern numismatics. In accordance with the geography of his day, he made Europe cease at the Don, not at the Caucasus; hence he split in two the Greek cities on the northern shore of the Euxine, whose coinages are very closely connected, and put Panticapæum into Europe and Phanagoria into Asia, though both geographically and historically they had everything in common. To understand the numismatic history of the Cimmerian Bosphorus it is necessary to put together this volume *Pontus*, and the *Thrace*, &c., which came out more than ten years ago, before the present delightful phototype engravings were introduced into the Museum publications.

In consequence, too, of Eckhel's arrangement the coins of the long dynasty of kings of Bosphorus find their way into this volume, though those of their kindred and namesakes, the kings of Thrace, in the first century A.D., do not. Of the series of the Rhœmetales and Cotys and Sauromates family who reigned in Bosphorus, the Museum has a very fair selection, mostly acquired, as Mr. Wroth notes, in the Thomas sale of 1844. The series of their coins possesses considerable interest, as showing the state of civilisation on the borders of the Roman empire in the first four centuries of the Christian era. The earlier pieces, down to about the time of Hadrian, are creditably executed by workmen who were often quite up to the level of the Roman art of the day; but, for some unexplained reason, everything goes suddenly to ruin after the middle of the second century with a rapidity far exceeding the contemporary degradation of art within the empire. By the time of the kings who were contemporary with Severus the workmanship of the coins becomes quite barbarous; by the epoch of Diocletian they are rude lumps of copper with illegible inscriptions and hardly-human heads on obverse and reverse. Probably, however, we ought rather to wonder the kingdom of Bosphorus survived at all, when in the third century the barbarian tribes behind it in the inland were already in full movement, than be surprised at the decay of civilisation which had taken place within its boundaries.

Of the Greek towns on the south shore of the Euxine, Sinope alone began to coin early, and the types of that town were unfortunately rather uninteresting. There is a great dearth of large pieces all along the coast, drachms being much more usual than didrachms, while the tetradrachm is unknown till the time of Alexander. The Persian standard prevailed everywhere—except at Heraclea and Sinope, where the Aeginetan was in use; and of those places it was the former alone which issued didrachms. These didrachms of Heraclea, produced in the second half of the fourth century, are the only pieces in this volume which are of first-rate artistic importance. The coins of the tyrant Clearchus with the heads of Heracles and Tyche are especially pleasing. Heraclea at a later time had an issue of Attic tetradrachms, with the obverse copied from the Heracles' head on the coins of Alexander, which have considerable merit. Contemporary with these were some fine didrachms of Amastris, bearing a young head in a Phrygian cap, which the elder numismatists used to describe as the Persian Princess Amastris who founded the town. Mr. Wroth, however, is quite right in disowning this identification, and calls the personage represented Mithras. It is rather interesting to notice the way in which the kings of Pontus in the third and second centuries before Christ treated the Greek towns which fell within their sphere of influence. Like the Romans in later days, they generally suspended the silver municipal coinage, but permitted the copper to continue. Mithradates the Great issued no copper of his own, but made all the towns of his empire adopt uniform types, though they were not compelled to place the regal name on the coins. At Amisus, however, some silver was struck, probably by Mithradates III., which bore besides the town's name the inscription BA MI (Βασίλειος Μηραδάρον); but such issues were rather exceptional, and the Museum does not seem to own any of them.

The heads of the earlier Pontic kings are very characteristic portraits, and show a considerable family resemblance. Mithradates the Great, however, does not seem to have taken after his ancestors; he shows quite a different type of features on his earlier coins, which are obviously very faithful likenesses. On his later coinage, that with the stag on the reverse instead of the Pegasus, his head is idealised quite out of knowledge, and shows no signs of the advancing years which had come upon him since the first Mithradatic war; in B.C. 67 he looks rather younger than in B.C. 97.

The coinage of the kings of Bithynia is very inferior in interest to the Pontic series. Except Nicomedes I., the founder of the dynasty, they all, without exception, used the same types, their own heads and a standing Zeus. These monotonous issues lasted for 154 years on end, and had we not the dates it would be quite impossible to distinguish from each other the coins of the later kings. Nicomedes I used a type which has caused some dispute, an armed female figure, in which Mr. Wroth (following M. Reinach) sees the goddess Bendis, though other writers call it the personification of Bithynia.

The next part of the series will, we suppose, include the magnificent series of

Cyzicene staters, which, for interest, surpass any of the other issues of Asia. They will go far to make up a whole volume to themselves.

C. OMAN.

THE ETCHED WORK OF WILLIAM STRANG.

To what level Mr. Strang will eventually rise as a designer of power and imagination it would be rash to prophesy; but this collected exhibition of his work shows that, technically, he can do pretty well what he chooses in black and white, and that he has a fertility and strength of invention which would equip half a dozen artists of an ordinary type. But he not only has invention, he is a humorist in the large sense, a very human artist always. His ticket (which is worth keeping) tells you this. "Walk up," it seems to say, "I will show you humanity as I see it. Here, as a sample, are a few human beings who interest me." It is evident from this "ticket" that it is not the rich and the gay, but rather the poor and the miserable that interest him in life; and that it is not the exquisite or the elegant, but the grave and characteristic that he strives after in art.

If we take the first page of his catalogue we shall find nothing more cheerful than "The Shepherd's Wooing" (3). This is rather a sedate business, in delineating which the heart and imagination of the designer appear to have been much less engaged than in the fine conception of "Job and his Comforters" (4); or the melancholy masterpiece of "The Soup Kitchen" (9), a subject not uncommon in modern art, but seldom, if ever, treated with such pathetic simplicity or such excellent skill.

Mr. Strang's "criticism of life" is not a cheerful one; but it is at least characteristic of its time, and is, in this respect, in somewhat strong contrast with his artistic style or styles, which remind one rather of the National Gallery than the Royal Academy. The fine mezzotint "Head of a Woman" (11) is almost equally suggestive of Millet and Perugino, while "The Dissecting Lesson" (10) looks like an illustration of one of Mr. Henley's hospital lyrics, by a pupil of Rembrandt. Such clashings of natural and artistic inspiration are common throughout Mr. Strang's work; but occasionally, as in his portrait of Mr. W. H. May (29), or in the fine studies of heads in "Taking the Oath" (7), he is content to be as modern in style as in sentiment.

Mr. Strang's subjects, so far as they extend at present, may be divided into (1) scenes from the Bible; (2) illustrations of ballads, &c., of a weird kind; (3) studies of modern life, including portraits. In the first of these he has frequently chosen to adopt the style of Rembrandt, which enables him to treat the subjects in a familiar manner, and to indulge in all sorts of bizarre effects of light and shade. To most of these the fine arrangement of the composition and the impressive chiaroscuro give a striking dignity, which even the outlandish costumes and unselected figures are unable to impair. Sometimes, as in "Manoah's Offering," the conception is so vivid and strange as to give the thrilling effect of a real vision; sometimes, as in "The Woman in the Temple" (73), the scene is conceived with singular freshness, pathos, and dramatic force. In others, like "The Last Supper" (133), while our admiration is given to the technique, the familiarity of the conception verges on the grotesque. On the whole, while the scenes from the Bible display most fully the range of Mr. Strang's imagination, they are also the most unequal.

In his illustrations to *The Pilgrim's Progress*

(57 to 69), Mr. Strang has a subject well suited to that quietude of treatment which is one of his characteristics even where his theme is most passionate. They are in the spirit of the author—simple, strong, and clear, but full of imagination. Apollyon is terrible enough, and Mercy in her home as peaceful as she can be; but the one is not strained nor the other tame. Greater play is given to his weird imagination by the ballad of "The Brownie of Blednock." Here Mr. Strang is thoroughly at home, and his conception of the Brownie is so strong that it is not likely to meet with a rival. The moonlight scene (20) is about as "uncanny" as it can be; and the figure of the woman laying "a mouldy pair of her ain man's breaks by the brose o' Aiken-drum" is remarkable for its fine free gesture and large design. Yet of his "illustrations" perhaps those to "Death and the Ploughman's Wife," a new ballad written by the artist himself, are the best, as they are the latest. Their chief fault is a mixture of styles. The first is almost like a German woodcut, the last is like the artist's "Soup Kitchen," i.e., as nearly "pure Strang" as it can be; and between the two there is more than one change. Nor does the "Ploughman's Wife" keep her individuality throughout the story. With these reservations, there is little to be said except in praise of the dramatic power with which the story is told. Especially fine are the scenes in which death plays his part. In execution they are also fine, though not beyond criticism. In the landscapes, though generally appropriate in sentiment, there is too great willingness to depend upon the conventions of others. They often degenerate into mere "scenery," and want that touch of his own personality which Mr. Strang nearly always manages to give even to the least original of his figures.

In his pictures of real life, such as "Taking the Oath" (7), "The Rehearsal" (30), "A Sale of Prints" (40), "The Preacher" (94), and "The Salvation Army" (100), you see an acute observer of human life, intent to seize and emphasise those expressions which are most earnest and full of character. Sometimes, as in "The Preacher," the emphasis borders on caricature; sometimes, as in "The Salvation Army," the interest of the artist is too much engaged upon the expression of the faces to pay sufficient attention to general aspect. Whatever may be the faults of the Salvation Army, its soldiers are at least neat and brisk. But, however he may fail here and there to do quite what we would wish, Mr. Strang's pictures of modern life are the most sincere and the most earnest that I know, penetrating far below the ordinary depth of the *genre* painter, and showing an insight into character and a width of sympathy which are rare indeed.

It is to be hoped that this collection of Mr. Strang's etchings will help to obtain a wider recognition for an artist who is not only a designer of unusual power and an etcher of unusual skill, but a true poet. If so, it will scarcely be from any great effort of the artist to meet the popular taste. On the contrary, he would seem at first sight to strive with all his might to hide his light under a bushel. He chooses subjects which to many will be unattractive, if not repulsive; and he treats them in a manner which is so often like that of some other well-known artist that his real originality of invention is obscured. I heard someone remark at the Exhibition that it was like Legros, Rembrandt, and Millet shaken up together in a bag; and I was not surprised, nor should Mr. Strang be surprised. The chief defect in the criticism was that it made no mention of many other artists in the bag, certainly not the least of whom is William Strang.

COSMO MONKHOUSE.

RECENT EXCAVATIONS IN CYPRUS.

EXCAVATIONS have recently been conducted at Tomassos in Cyprus, on behalf of the Royal Museum at Berlin, by Mr. Max Ohnefalsch-Richter, who for ten years past has been active in archaeological work in the island. A large number of graves have been opened belonging to the transition period from the bronze to the iron age. Most of the vases found in these graves are hand-made, though some of the same size and form were turned on the potter's wheel. A mass of helmets, coats of mail, swords, lances, daggers, axes, knives, candelabra, kettles, buckles, &c., have been dug out. Among the iron swords are several gigantic specimens, whose hilts are adorned with ivory, and with bronze nails tipped with amber or silver heads. Golden armlets have also been found, similar to those discovered by Dr. Schliemann at Troy. Colossal iron spears, with hooks and wooden shafts, had been placed in the left corner of a grave, so as to form a pyramid. Evidence was obtained of horse and dog burial, which seems to point to a northern custom.

At a recent sitting of the Archaeological Society at Berlin, Mr. Furtwängler made a further communication referring to the most recent results of the researches of Mr. Ohnefalsch-Richter. On the site of two sanctuaries a series of votive gifts were unearthed—among them, a quadriga, with its charioteer, in half-life-size, done in chalk; a colossal statue; and two archaic bronze statuettes. Graves dating back to the bronze age were opened, in which no iron whatever was found, and all the pottery was hand-made. Richer results were obtained in the burial places of the subsequent Græco-Phoenician period, with their splendid stone architecture. In two of them, which probably belong to the first half of the sixth century B.C., parts of the architecture imitate a wooden structure of very archaic type. A grave chamber has dark doors, with an imitation of wooden locks. This points to a more ancient architecture in timber-work, as was argued by the late James Fergusson, in connexion with some parts of the Lion Gate at Mykené. Among other curious finds may be noted a helmet with a very complicated visor in hinges.

In a paper on "The Pre-Babylonian and Babylonian Influences in Cyprus," as well as in more recent writings, Mr. Max Ohnefalsch-Richter has expressed his belief that the oldest stratum of Cyprian culture was Phrygo-Thracian, kindred to that of ancient Troy. This pre-Phoenician and pre-Hellenic element he now unhesitatingly attributes to the great Germanic stock. The most primitive architecture of the island he holds to be of the same origin.

NOTES ON ART AND ARCHAEOLOGY.

MR. HUBERT HERKOMER has been elected a full member of the Royal Academy. His Associateship dates from June 1879, when—as he has himself recorded—Miss Elizabeth Thompson, now Lady Butler, ran him so close that he only got in by one vote.

A NUMBER of miscellaneous exhibitions will open next week. Mr. Thomas McLean will have on view, in the Haymarket, Mr. E. J. Poynter's new picture, "The Queen of Sheba's Visit to King Solomon"; at the Fine Art Society's there will be a series of sketches in Egypt, Algiers, and Tunis, by Mr. Ernest George; at Messrs. Dowdeswells', a large collection of old Indian and Persian pictures and MSS., formed by Col. H. B. Hanna; at Messrs. Howell & James', their fifteenth annual exhibition of paintings on China by lady amateurs

and artists; in the building of the "Niagara" panorama, a series of sixty pictures of American and Canadian scenery painted by Mr. C. A. de L'Aubinière; and in the hall of the Armourers' and Brasiers' Company, Coleman Street, an exhibition of modern armour, blades, and work generally in brass, bronze, copper, and other kindred metals, manufactured by British subjects.

NOTWITHSTANDING the very large edition prepared of *Royal Academy Pictures, 1890*, Part I. is already nearly exhausted, and will not be reprinted. Part II. will be issued on May 16, and the third and concluding part will be ready before the end of the month.

A SECOND edition of Mr. Harry Farniss's *Royal Academy Antics* has already been called for, the first edition having been exhausted within a few days of its publication.

As the committee of the Society of Medallists made no award of prizes in April, another competition will take place in the autumn, when prizes of £20 and £5 will be offered for medals in metal or models of medals in plaster. Objects in competition should be sent to the hon. sec., Mr. H. A. Grueber, British Museum, by October 1.

THE next meeting of the Royal Society of Antiquaries of Ireland will be held at Kilkenny, the cradle of the society, from May 20 to 23. Besides the reading of papers, two excursions have been arranged: (1) to Gowran, Inistioge, and Jerpoint; and (2) to Freshford, Kilcooley, and St. Kieran. The objects of interest to be visited in these excursions include the Round Towers of Tullowherin and Fertagh, and the birthplace of Bishop Berkeley.

THE Belgian Government has bought for the Brussels Museum, at the price of 80,000 frs. (£3,200), the celebrated picture by Rubens representing four heads of negroes, which was formerly in the Demidoff Gallery.

THE last number of the *American Journal of Archaeology* (London: Trübner) consists almost entirely of papers by students of the American School at Athens, describing the results of recent excavations. Perhaps the most interesting is that containing the fragment of the preamble to Dicoletian's edict "De Rerum Venalium," which was found at Platea in April 1889. As stated in the ACADEMY of last week, another fragment, containing a portion of the text, was found this year in the same neighbourhood. In the introductory article, Prof. Adolph Michaelis, of Strassburg, suggests a new arrangement of the relief from Thasos, now in the Louvre, of the Nymphs and Graces with Apollo. The archaeological news and summaries of periodicals which make up the number are as full and as valuable as ever.

THE STAGE.

AT THE HAYMARKET.

EXCEEDINGLY interesting *matinées* have been given at the Haymarket on Wednesday last and on Wednesday in the previous week. I was at the first of the two, which, at all events, for one or two people concerned, had something of the excitement of an experiment; but the programme was the same on both occasions. A late arrival prevented me from seeing more than half of Miss C/o Graves's short one-act piece, called "Rachel," and said to be founded on an incident in the life of the great French actress. Perhaps I was not very greatly a loser. What I did see failed, at all events, to burden me with any sense of remorse on account of unpunctuality. An instinct told me—when Miss Laura Villiers

(as Rachel) was reading a letter, not very well, not very ill, but as people do read letters on the stage—an instinct told me I had not done wrongly in my tardy arrival; something better than that remained to be seen. Miss C/o Graves, as a writer, is ambitious, and probably has a right to be. She is not without the feeling—perhaps not wholly without the faculty—of a poetess. But "Rachel," it appeared, with its obvious improbabilities, with its unjustified departure from important facts, with its unrelieved and uninspired dullness, was not among the successes of this young and ambitious writer. The thing is a dialogue between the tragedian and her attendant, Rose (the pretty Miss Aylward, who had a monstrous bad cold). It is nearly all of it in the tragedian's hands—in other words, much is in reality monologue. Miss Laura Villiers was either well made-up or is by nature fitted to represent a person of Rachel's colouring and *physique*. And her "business"—I do not use the word technically—is thoroughly known to her. She has served an apprenticeship, and has no signs whatever of want of intelligence. Beyond that—having seen, as I said, but half of the performance—I will not venture to go.

Then came "The Ballad Monger"—to which, as I read lately in a newspaper for the educated, we are indebted (along, indeed, with *Quentin Durward*) for our knowledge of Louis XI. One would have thought that there had also been Casimir Delavigne—that he would have distinctly counted—he and his verse to begin with: he secondly, and the English adaptation of his play that Mr. Irving has appeared in so often during so many years. But no—that had been forgotten. None the less, however, is it pleasant to praise, and delightful to see, Mr. Walter Pollock's and Mr. Besant's adaptation of the "Gringoire" of De Banville—to "The Ballad Monger" we do undoubtedly owe much. And it was a good performance on Wednesday week. No one was ill placed; no one quite inadequate. Mr. Tree as Gringoire, admirable; Mrs. Tree, with no deep feeling, perhaps, in the tones of her voice, but full of tact, and quietly graceful—picturesque, unquestionably. Then there was Mr. Brookfield as Louis XI. A little bit of character-acting of singular neatness: a performance with a vein of sly humour, and devoid of that particular fault which besets Mr. Brookfield most particularly—a tendency observable in some of his parts to be immediately effective at all costs: to be telling, sometimes, rather than to be true. Mr. Allan, Mr. Hargreaves, and Miss Charlotte Morland too: no one was bad.

But the surprise of the afternoon was Gilbert's "Comedy and Tragedy"—rendered as it was, in its principal part, Clarice, by Miss Julia Neilson. The lady had, I believe, played the part before. If so, it must have been while she was yet quite in her immaturity. I had myself only seen Miss Mary Anderson in the character, and in comparison with Miss Neilson Miss Anderson had been as ice. Never probably before last Wednesday week had even the fairly experienced playgoer realised how much was in the part—how much was in the piece. The interest need not flag for a minute. The part, though performed within narrow limits of time, is, in compass of emotion, a great one. There is

the opportunity—nay more, the demand—for subtlety in it. And there is the extreme of wild hysterical comedy, and the obligation on the part of the actress to sound the depths of the expression of dread. Miss Neilson, though she did not give us a performance finished with the imperceptible finish of ease, gave us one that was full of very unusual strength and of charm. Flexibility, if she did not absolutely attain it that day, was, she showed, clearly within her grasp. A splendid physique—a *beauté* essentially *de théâtre*: essentially available, every bit of it, upon the boards—was the greatest of helps to her; and she understood thoroughly what to do with it, and was in action admirably dramatic. Somewhere or other it has been said of her, by a professional critic, that she more or less exaggerated. I do not think so. For my own part I gave thanks for a performance large and ample—with a certain *souffle* in it; "the large utterance of the early gods," not the restricted performance of the comedians of the drawing-room. The success was frank and unmistakable; and Mr. Gilbert's early belief in Miss Neilson is amply justified, albeit the actress may not yet be a quite finished or quite independent artist. She will probably go far. And meanwhile at the Haymarket, as the heroine of somewhat violent romance, or of more or less pronounced melodrama, she will be not only "acceptable"—the word is a cautious one; but invaluable—the word has more pluck in it. Mr. Lewis Waller seconded Miss Neilson fairly well as the Regent of France; and Mr. Fred. Terry, with pleasant presence and commendable clearness of enunciation, was an engaging young husband. The other parts are very minor ones, and nothing in their performance invites my comment.

FREDERICK WEDMORE

DR. TODHUNTER'S PASTORAL AT BEDFORD PARK.

FOR several nights last week the little theatre at Bedford Park was crowded with the appreciative audiences who came to witness Dr. John Todhunter's Pastoral, "A Sicilian Idyll." It is pleasant to find that a play of this kind can exercise so much attraction in days when art—and especially, perhaps, the dramatic art—tends so much to become a form of nervous excitement. Dr. Todhunter has caught the true Theocritean spirit in this charming Pastoral. There is passion in it, there is thought, there is interest of character and of plot; but everything is strictly subordinated to grace—every thing comes to us through a medium which subtly alters the stern or exuberant outlines of reality to delicate forms of rhythmic beauty.

The plot is as follows: Daphnis, a shepherd, loves Amaryllis, a proud maiden who despises love because the commoner natures around her cannot fulfil her lofty ideals. He makes a confidante of the friend of his love, Thestylis, who pleads his cause with Amaryllis, but in vain. Then one Alcander comes on the scene, a shepherd from a distant region, who has heard of the beauty of Amaryllis, and whose heroic and ardent nature is fired by the thought of winning the pearl of womanhood. He finds Amaryllis, woos her in imperious fashion, and on being disdained snatches a kiss by violence and leaves her, with the words:

"I am your fate, remember, and you mine."

An interval of three days is supposed to

elapse, and then the second scene shows us Thestylis in conversation with Alcander. The latter is tormented with shame and self-reproach for his rude treatment of Amaryllis, whom he now loves with a passion which has entirely tamed his audacity. Daphnis, who has been captivated by the sympathy and sweetness of Thestylis, is now seen approaching; and Thestylis, with artful coquetry, makes Alcander pretend to woo her, and sends him off to fetch her an offering of love. The effect on Daphnis is all that can be desired; but this mock wooing is also witnessed by Amaryllis, whose heart has been conquered by the rough manhood of Alcander. She feels herself humiliated and slighted, and seeks revenge by performing a midnight sacrifice to Selene, whose aid she implores in an incantation like that of the beautiful sorceress in Theocritus:

"Hear me, Selene, for to thee I sing!
Calling on thee by thy most dreadful name,
Hecate; thou who through the shuddering night
Pacest where black pools of fresh-offered blood
Gleam cold beside the barrows of the dead;
Dread goddess, draw him dying to my feet!

Hear me, Selene, for to thee I sing!
The deep moans of thy coming, and the pines
Murmur and shed their pungent balm; scared
wolves

Howl in the glens, and dogs, with bristling hair,
Whine as thou standest in the triple way:
Dread mother, draw him dying to my feet!

Here me, Selene, for to thee I sing!
Around this bowl I have tied in scarlet wool
Witch-knots against Alcander. Let him feel
As many pangs in his false heart, who kissed
My lips in mockery and disdains me now:
Dread goddess, draw him dying to my feet!

Here me, Selene, for to thee I sing!
I cast this barley on the fire, and say:
'Even so I scatter strong Alcander's bones!'
I fling these laurel-leaves upon the fire,
And say: 'So let his flesh be shrivelled up!'
Dread mother, draw him dying to my feet!

Hear me, Selene, for to thee I sing!
I love him, I love him, him who loves me not,
And that is shame. O, turn his heart to me,
Or smite him dead, and let me die with him,
And hide me in the grave from my own scorn.
Dread mother, draw him only to my feet!"

The spells do their work, and Alcander is brought in helpless and dying. Amaryllis, smitten with compassion, undoes her enchantment even before the explanation which finally unites the lovers; and the scene closes with a choric song.

The parts of Alcander and Daphnis were taken by amateurs—Mr. H. M. Paget and Mr. "John Smith"—whose want of professional training was hardly to be detected, except by the unusual refinement and appreciation with which they delivered Dr. Todhunter's delicately-modulated verses. Miss Linfield's delivery was not quite so good, yet she made a very charming Thestylis, and her dance in the vintage festival was admirable. But the honours of the performance certainly belong to Mrs. Emery, who acted the part of Amaryllis with a depth of poetic feeling which realised to perfection the intention of the character and the piece. The moonlight scene in which she pronounces the vengeful incantation to Hecate was one not easily to be forgotten.

It may be added that one more performance is to take place—a *matinée* at 3 p.m. on Saturday, May 17.

T. W. R.

STAGE NOTES.

MR. HENRY IRVING is finishing the season at the Lyceum with a short round of revivals. He is playing "Olivia" and "Louis the Eleventh"—or rather he will be performing the latter piece next week. The small part of

the heroine of "Louis the Eleventh"—but a heroine she really can hardly be called—is to be played by Miss Coleridge; while, in "Olivia," the public has the advantage of seeing both Miss Ellen Terry and Miss Annie Irish.

WE were unable to be present at the performance of "The King and the Countess"—an episode from "Edward the Third"—on the day curiously chosen—the private view day at the Royal Academy. But we understand that, as is likely to have been the case with a piece rehearsed under the direction of Mr. Poel, the performance was one of unusual smoothness and appropriateness; while, as regards the individual performers, it would seem that both Miss Mary Burke and Mr. Rawson Buckley greatly distinguished themselves. May we entreat Mr. Poel to take steps to repeat, as speedily as may be, a performance alike bold and interesting, and in appointing the date of it to have a little tolerance for those weaker brethren who are not above liking to see pictures and to talk to people. Seriously, the "episode" must be done again.

MUSIO.

GLUCK'S "ORPHEUS" AT CAMBRIDGE.

IN the opera "Orfeo ed Euridice," produced at Vienna in 1762, Gluck commenced the revolution which he sought to effect in dramatic music. Abuses had crept into Italian opera, and for this vain singers and too compliant composers were responsible. His preface to the score of "Alceste" may be regarded as the foundation-stone of the modern musical drama. It is now more than a hundred years ago since Paris was so excited about Gluck's reformations and about the works in which he sought to put his art-theories into practice. His operas are seldom performed now; and, indeed, "Orpheus" has not been given on the stage in London since the year 1860. Was Gluck overpraised by his contemporaries, and is the present neglect an equal excess in the opposite direction? We should feel disposed to give a negative answer to both these questions. Gluck was a deep thinker and a bold doer, and it would be difficult to award him too great praise. It would be absurd to deny that he did occasionally make concessions to popular taste; but at Paris he was surrounded by difficulties, and it is extraordinary how little he yielded to temptation. In the first act of this very opera we have an instance of surrender. Legros, the famous tenor, who sang the part of Orpheus at Paris, probably accepted the *role* on condition that he should have a showy song. This is the only way in which we can explain the Aria "Amour, viens rendre à mon âme." This piece, by the Italian composer Bertoni, is utterly at variance with the rest of the music. Although included in the full score published at Paris in 1774, Dr. Stanford wisely omitted it in his Cambridge performance. The present neglect of Gluck may easily be accounted for. Times have changed. Since Gluck we have had Mozart, Beethoven, Weber, and Wagner; and besides, marked improvements have been effected in the constitution of the orchestra. Certain trained musicians may be able to a certain extent to attune their ears to the strains of the past, but the public are incapable of such adjustment: hence Gluck is no longer popular.

The version of "Orpheus" followed at Cambridge, where the play was produced under the direction of Dr. Stanford on Tuesday evening, was that of Dr. Dörffel. This able musician compared the two published scores known as the "Italian" and "French," and probably consulted also the version prepared by Berlioz, when the work was revived at Paris in 1859.

The overture, which we believe was omitted or replaced by another one at the Paris revival, is not interesting. The overture to "Iphigénie en Aulide," proves to us that Gluck could, when so disposed, write one preparing "the spectators for the character of the piece they are about to see." In the first act the chorus of the mourners around the tomb of Eurydice is sombre, and the grouping on the small stage at Cambridge was good. The simple recitatives and aria for Orpheus were sung by Mrs. A. Bovill, who is an amateur; and it was soon evident that justice would not be done to this important part. The graceful songs for Eros were sung with fair success by Miss Margaret Davies, who looked well in the part. The second act of "Orpheus" is often quoted as Gluck's masterpiece. The Choruses of Furies at the gates of Hades and the intervening recitatives of Orpheus are highly dramatic. The Dance of Furies was played as an entracte. The scene in the Elysian Fields with its lovely Ballet airs, solo, and choral music, is most impressive. Mrs. Hutchinson, was the Eurydice, who sang with taste, but her voice was not in the best order. Considering the smallness of the stage, the Furies were fairly appalling, and the Blessed Spirits looked well "amidst the shadowy amaranth bowers. The third act, in which Orpheus and Eurydice return from Hades, was on the whole carefully rendered. The Ballet music at the end of the opera, which Gluck wrote to meet the requirements of the Parisian stage, was properly omitted.

The English words used were those of Mr. Henry F. Chorley, with certain modifications. Dr. Stanford deserves praise for the care and intelligence with which he conducted. The play was to be given every day this week.

J. S. SHERLOCK.

RECENT CONCERTS.

AN Orchestral Suite, "Scene Veneziane," written by Signor Mancinelli, was the novelty at the fourth Philharmonic Concert on May 8. The composer has pictured in tones a tale of two lovers. They meet amid the revels of a Venetian carnival, where noisy jesters and tender lovers naturally form elements of contrast. The movement is clever and well scored. The love-music of the Adagio is pleasing, though its beauty may be only skin-deep. The Scherzo, representing the flight of the lovers, is short and taking. This movement was much applauded; but the composer might have saved the lovers the trouble of a second flight. The Gondola movement and the "wedding" Finale are not, in our opinion, equal to the earlier sections of the work. The composer, who conducted, was received with much enthusiasm. The Suite is bright and pleasing, but at a Philharmonic Concert one expects something more important. Mr. Leonard Borwick, a young pianist, pupil of Mme. Schumann, made a first appearance. His reading of Schumann's Pianoforte Concerto was, as one would expect, nearly in all points like that of his respected teacher. It would be difficult from a single performance to judge exactly of Mr. Borwick's individuality as a player, but he undoubtedly possesses gifts of a high order. He has a sympathetic touch, excellent mechanism; and he seems able and willing to work for art rather than for self. At the close of the performance he was recalled three times. He likewise played Brahms's Rhapsody in B minor with much passion and power, and Rubinstein's Etude in C with neatness and skill. The Overture, "Leonora," No. 3, was admirably played under the direction of Mr. F. H. Cowen. Miss Macintyre sang "O Peaceful Night," from Mr. Cowen's "St. John's Eve," and "Dove sono." There was a want of classic simplicity about her rendering of the latter song.

M. Paderewski, a Polish pianist, who comes to us from Paris with a great reputation, gave the

first of four recitals at St. James's Hall on Friday afternoon, May 9. If this artist did himself full justice on this occasion, we cannot understand the fuss that has been made of him. He has good technique, but there are many pianists now before the public of which this can be said. M. Paderewski played Schumann's "Fantasia" Op. 17, in a noisy and jerky manner. In some pieces by Chopin he tried to display his individuality at the expense of the composer; the "Nocturne" in B (Op. 62, No. 1), was, however, beautifully rendered. With his own compositions he was naturally more successful; but they are more showy than solid. He ended with Rubinstein and Liszt. He is a virtuosic player, but apparently not of the highest order. He has strong fingers, and, at times, makes tyrannous use of them. Not satisfied with this, he makes liberal use of the soft pedal in soft passages, so as to produce striking effects of contrast. If M. Paderewski will only give up trying to astonish, he may please; for he certainly feels what he plays. He ought to interpret the great masters with the simplicity and reverence which become all true artists.

Mme. Theresa Carreno gave a pianoforte recital at Prince's Hall on Saturday afternoon. Her reading of Beethoven's Sonata Appassionata was, on the whole, a good one. There was not enough repose about the middle movement, and in the finale the passage before the return of the principal theme was unduly drawn out. In some Chopin solos the lady proved that she could overcome the technical difficulties, but her reading of the music was anything but poetical. Mme. Carreno is essentially a virtuosic player, and it was in pieces by Liszt that she astonished her audience. Her technique is exceedingly fine, and her power immense. Her performance of the Paganini-Liszt "Campanella" Etude was remarkable.

On the same afternoon the Bach Choir

gave a performance of Brahms's "Requiem," followed by Dr. Stanford's "Revenge." We were only able to hear the latter work, to which, in spite of the hard work they had gone through, the Choir did justice.

The first Richter concert was held at St. James's Hall on Monday evening. The eminent conductor was received with great cordiality. The programme opened with the "Meistersinger" Overture. Schubert's unfinished Symphony was wonderfully played. Had the tone of the strings been equal to that of the Philharmonic orchestra, it would have produced a still more powerful impression. The "Parsifal" Prelude was followed by Liszt's "Rhapsodie hongroise" No. 3. The latter is a characteristic and effectively scored piece, but it is quite out of place immediately after the Prelude just named. Beethoven's Symphony in C minor concluded the concert, and the performance was in every way satisfactory. The hall was crowded.

Mme. Adelina Patti made her first appearance since her return from America at Mr. Kuhe's concert at the Albert Hall, on Wednesday evening. The prima donna, of course, attracted a large audience, and sang familiar songs with her usual success; but—and this deserves special notice—no encores were accepted. Mr. Sims Reeves was unable to appear. Mr. Iver McKay sang the tenor part in the "Miserere" duet from the "Trovatore." Mme. Patey sang "Che Faro," and for an encore one of Schumann's songs. Miss Kuhe played Mr. Wingham's Concert Caprice. The orchestra was under the direction of Mr. Cusins.

MUSIC NOTES.

THE Letters from Wagner to Uhlig, Fischer, and Heine, recently issued by Breitkopf and Härtel, are being translated into English by J. S. S., and will be published by Messrs. H. Gravel & Co.

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MONK is one of England's least remembered worthies. He was not a man of extraordinary parts; he incurred the dislike, in an age of violence, of all who held extreme political views; he has been censured or ridiculed by the best chroniclers of the stormy era in which his lot was cast. But he was a soldier of remarkable powers. Though scarcely a statesman, he baffled statesmen of the highest order by his sense and foresight; and he restored his country to settled government when she seemed on the verge of the abyss of anarchy. Unselfish, right-minded, and, above all, honest, he had much in common with the more renowned Washington; and he had eminently two of the best English qualities—profound reverence for existing order, and capacity to see facts, not fancies, in the sphere of government. A real biography of Monk is still wanting, but this brief sketch of his life and career, from the accomplished pen of Mr. Julian Corbett, in some measure supplies the deficiency. It contains a succinct but able *résumé* of the eventful era of the Civil War, of the rule of Cromwell, and of the Restoration, in which Monk was the conspicuous figure; and it sets his personality clearly before us in distinct relief and in true proportion. We dissent from the author in one or two points. His style, too, is occasionally strained and jerky; but, on the whole, we can highly commend his volume.

Monk was born in 1608—a scion of an ancient house of Devon, which could boast of royal and princely lineage. The associations of his boyhood, perhaps, drew him towards what became afterwards the party of the king; though many who joined the ranks of the Parliament were men of noble descent and blood. An accident sent him to sea in the descent on Cadiz. He made a journey through France, of extreme peril, to assist the army at the Isle of Rhé; and he greatly distinguished himself in the Low Countries, especially at the siege of Buda, where he led a forlorn hope with heroic courage. He had risen to the grade of colonel when Charles I. embarked in the famous Scotch war, which revealed the weakness of English royalty; and it is remarkable that Monk's name was mentioned, even before that of Ormonde, as fit to command the forces which were to put down rebellion in Ireland in 1641-2. He made his mark, as a subordinate, in this arduous service; but he refused—probably from a fine sense of honour—definitely to pledge himself to the royal cause, when Charles had begun trading with Irish traitors, that fatal policy which was to cost him his

head, and his son and successor, James, his throne. Monk, however, was won over by smooth talk at Oxford. He commanded a regiment for the king at Nantwich, and was taken prisoner in the battle that followed; and, for some time, happily, perhaps, for himself, he was a prisoner in the Tower while the last acts of the drama of 1647-8 were being played. When all was practically over, he took service in the Parliamentary army; and, returning to Ireland, he made himself conspicuous in his command in Ulster as a soldier of real skill and worth. The Civil War had now broken out afresh. Presbyterian Scotland was in arms for Charles II; two-thirds probably of Catholic Ireland was in league against Cromwell and the Long Parliament; and Owen Roe O'Neill—a Nationalist in the true sense, a gentleman, and a great soldier—was watching events to strike for his country. That Monk negotiated with this brilliant chief is certain; but we much doubt if, as Mr. Corbett contends, Cromwell was privy to these underhand dealings. If he was, the conduct and policy of the Protector to Catholic Ireland was even worse than it has usually been described in history.

Monk had no part in the vengeance inflicted on Ireland by the Cromwellian conquest—a fitting retribution, in Puritan eyes, for the massacre of the English and Scotch colonists. But he was the right hand of Cromwell in the campaign in Scotland which preceded the "crowning mercy" of Worcester. He covered the retreat of the army on Dunbar; and it has been said that the skilful manoeuvre which led to the rout of Leslie's forces was an inspiration of Monk, and not of his chief—a statement which we summarily reject, for it was exactly one of the strokes of Cromwell. Monk commanded in Scotland when Cromwell marched southward. He directed the assault against Dundee—a dark incident of the Civil War; and he penetrated into the depths of the Highlands, where there was now no Montrose to lead the clans. Soon after this, he was transferred, like Blake, from service on land to the sea; and though he was not the equal of the renowned admiral, he holds an honourable place among our naval worthies. He displayed heroic courage and constancy in the desperate engagements with the Dutch fleets which marked our sternest struggle for the empire of the seas; and he fought, not unsuccessfully, against Van Tromp, the most scientific mariner of the age. By this time the three kingdoms had been subdued. Monk held high office, under the rule of Cromwell, being in chief military and civil command at Scotland; and in this capacity he completely reduced the Highlands and their wild tribes to obedience. There can be no doubt that, in these years, he was a loyal supporter of the Protector's *regime*, though he treated the adherents of the fallen monarchy with humanity, justice, and even kindness. He was in no sense of the word a time server; but he had the strong feeling for established order, and for accepting a *de facto* government, which is characteristic of the English nature. He served Cromwell with complete good faith; though he had little in common with the modes of thought and the genius of that extraordinary man, and he was, perhaps, unconsciously a cavalier at heart.

Until the Protector passed away, Monk

was only known as an eminent soldier, and an able and accomplished provincial ruler. He was slow to exhibit the peculiar qualities which enabled him to steer the vessel of the State to a haven of safety through storms and shoals, and to save his country from long years of trouble. When the feeble hand of Richard had proved unequal to maintain the settlement made by Oliver, there seemed a prospect that order would perish in England, and that military tyranny, or the strife of factions, would destroy the functions of law and government. The army was all-powerful, but its chiefs had no head, and were divided by mutual hates and jealousies; the field of politics was filled with visionaries, with enthusiasts, with mere selfish schemers; authority had collapsed when the man of genius, who had made it respected, passed from the scene; revolution had sapped the power of tradition, of usage, of all that holds men together; and though the great body of Englishmen were even now royalists, they had no leaders, and were still unable to move. In this state of affairs Monk gave the weight of his name and his army to what had now become the sole depository of national right in the realm. He upheld the remains of the old Parliament, and endeavoured to rally the country around it; he sternly resisted military revolt, and attempts at factious intrigue and violence; and yet he prepared the way for a better order of things by insisting that England should herself pronounce on her future destiny "in a free Parliament." By thus clinging to the constitution, wreck as it was, and holding but to what was alone legitimate, Monk rescued England from civil war and anarchy; and there never was nobler or more patriotic service. It seems certain, however, though no thought of personal ambition crossed his mind, that nearly to the last moment he had no fixed resolve to place Charles II. on his ancestral throne. He would have accepted the verdict of a free parliament on any mode of government it thought fit to set up, and have given it full and sincere support. Two circumstances no doubt determined his purpose, and made him restore the Stuart monarchy—England broke out into a flame of loyalty which nothing could for the time resist, and the Restoration assured her an influence abroad which she could not possess under any other *regime*. How he baffled Mezzarin and Louis de Haro, who really wished to keep this country weak, is well narrated in this volume. The conduct of Monk in this great conjuncture was, from first to last, marked with single-minded honesty and with sagacity and wisdom of no ordinary kind.

It has often been laid to the charge of Monk that he did not impose terms on Charles II., and save England from cavalier reaction, when he was master of the situation in 1660. Very possibly the scion of the noble house of Devon felt the divinity that hedges a king too strongly when he knelt down to welcome his restored sovereign; but the country was in a hot fit of loyalty, and it would have been impossible at the moment to set bounds to monarchy. Monk, however, did a great deal to check the policy of vengeance dictated to Charles, and insisted on by the cavalier Parliament:

and Mr. Corbett has conclusively shown that he was absolutely guiltless of betraying Argyle, the worst accusation that has been made against him. The veteran soldier and the high-minded patriot, who had rescued England from the worst kind of tyranny—the violence of soldiers and of savage factions—was destined to the lot which has often befallen the moderate and the just in a revolutionary time. He was raised to the highest rank in the peerage; but he was treated at court with contempt and distrust, as a follower of the accursed usurper, and a trimmer, who had taken fortune at the flood. And he has been held up to odium by Pepys and Clarendon: by the first, in the interest of a rival, Sandwich; by the second, because he had served the Commonwealth. On the other hand, he was hated and denounced as a traitor to the cause by the remains of the Puritans, and by the surviving adherents of Cromwell; and the Presbyterians of Scotland never forgave him because he did not force the Covenant on Charles II. Yet he did England noble service to the last, and for this alone we should revere his memory. He fought like a hero against De Ruyter, and when the Dutch sails appeared in the Thames; and he was one of the founders of the British army, on which he has stamped, so to speak, his nature—indomitable courage, and a strong sense of duty. He died, before his time, in 1670; but, had he survived to the Revolution of 1688, he would have been pre-eminent among its foremost worthies, none of whom, indeed, are to be compared to him. His successor, however, was a dishonour to his name, and history has not done Monk justice.

WILLIAM O'CONNOR MERRIS.

The Modern Novelists of Russia. By Charles Edward Turner. (Trübner.)

PROF. TURNER has in a previous work shown so true an appreciation of many of the phases of Russian life that English readers will be prepared to give him a hearty welcome. The present book has all the pleasing qualities of the former; the same power of seizing the characteristics of an author and putting them clearly before us, and the same hearty sympathy with his subject—a subject, let us remember, growing every day more popular.

In his first chapter he sketches the rise of the novel in Russia, which, indeed, has pretty much followed the fortunes of the European romances, which it has always more or less imitated. Last century we have sickly sentimental stories in the style of Marmontel or the less to be admired parts of Sterne, whose emotional language found a faithful echo in the pages of Karamzin. By the way, the novel of this author, cited by Mr. Turner on p. 4, should be "Poor Lisa" (*Biednaya Lisa*), or Elizabeth, and not Louisa. The Russians, however, during the latter part of last century got hold of some better things; we find translations of Fielding and Richardson, among others. It was Nicholas Gogol (1809-1852) who first imitated the English realistic school of novelists, which is now triumphant throughout Europe, as the English historical novel was previously.

The sketch given of the writings of Goncharov, who is still living, will give an excellent idea of the style of that popular

novelist, who has not, however, yet succeeded in making his name much known outside of Russia. Far different has been the fate of Turgueniev, who till recently, to the majority of English readers, was the sole representative of Russian literature. Prof. Turner gives us a slight sketch of the wonderful "Nobleman's Retreat" (*Dvorianskoi Gniado*), one of the most pathetic stories ever written. No author has given the world a finer page than that in which Lavretski returns to the old house in which he had first seen the woman he loved, then for ever torn from him, and hears the joyful voices of the new generation that has arisen, and feels, as so many have been compelled to feel, that his own life is practically closed. There is also an excellent account of the powerful novel "Smoke" (*Dim*). In it Turgueniev satirised the dreams which occupy the Russian mind—dreams which appear now as far from being realised as ever.

The chapter on Dostoevski will probably be found by the English reader one of the most interesting, because the strange career of that remarkable man is so little known among us. Having unfortunately joined a band of young revolutionary enthusiasts, he became involved in their punishment. The government became aware of their proceedings in consequence of a noisy dinner in memory of Fourier, at which one of their number, Petrashevski, wound up his speech by declaring that it was time to put into execution the death sentence which they had pronounced on the Government and society (!). The meeting was followed a few days later by the arrest of thirty-four of the members of the club, including Dostoevski, although he was not present at the dinner. This, we must remember, was in 1849, under the rule of Nicholas. The prisoners were sentenced to death, and on December 22 of that year they were conveyed to the Semenovskii Place; but finally their sentences were commuted to banishment, when all preparations had been made for their execution. They first began to feel a faint hope that they would not be put to death under the following circumstances, which shall be told in Mr. Turner's own words:

"One of them, Kashkin, a young government clerk, who had not yet completed his nineteenth year, was struck with the strange fact that, though he had confessed, Shaposhnikov was not allowed to receive the Sacrament. He happened to be placed at the extreme corner of the platform, and, availing himself of his position, leaned down to where Galakhov, the policeman, was standing, and hurriedly asked him in French: 'Is it possible that the priest can hear our confession and, at the same time, refuse us the Sacrament?' 'Mais vous serez tous pardonnés,' the general whispered in reply."

The circumstances of his four years' sojourn in Siberia have been narrated by Dostoevski in his "Memorials of the House of Death" (*Zapiski iz Mertvogo Doma*). They were indeed terrible. A pathetic anecdote of our author is told by Prof. Turner on p. 95 of his book: he shows that Dostoevski, in spite of his grievous sufferings, could never be induced to say anything against the persons who caused them. He was a religious and gentle-hearted man. The sketch given of the novel, "Evil Spirits" (*Biesi*), is extremely interesting, because in it there is an analysis of the

sources of that Nihilism which has eaten into the heart of Russia. The word is said to have been coined by Turgueniev, but we seem to have met with it earlier in the memoirs (*Bloss a Dumé*) of Herzen. In "Evil Spirits" the career of a certain Nechaev was described. This man deluged Russia with political pamphlets advocating extreme views, and at the same time swindled the secret societies to which he belonged. On the fraud being denounced by a student of the university of Moscow, Nechaev assassinated him and fled to Switzerland, but was very properly surrendered by the Swiss Government. The writings of Dostoevski are beginning to grow famous among us by means of translations. We remember some two or three years ago reading an English review in which the anonymous critic praised him as a rising young author, whose style would probably improve in course of time. Dostoevski died in 1881, aged fifty-nine.

Prof. Turner devotes his fifth chapter to Count Leo Tolstoi, whose strange religious and political views have made his name famous throughout Europe. The remarkable opinions of Tolstoi have already formed the subject of several notices in the ACADEMY. His brilliant pictures of the great war of 1812, his pathetic stories of peasant life, his socialistic ideals, have been discussed on various occasions. We may therefore hurry to the concluding chapter of Prof. Turner's volume and speak of two less known authors, Garshin and Korolenko. The former terminated a short life of thirty-three years by his own hand in the early part of 1888. He was a man of considerable talent, perhaps even genius, but subject to paroxysms of insanity. His patriotic zeal led him to join the Russians in their war for the deliverance of the Bulgarians; and he has described with great power the terrible scenes of which he was a witness. In his sketches we are forcibly reminded of the realistic pictures of Verestchagin, who has painted war under such hideous aspects, and shown what it really is when stripped of the false pomp and glitter which surround it—mere vulgar manslaughter.

There is great truth in what the French critic, M. de Vogüé, says, that the Russian thinker goes at once to the foundation of things, sees the contradictions, the vanity, the nothingness of life; and if his artistic temperament urges him to reproduce it, he does so with a didactic simplicity, sometimes with a calm despair, most often with the inherent fatalism of the Oriental part of his soul. Korolenko is still alive, and some fine extracts showing his skill in nature painting are given by Prof. Turner (p. 196). In his forest pictures we are reminded of the descriptions of the Lithuanian woods in the beautiful poem of Mickiewicz, "Pan Tadeusz." Some of the tales of M. Korolenko recall to us those of the Bohemian author Halek—strange, mystic compositions.

At the present time a real national spirit seems to be evolving itself in Russian literature. The prophecy of Bielinski, the clever Russian critic, appears in a fair way of being fulfilled:

"The time will come when education will be abundant in Russia, and the intellectual phy-

siognomy of the nation will show itself; then our artists and authors will impress on all their works the stamp of the Russian mind."

W. R. MORFILL.

"THE BADMINTON LIBRARY."—*Golf*. By Horace G. Hutchinson. With contributions by Lord Wellwood, Sir Walter Simpson, A. J. Balfour, Andrew Lang, H. S. C. Everard, and others; and Illustrations by Thomas Hodge and Harry Furniss. (Longmans.)

EVERY golfer, be he expert or duffer, will heartily welcome this charming book, which is a most valuable addition to the literature of golf. The caddie who ventured to inform a learned professor more celebrated for his knowledge of the classics than for his skill in the ancient game that "onbody could learn Latin and Greek, but it took a heid to play gowf" may, in his ignorance of the humanities, have somewhat over-estimated the difficulty of the game. We have no doubt, however, that the devotee of golf who has a lively recollection of his days of sorrow and humiliation during the duffer stage, and who is still prone, when "out of form," to practice "agriculture," will side with the caddie and welcome a treatise on "Golf made Easy." This volume has been written to point the way to success to those who are ignorant of the science of golf, and who have no friend to help or coach them; and, certainly, if the student can thoroughly master the "thirty-nine articles" of the game so ably expounded by Mr. Hutchinson, and can put them into practice on the links, he is destined to become an adept at golf, and, perhaps, "Cock o' the Green."

Mr. Andrew Lang drives off with a brief but racy sketch of the history of the game. He is followed by Lord Wellwood, who, feeling that he is in the wake of very exhaustive writers, contributes his general remarks on the game on the distinct understanding that he is to have a "clear green," and that he is not to be held responsible for the accuracy of his history or his science. An exhaustive history of the game has yet to be written; and the youth, for he must be a youth, who would aspire to be the "Gibbon of Golf" must spend a lifetime in ransacking the whole field of "the history, literature, and legislation of Scotland from the beginning of time." This is hardly a task to be undertaken by one who has devoted his youth and manhood to literature, and who has won his spurs, but we are thankful to the "archaeological duffer" for the interesting chapter he has written. The origin of the game and the derivation of the word are alike unknown. Mr. Lang is inclined to believe the word is Celtic, and shows that the game may have had its origin in Holland. At any rate, we know from historical records that the game was popular in Scotland about the middle of the fifteenth century; for prohibitory laws were enacted at that time against both football and golf, because these pastimes were found to interfere with the practice of archery. The invention of gunpowder, however, checkmated the superior skill of the English archer, and left the Scot free to lay aside the bow and resume the driver. It would appear that the game had such a

fascination for the fifteenth-century Scot that he ventured occasionally to ply the cleek on Sunday, even at the risk of having to expiate his offence on the stool of repentance. He must have been a golfer of a very different type from Tom Morris, the venerable "high priest of the hierarchy of professional golf," who—as Mr. Everard tells us in his admirable chapter on "Some Celebrated Golfers"—would never consent to handle a club even on a Fast Day. Tom's determination "to keep the Fast Day" was due to honest conviction, for which we honour him, and not to the dread of the seat of repentance in the town kirk of St. Andrews, "an inestimable relief, which many a long driver, many a fell putter, must have consecrated by his weight."

Lord Wellwood's remarks on the game will delight the heart of the golfer. They are as fresh and invigorating as a sea-breeze on the links in summer, and have a whiff of genuine humour about them that is not felt in the perusal of the chapter specially devoted to the "Humours of Golf." With pleasure we roam with him over the whole field of the science and ethics of the game, and we are sorry when he holes his last putt. As a golfer Lord Wellwood is a rank socialist.

"No one," he says, "can understand what land-hunger means until he has played, or tried to play, on a green which is too small for the number of players. Whatever his political views on other matters, he will become a rank socialist as to this, and will loudly call for the allotment of those stretches of shore ground which are crying aloud to be converted into golfing greens."

With regard to women's rights, he is not prepared to give them the full franchise; but they are to be liberated from the degrading slavery to which they were subjected in the days of our golfing forefathers when they were allowed to sit brooding at home, or, if they ventured to approach their lords and masters while engaged in the serious business of the day, were driven from the links by the terrible cry "Fore," shouted from the stentorian lungs of unscrupulous caddies. The ladies are to be relegated to a golfing green specially laid out for their use, where, like Nausicaa of old, they may sport with the ball and be out of the way.

Of the fifteen chapters in the book ten are contributed by Mr. Horace Hutchinson, "who, though an Englishman born and bred, has done more than any other golfer to popularise the game on both sides of the Tweed and to raise the standard of amateur play." In his deeply interesting and instructive essays on Elementary Instruction, Style, Nerve and Training, Etiquette and Behaviour, he shows clearly that he can wield his pen with the same graceful ease and power with which he can wield his club. Though the study of Mr. Hutchinson's "didactic treatise" may fail to improve the play or the temper of the confirmed duffer, he will be compelled to acknowledge that the fault lies with himself and not with his instructor. If he would enjoy the high pleasure of hitting the ball clean from the tee, or the still more supreme delight of laying the ball dead on the green with an iron wrist-shot, let him faithfully carry out the instructions of Mr. Hutchinson and his bliss is assured. But, alas! the golfer is born and not made. Being painfully aware

that he has a bad style and that he adds considerably to the expense of the game by frequently breaking his club on his shoulder or a divot, he cons the rules laid down by the mentor of golf and addresses the ball. His addresses are persistently rejected, and he betakes himself to his old way of wooing, though his candid partner and irreverent caddies may aver that his attitude in playing bears a striking resemblance to a "stuffed bird" or the wielder of a sledge-hammer. He consoles himself, however, by the reflection that after all his own style may be "a style of genius," and, though less elegant than the style of a Hutchinson or a Leslie Balfour, it matters little so long as he hits the ball.

There is certainly no game which is a severer test of nerve than the game of golf, and if the game is to be played as it ought to be played, the golfer must pay good heed to the maxim, "Mens sana in corpore sano." "It is not good to eat too much or to drink too much, but he must eat heartily or he will find his nerve all gone if he tries to play on an empty stomach." Golf abhors a vacuum. If your partner's luncheon should consist of a beef-steak and a pint of champagne, you may rest assured he will prove a more formidable antagonist than if he should merely toy with a biscuit and sip a glass of sherry. But an immoderate use of the "vin de pays" must be avoided, otherwise the golfer may find himself in the position of the veteran who was surprised that, although he saw two balls, he could hit neither of them. It is true that it is one of the many virtues of golf that it is "an old man's game." Indeed, it has been said that if a man wishes to spend a healthy and a happy old age he must make a point of learning golf and whist in his youth. A round of the links, however, is a pretty severe strain on the physical powers; and he who makes golf the serious business of his life, and who stakes his reputation and his peace of mind on a cleek-shot or a putt, must never allow "his muscles to get flabby" or his hand to lose its cunning. He must swing his club at an imaginary ball in his bedroom after his morning bath, and practice putting on the lawn in dry, and on the drawing-room floor in wet weather. We are inclined, however, to regard golf as a pastime, though we are not prepared to go the length of the bard who sang:

"We putt, we drive, we laugh, we chat,
Our strokes and jokes aye clinking,
We banish all extraneous fat
And all extraneous thinking."

The poet who penned these lines was a rank heretic, for there is no creature, not even your partner's wife when she goes the round to keep your partner's score, more obnoxious than the chatterer who will persist in discussing Home Rule when you have a hanging ball to deal with, or in counting your strokes aloud when you are delving in a bunker. Moreover, joking is sternly prohibited, for a joke has been known to spoil a match. If you play to win you must observe a religious silence; and though your partner be a pleasant fellow, you must remember that, however unchristian it may look, you must "cherish a silent hatred of him and try to treat him as a nonentity."

Mr. Everard gives an interesting account

written in terse and vigorous English of the heroes of golf, and a record of the battles they have lost and won. His brief biographical sketch of "old Tom Morris, on whose handsome sunburnt face nobility of character is written in letters as clear as day," is much more to our liking than the garrulous autobiography which closes the book. Tom is never garrulous, though he is a master of his mother-tongue—a fact which the style of the autobiography would lead us to doubt. Nor have we ever heard of Tom, "who was born in the purple of courteous habits," suggesting "a pint o' black strap" for his own use, though we have heard that on one occasion he suggested that his partner was sorely in need of a little refreshment. Tom was playing with a veritable duffer whose exertions had proved too much for his physical energy. "Ye wad be nane the waur o' a black strap, sir," said Tom. "Certainly," replied his partner, "my performances are so miserable that I feel you cannot chastise me enough with any sort of strap." "You mistake me, sir," replied the courteous Tom. "I didn't mean that; I mean ye wad be nane the waur o' a pint o' porter." May Mr. Everard's graceful and well-earned tribute of praise warm the heart of the veteran in the evening of his life, and prove an incentive to every professional to follow in his footsteps!

G. R. MERRY.

THREE VOLUMES OF ESSAYS.

The Trials of a Country Parson. By Augustus Jessopp. (Fisher Unwin.)

Joints in our Social Armour. By James Runciman. (Hodder & Stoughton.)

Idle Musings. Essays in Social Mosaic. By E. Conder Gray. (W. Heinemann.)

THREE years ago Dr. Jessopp republished in separate form, under the title of *Arcady, for Better for Worse*, some entertaining essays relating to country life in East Anglia. The book met with large and well-merited success; but the author assures us that the impression produced upon many of its readers was the very reverse of that intended. They thought—wrongly, it seems—that the learned doctor, having given up school-work in a big town with the belief that he should find in the repose of a country parish everything that was charming, and had been grievously disappointed. The rustic character, since he had been brought in contact with it, had deteriorated sadly. The villagers had lost their simplicity, their courtesy, and their kindness; and the prospect of spending his declining years among them was, for a man of culture and refinement, a depressing one. However, it appears that he did not mean all that he said, and that further acquaintance with his surroundings has enabled him to recognise much in them that is full of interest and that calls forth his warmest sympathy. Everyone will be glad that Dr. Jessopp has made this discovery, and that it induced him to give to the world another volume of essays, equally delightful and, for the most part, equally valuable.

"In *Arcady*," he says, "I have drawn, as best I could, the picture of the life of the rustics around me. In this volume I have sketched the life of a country parson trying to do his

best to elevate those among whom he has been called to exercise his ministry."

Of course he meets with trials and difficulties in his lot; but, on the whole, he declares it to be a very happy lot, and the worries and annoyances to which it subjects him are no worse than other folk have to encounter. A country parson's income nowadays is, it is true, smaller and more precarious than heretofore; but then a man who possesses Dr. Jessopp's skilful pen can always add something to it, and also find in literature and research an escape from those little worries which are more hard to bear than the greater trials of life. Isolation, of which our genial author complains, is a hardship not peculiar to the clergy in Norfolk. Other people there—unless they are rich enough in friends and money to have their houses always full—suffer from it; and if the occasional visitors are neither numerous nor agreeable, the unattractiveness of the locality may have something to do with it. Then, as to the fixity of the country parson's position, is it altogether true? No doubt there is always a tendency to suppose that people occupying big places are necessarily big people, but merit even in obscure positions is sometimes recognised. At any rate, a country parson is in this respect no worse off than a country doctor or a country lawyer, and he can often effect an exchange with far less difficulty. As to the retirement of the aged and incapable, there cannot be two opinions; and the matter has not only engaged the attention of the heads of the Church, but has already been dealt with by a promising scheme for clergy pensions, of which we are surprised Dr. Jessopp has not heard. The difficulties in the way of making such a scheme compulsory seem insurmountable; and, unless there be, as is the case with the Clive Fund, a nucleus of revenue derived from other sources, the self-help of the clergy—an essential principle—would probably be ineffectual. The last and least interesting paper in this volume is entitled, "Why I wish to visit America." It would, we venture to think, be far better for Dr. Jessopp to carry out his wish than merely to write about it; for he may be pretty sure (and his publisher will help him in his calculations) that his readers will be so glad to hear what he has to say about "the great American people" that the expenses of his visit will not trouble him.

There is nothing of that leisurely dallying with his subject which is the characteristic of most essayists about Mr. Runciman. He is intensely earnest, and directs his arrows with force and precision against those "joints in our social armour" which his keen vision detects. On the subject of Drink he may be thought to express himself in terms that need some qualification; but he writes strongly because he feels strongly, and, moreover, because his feelings have been stirred by what he has actually witnessed. Statistics of drunkenness probably never made a man sober, nor converted a reader into an apostle of temperance. Upon this point Mr. Runciman is very decided in his language, and goes almost so far as to say that none but those who have passed through the temptation to drink can be of much use to the tempted. Scarcely less vigorous is he in dealing with that miserable malady of modern life which

is absurdly called "Sport." In the old-fashioned and proper sense of the word, sport meant certain outdoor pastimes, which implied and promoted skill, courage, and endurance. But nowadays—at least, among a large class which embraces alike the sharper and the shopboy—it is exclusively applied to a morbid interest in the fluctuations of the betting ring. As a rule, those who bet know as little of the points of a horse as of his pedigree. They would not back Eclipse himself on the score of merit. All that leads, or more often misleads them, is some supposed "tip" sold, or presumed to have been sold, by a purveyor of stable secrets, whose venality has escaped detection. We should be glad if Mr. Runciman's scathing remarks had the effect of arresting the progress of this social evil. It may be said that turf betting is no worse than Stock Exchange speculation. In its best form it may not be so; but in its lowest form—and that, unhappily, is the most prevalent—it would be hard to find any vice more ignoble or more disastrous. "The Ethics of the Turf"—to which Mr. Runciman devotes an essay—have to do with "every shade of vice, baseness, cupidity and blank folly"; and the writer exhausts his copious vocabulary of denunciation upon the heads of these so-called "Sportsmen," their parasites and their plunderers. But Mr. Runciman can write in another vein than that of invective. When he has to speak about "Lost Days," "The Fading Year," or "Behind the Veil," he betrays no little tenderness and religious sentiment. Though his terminology be not quite the same as that adopted by Sir G. Stokes in his recent lecture, yet the professor and the essayist arrive at the same conclusion—namely, "that the essence which each of us calls 'I' must exist for ever." There is a purpose in all that Mr. Runciman says; and although one cannot always share his enthusiasm or accept his conclusions, it is impossible to doubt his sincerity as a moral reformer and his zeal in the cause of philanthropy.

We have not the least idea what "social mosaic" may be, but we can certify to the fact that Mr. E. Conder Gray's musings are entitled to the epithet "idle." No one will be the worse for anything he reads in this pretty volume, nor perhaps much the better. Here and there an apt expression or a felicitous quotation make it not difficult to believe that Mr. Gray could do something better than idly muse; but his mind has been largely nourished on poetry and light literature, and, therefore, its outcome is not likely to be very substantial until the mental fare is changed. Given a vacant hour, an easy chair, and an unharassed mind, Mr. Gray's company might be fairly acceptable. It would not be exciting. We doubt not that—to use his own phrase—"he has fallen in love with his own work," but he must not expect others to share the warmth of his parental affection. Self-satisfaction is fatal to progress, and the reviewer's duty is to check the one in order to promote the other.

CHARLES J. ROBINSON.

TWO COLLECTIONS OF PHILOSOPHICAL PROBLEMS.

Problems of the Future. By S. Laing. (Chapman & Hall.)

Fundamental Problems. By Dr. Paul Carus. (Chicago: The Open Court Publishing Company.)

"PROBLEMS" are either questions "set" in order to be answered, or questions which, after discussion, are declared to be, for the time being, unanswerable. In one sense they may have the signification of dogmas, in the other of open questions. Each of these meanings is represented by the works above named.

Taking them in the order of their literary form and importance, Mr. Laing's book is an exceedingly thoughtful and interesting account of questions which seem in the future to await a solution, as well as of the steps which up to the present time tend towards such a solution and possibly adumbrate its character. It deals with most departments of research which at present excite the energy and curiosity of thoughtful men. There is, therefore, little method or order in the consecutive chapters. Their one principle of connexion, the reason of their existence, is that they possess alike certain elements or phases of thought which "pass man's understanding"—at least, at this particular stage of the nineteenth century. The result is a certain heterogeneity—an aspect of intellectual patchwork—which, in an age so versatile and desultory as our own, will probably be regarded as a recommendation. The man accustomed to consecutive thought, or whose attention is largely confined to one department of research, must however experience a somewhat abrupt solution of continuity when he is required to pass from the consideration of "the missing link" to "Animal Magnetism," or from the "Creeds of Great Poets" to "Armed Europe" and "Taxation and Finance." But any strain such a reader may feel on his intellectual flexibility is more than compensated by Mr. Laing's cautious and undogmatic tone. He is not asked to sit down to a banquet wherein the individual peculiarity of each dish is intensified by cooking to an extreme incompatibility with all the rest, but wherein the cooking is skilfully adapted to assimilate, for purposes of common digestion, the varied dishes of which it consists. Whatever the problem treated, and how varied soever the information which the treatment discloses—for with all his versatility it cannot be supposed that Mr. Laing should be equally well posted in all the subjects which he reviews—we find the same characteristics of care, caution, fulness of research, and moderation in the statement of conclusions. No doubt the specialist who has made one or other of Mr. Laing's philosophical themes the study of a lifetime may find occasion of dissent; but the ordinary cultured reader who has glanced from time to time at most of these problems will admit that he finds in Mr. Laing a philosophical guide and friend, whose suggestions are worth consideration even when they cannot wholly command approval.

Not the least valuable feature of the book is the light it reflects on contemporary thought and culture in England. Mr. Laing's eminence

as a man of business is at least equal to his fame as an author and thinker. It is clear, therefore—and Mr. Laing is by no means the only illustration of the truth—that the habits of accuracy and industry developed by business pursuits are quite compatible with a profound interest and genuine intellectual appreciation of the different issues in philosophy, science, and religion which are being mooted among us. Of a book so well adapted to the needs and thoughts of our time, the success is, of course, assured. Whatever else may be doubtful in his *Problems of the Future*, this, at least, is not problematical.

Passing to Dr. Carus's *Fundamental Problems*, we find ourselves in a new region of thought. Here are problems which, as I have hinted, are in reality dogmas; and, what renders the matter worse, they are sometimes treated in an arbitrary and dogmatic spirit. The author is kind enough to spare both reader and reviewer the task of reading the whole of his book by presenting them with a syllabus of its conclusions. Thus he tells us:

"The philosophy which 'The Fundamental Problems' present is Monism. Monism holds that all existence is One. The foundation of Monism rests upon and is original in the formal constitution of the human intellect. . . . The author objects to Supernaturalism as well as Agnosticism. The method of his philosophy is a systematic arrangement of knowledge. Knowledge is the possession of certain truths; truth the conformity of cognition to reality, and reality the sum total of all that is. So that the conception in which this system culminates is positive, and based upon the data of reality."

After this authoritative exposition little remains to be added. The book consists of a series of essays which appeared in a Chicago publication called *The Open Court*. An arena better befitting the consideration of "Problems" than such a court seems inconceivable, though, judging of its proceedings by this work of Dr. Carus—which, notwithstanding its thoughtfulness, is vitiated by arbitrary conclusions and a pretentious style—the "court" is "open" only to one species of philosophy, and its judgments are as dictatorial and *ex cathedra* as if they emanated from an infallible Pope.

JOHN OWEN.

NEW NOVELS.

Syrlin. In 3 vols. By Ouida. (Chatto & Windus.)

In Her Earliest Youth. In 3 vols. By Tasma. (Kegan Paul & Co.)

Hauntings: Fantastic Stories. By Vernon Lee. (Hinemann.)

Mariá. By Jorge Isaacs. From the Mexican. (Harper.)

Los Corvitos. By Gertrude Franklin Atherton. (New York: Lovell.)

Stic to One. By Edward Bellamy. (Putnam's.)

Miss Mephistopheles. By Fergus Hume. (White.)

Boyhood and Youth. By Count Tolstoi. Translated by C. Popeff. (Elliot Stock.)

If *Syrlin* were a first work, it would be one of the most puzzling books to estimate. It is so brilliantly clever in parts, so scathingly

keen and bitter, and shows frequently such close observation and trenchant diction on the part of the author, that one would be tempted to predict a "future" for the young novelist. But even then the most casual of critics could not fail to perceive the radical shortcomings of the book—its hopelessly wrong twist of the skeins of life, its occasional ludicrous shallowness of insight, its weak and inartistic construction, and, above all, its superabundant vulgarity. The sentiment of most readers, during perusal of *Syrlin*, must be one of profound thankfulness that—if Ouida's account of the ways of thought, speech, and daily life of our aristocracy be even approximately true—they are themselves born to that state of middle-class existence toward which the popular novelist has such a scornful indifference. Of course, if aristocratic society actually existed as Ouida depicts it, she would deserve all praise for her unflinching realism; but though the present writer is only an obscure unit among the insufferable middle-class of England, he has no hesitation in declaring that aristocracy *à la* Ouida does not exist, never did, and never will. No human society, however limited numerically, can be uniformly vile and stupid; nor could it be proved, on the other hand, that the salvation of a country depends nowadays upon its aristocracy. Ouida paints the highest class of English society as rotten to the core, and even when she condescends to write of anyone below the rank of an earl she is unsparing in her corrosive acids. Yet, withal, she loves aristocracy, particularly her much abused English aristocracy, so absorbingly, that one would believe she belonged to the hated and despised middle-class, who, though they have no titles, no pedigree to speak of, pay their debts, live clean and honourable lives, and do not conduct themselves in the presence of "their women" like ill-bred bores, are yet (we are assured) so fascinated by the glory of their social superiors that they are incapable of any other sentiment than one varying from reverent pride to idolatrous worship. Nevertheless, it is to be hoped that the rich Australian or millionaire American, who has come over to drop some of his "pile" in the old country, will not accept Ouida's version of the life of our highest society as credible. Her Dukes and Marquesses, and all the other "haughty peers" and peeresses, are an insufferably vulgar set, who require only to be called Mr. Stiggins, the greengrocer, and Mrs. Huggins, the washerwoman, and Miss Woggles, the cook, to appear in their true light. One of the personages in *Syrlin*, who is meant to be a model of the worthiest type of British nobleman, the Duke of Beaufront, urges a lady to become his wife: when Mrs. Consuelo Lawrence gently declines, from the most generous and unselfish motives, this modern Bayard looks at her "with harshness and impatience and scepticism": then, "'Women can live on their own d——d empty sentiment as they live on ice-cream and a cup of tea,' he said savagely." As for the refined style of conversation of the upper classes, one example will serve: "Who is Syrlin?" asks the Countess of Avillion of her cousin the Duke of Beaufront, at the luncheon-table. "Nobody asks who artists are," interrupts Lord Avillion. "What the deuce does it matter what hole they come out of? It's all one,

whether the butcher, the baker, or the candlestick-maker had the honour of their procreation." Unfortunately, Ouida's acquaintance with the "lower orders," whom she occasionally condescends to introduce into her aristocratic pages, is on a par with her knowledge of the refined manners of the *crème de la crème*, to adopt one of the myriad French phrases with which she sprinkles her novels. On the second page of the first volume of *Syrlin* there is an impossible butcher's boy, who cries out, concerning one of the dowagers driving to a Drawing Room at Buckingham Palace, "There goes an old ewe decked lamb fashion." As for Syrlin himself, he is ridiculous, impossible, *incroyable*. He is meant to be an artistic type: he is really a silly caricature. Rarely does he say a manly thing or do a manly act—as when he stammeringly apologises to Lady Avillion, whom he has endeavoured to seduce; or, when, with the help of a revolver, he dissipates in a puff of smoke all his overweening vanity and colossal silliness. Yet, even Syrlin, as may be gathered from various episodes in the first volume, occasionally displays a character as truly fine as his genius is brilliant: and, in this respect, he is typical of the novel which is called after him—which is ever and again clever beyond nine-tenths of the annual flood of fiction, and yet is, in the main, untrue, stupid, and wearisome.

The lady who, under the pseudonym of "Tasma," writes such pleasant tales of Australian life, has produced in the book entitled *In Her Earliest Youth* the cleverest as well as the most ambitious novel she has yet written. It is none the less colonial in sentiment because "the kangaroo business" is never obtruded; and this comparative colourlessness will perhaps interfere with the enjoyment of readers who expect Australian novels to afford them entertainment similar in kind to that embodied in Henry Kingsley's *Geoffrey Hamlyn* or Marcus Clarke's *His Natural Life*. On the other hand, it will be an attraction to those who have had experience of life at the Antipodes, and know that a day in Melbourne or Sydney is very like a day in London or Manchester, and that "life" up-country is not radically different from life in any remote county in the United Kingdom. The real interest of *In Her Earliest Youth* is centred in the love affair between Pauline Draffen and Sir Francis Segrave, though not improbably the sympathies of many readers will be with the latter rather than with Pauline's husband, a weak, boisterous, slangy, horsey colonial of a frequent but most undesirable type. The story is really a profound indictment of ill-mated marriages, though the author probably does not mean it so, literally. Tasma shows in this novel her fine faculty of characterisation; and if her men are somewhat unreal now and again, her women are true studies from life. Pauline, the heroine, is a charming woman, a high type indeed, and yet (despite Ouida) no uncommon one.

Vernon Lee is so accomplished a writer that one wonders at finding her prefacing her collection of four beguiling stories with a manifesto in which she declares her absolute scepticism in the matter of beguys. This is as though a spiritualist were to invite you to a séance, and

just as you were getting your nerves ready to thrill be were to dissipate all mysterious expectations by the announcement that apparitions, and raps, and all the rest of it were mere clap-trap. All the same, Vernon Lee's *Hauntings* are quite genuinely ghostly in effect; her "sprites of the distempered mind," indeed, charm the attention much more than if they clanked their chains at midnight, or groaned, or dropped blood, or extended clammy hands, or wailed a banshee wail, or, in a word, were conventional spectres. Three at least of the *Hauntings* have appeared before, one, "Oke of Okehurst," as a shilling novelette, under the title of *The Phantom Lover*. I remember reading it a couple of years ago, but do not find that it is so interesting on re-perusal as I had anticipated. It is too obviously a tale of mere madness; an objection that, in a still more marked degree, militates against the last of the four narratives, "A Wicked Voice," which, moreover, is inferior in literary craftsmanship. "Dionea," a story of a modern reincarnation of Venus, and "Amour Dure," a strange tale of the recreation by mental fantasy of certain tragic circumstances of the past, are both very well worth re-reading: the latter for its mediaeval horror and savage, fantastic romance—so happily conveyed—and the former for a certain remote and yet poignant beauty, which, once apprehended, must haunt the imaginative mind in most pleasant fashion. It is a masterpiece; while "A Wicked Voice" is neither a winsome tale of fantasy nor a genuine ghost-story. But, as a matter of fact, the four stories do not go well together: artistically, their collection in one volume is a mistake.

The name of Jorge Isaacs, one of the foremost of Spanish novelists and the chief literary glory of Southern America, is almost unknown in this country. Yet his *Mariá* is one of those classics which are universal in their appeal, though intensely national. It is a beautiful story beautifully told; and so admirable does the translation seem to be that the reader is unconscious of a single alien note from first to last. The value of the book in its present dress is greatly increased by a sympathetic and interesting account of the literary fortunes of *Mariá* and of its author. This prefatory *causerie* is by Mr. Thos. A. Janvier, one of the ablest of the younger American writers, whose knowledge of Mexico, moreover, and of Mexican life and literature, is at first-hand. To adopt a commonplace phrase, *Mariá* is certainly a book which every lover of literature ought to read.

The next book on my list is also, in a sense, a Mexican romance; that is to say, it deals with Mexican California, and is from the pen of one who has not only lived on a Californian rancho, but who knows the strange half-Americanised "free squatters" and their stranger language, which is really a mongrel dialect with almost phenomenal licence in its variety. Last summer Mrs. Atherton's *Hermia Suydam* was reviewed in the ACADEMY. There could hardly be a greater contrast than between that book and *Los Cerritos*. The first is a story of an American woman, at once the eager representative and the victim of the "malady of the age" which Guy de Maupassant and M. Paul Bourget

indicate when they use that elastic word *modernité*. The second is a romance of picturesque half-savage life in a part of the world practically unexploited by the literary pioneer—and this with all due respect for and admiration of Mr. Bret Harte's half-imaginary, half-real transcripts from nature. Carmelita, the heroine, is as striking as she is original a creation; and the story of her wayward, passionate, poetic life, with all its dramatic episodes, and its strangely interblent tragedy and happiness, is not one that the most casual reader will easily forget. There are passages of remarkable beauty, there is narrative and dramatic power of no common order, and there is genuine and unmistakable art in *Los Cerritos*. But the story has one notable artistic flaw—the too facile disposition of the protagonists, Castro, Carmelita's savage Mexican lover, and Mrs. Tremayne, the wife of the hero, her potent rival. Their terrible doom is told with vivid succinctness, though perhaps with exaggerated reticence of detail; but the impression left upon the mind has not that inevitableness which it is the aim of the true novelist to convey. *Hermia Suydam* had crudities of manner as well as of thought, able and suggestive book though it was; but it is pleasant to note the marked advance in purity and grace of diction which Mrs. Atherton displays in her latest romance. Having discarded what may be called the Franco-American style of the younger Transatlantic realists, her danger would appear to be a too uncontrolled exuberance of language. *Los Cerritos* only occasionally sins in this respect; perhaps it would be fairer to say that there are occasional hints of a too wayward eloquence. The book will unquestionably add greatly to the author's growing reputation.

Here is yet another novel from overseas. Mr. Edward Bellamy is so well-known by his *Looking Backward* that one naturally takes up *Six to One*, his new book, with interest. It is, as he calls it in his sub-title, "A Nantucket Idyl," and is a pleasant enough, unexciting, and distinctly "thin" narrative of how a young man spent his holiday, in agreeable company, during the dull season at a watering-place, and in what manner he gained a wife. I should imagine the book to be a much earlier production than *Looking Backward*, were it not issued as a new work.

The best that can be said for the new story by the young Australian author of *The Mystery of a Hansom Cab* is that it is less vulgar than its predecessor, and written with more ease if not with grace. In *Miss Mephistopheles*, Mr. Fergus Hume works along the line now of Miss Anna Katherine Green, now of M. Gaboriau, though both those skilled plot-weavers would laugh to scorn the ridiculously easy cipher which puzzles Naball, the detective. The story is interesting, and the plot is evolved with ingenuity; but *Miss Mephistopheles* has absolutely no claim to be considered as literature.

Count Tolstoi's *Boyhood, Adolescence, and Youth* has already been noticed in the ACADEMY, so it is unnecessary to add more than that this edition comprises in one volume what has hitherto been issued in two or three; and that in point of style—and, so far

as it is possible for one unacquainted with the language of the original to judge, in the matter of literalness—it is indubitably the best English version of the Russian novelist's remarkable autobiographical, or semi-autobiographical, work.

WILLIAM SHARP.

SOME BOOKS ON COLONIAL LIFE.

New Zealand for Emigrant, Invalid, and Tourist. By John Murray Moore. (Sampson Low.) This is an excellent and comprehensive account of New Zealand by a doctor who has resided at Auckland for nine years. He appears to have gone there for his health, which has been renovated by "the health-giving New Zealand air." His advice to intending emigrants is as follows:

"It is well to point out that by the latest private and official sources of information the only classes of immigrants required in the colony are: (1) Female domestic servants; (2) farmers with capital; (3) agricultural labourers; (4) shepherds and herdmen. No assistance in paying any part of the passage-money is now given by the government, which is carefully retrenching its expenses. All other trades, occupations, and professions are now so full in the colony that it is difficult for a new arrival to find work. Certain facts are forgotten sometimes by too eloquent emigration agents; for instance, (1) that the birth-rate in New Zealand is very high, amounting in some years to 38.5 per cent., and that the colony will complete its first half-century in 1890. It follows, as a consequence, that there are hundreds of New Zealand boys and girls, all of very fair education, ready and eager to fill situations, to enter offices, learn trades, and to get into the large civil service of the government, which also practically includes the great education department. Lawyers, teachers, clerks, governesses, lady-helps, clergymen, artists, and even musicians, are not well advised to go out just now to settle in New Zealand."

Naturally the most interesting portion of Dr. Moore's book is that which relates to his own profession. He is loud in his praises of the mineral springs of New Zealand, unsurpassed in number, variety, and medicinal value by those of any other inhabited country. In his practise in New Zealand he has never met with a case of true typhus fever, but typhoid is common owing to the unsanitary state of the towns in the colony. Asiatic cholera is unknown; and small-pox has been so effectually excluded from the islands that it does not appear at all as a cause of death in the mortality records of the quinquennial period 1881-1886. On the other hand, croup and diphtheria are deplorably common in the towns, and may be attributed to the emanations from the heaps of animal and vegetable refuse which are allowed to decompose unremoved. Dr. Moore remarks that the teeth of the European population decay very early, and this he attributes to the want of lime in the water. How then does he account for the beauty and durability of the teeth of the Maoris, which is one of the characteristics of the race? It is plain that something more than the absence of lime is required to account for this defect.

A Journey to Lake Taupo: and Australian and New Zealand Tales and Sketches. By Percy Russell. (Petherick.) This daintily-printed volume consists half of tales and half of sketches (for the latter word read "essays"), but all concerned with Australasian men, manners, and customs. The first story, "A Journey to Lake Taupo," and its sequel, "An Austral Theocracy," are of somewhat alight texture; but in the two succeeding tales, "The Treasure Tree," and "A Mad Passion," Mr. Russell shows very remarkable powers of plot construction. For delicate ingenuity of conception, combined with bold rapid execution, "The

Treasure Tree" would be bad to beat. This, by the way, is a romantic tale of a hunt after hidden treasure through the wilds of Queensland, introducing us to a villain of rare vigour, who appropriately enough ends in smoke, being blown to smithereens by a gunpowder magazine as he flourishes a horse-pistol of regulation size. Of that part of this book which deals with fact, not the least interesting feature is a sketch of the life and work of Edward Gibbon Wakefield, to whom, more than to any other man, Great Britain is indebted for the colony of New Zealand. Be it remembered that in those days France had cast a longing eye in the direction of Australasia, and that, as a matter of fact, the expedition organised by Wakefield (in the teeth of official opposition) only forestalled a French fleet by a few days in seizing hold of the southern isle of the New Zealand group. The author of this book is evidently a strong protectionist, and he finds a powerful text in the material development of Victoria in the past two decades, during which period that colony has been subject to the Berry protectionist tariff. It is possible that the great duel between Free Trade and Protection may after all resolve itself into a question of time and place; and if it was expedient to close the Victorian markets to goods of foreign manufacture in 1870, it does not at all follow that Free Trade was not a crying want of Great Britain in the forties. The study of Victorian economics is agreeably relieved by a chapter on "Australian Art," which is full of beautiful word-painting, but leaves on the mind the idea that hitherto our Antipodean colonies have been more fruitful in landscape painters than in great delineators of life and manners.

A Winter Tour in South Africa. By Sir Frederick Young. (Petherick.) This pleasant narrative of a three months' tour in South Africa is enlarged from a paper read at the Royal Colonial Institute in November last. Sir Frederick gives an interesting account of Kimberley and its diamond mines. Diamonds, he states, are still rising in value, notwithstanding the large quantities found—such quantities, indeed, that they seemed to him "as plentiful as blackberries." The profits of the miners must be large; for he, with five companions, worked for an hour or two in picking diamonds from the heaps of small stones just brought up and laid out from the day's washing. The value of the diamonds so found was £1,200. The mines, however, differ much in richness. For instance, the average value of each truck-load of stuff from the Bullfontein mine is said to be about 8s., while from the De Beers it is 28s. or 30s. Rapid as has been the rise of diamond Kimberley, it is far surpassed by golden Johannesburg. Our author spent a week there, much interested in the gold-mines and the wonderful crushing machinery, some of it automatic. He is satisfied of the permanence of these goldfields. The furthest point reached by Sir Frederick was Waterbury, in the north of the South African Republic. He was struck, as other travellers have been, with the paucity of game in that country. In returning, he visited the battle-fields of Laing's Nek, Majuba Hill, and Ingogo. It is impossible, he writes, to estimate the damage done to British influence, prestige, and power by the political consequences resulting from that miserable fiasco, the retrocession of the Transvaal to the Boers. His chapter on the political situation is important, but not very hopeful. He is a strong advocate for imperial federation.

West-Nor'-West. By Jessie M. E. Saxby. (Nisbet.) This is a record of a summer's trip made by a mother to see her sons, who are settlers in the vast plains to the North-West of

Canada, and to spy out the land. It is not a manual for emigrants, so much as a book to help stay-at-home parents to realise the conditions of emigrant life. Mrs. Saxby lightly surveys the country towards Qu'Appelle and Winnipeg, and beyond in the direction of British Columbia; and she pleasantly describes "the woods" which lie between the territory of Quebec and the North-West prairies. Everywhere she finds Scotchmen, and everywhere a great lack of Scotchwomen. Nothing, it seems, is wanting in this Western Paradise but women. "I believe," she says, "the old country could confer no greater boon upon this fine young nation than by sending it thousands of our girls to soften and sweeten life in the Wild West." Again and again Mrs. Saxby returns to this fact like an apostle of matrimony. Everywhere she sees selfishness and irregular living, owing to the absence of practical, sensible girls. She rails upon idle stay-at-home damsels in no measured terms: "it spoils their hands to do a little kitchen work at home, but they never mind scrubbing church brasses and kneeling on cold stones at the bidding of a parson," whatever that may mean, and its very vagueness intensifies its awfulness. She gives a capital account of a Presbyterian Sabbath in the far West, and a chapter is devoted to the portrait of a typical Canadian M.P. There is much sympathy with nature too, as might be expected from the authoress, and with every form of goodness. It is curious that, as she points out, the forms and ceremonies of the English Church suit the genius of the Red Indian better than the naked simplicity of Scotch worship.

Beyond the Argentine: or, Letters from Brazil. By May Frances. (W. H. Allen.) This is a cheery account of a six months' residence, from September 1887 to March 1888, on the Touro Passo, a tributary of the Uruguay River. The name of the book is, perhaps, misleading, for the part of Brazil through which the Touro Passo runs lies parallel to the Argentine Confederation, divided by it by the Uruguay. The writer went out to join a brother, who was district engineer on a pioneer railway. She had to rough it, but never makes a complaint. She gives a graphic account of the country and its inhabitants—an account we are very glad to have, for it is a part of the world not much known, and certainly little written about. The "estancieros"—equivalent, we presume, to landowners—were kind and friendly, but are a strange, half-civilised set of people. It seems they can read and write, but

"their homes are not much more than barns, generally built of mud and bamboo, and roofed with what is known on English lawns as pampas grass; they are entirely without anything approaching the ornamental, either inside or out. They are, of course, always one-storied, and contain one living room, in which are a table and a row of chairs. Beyond are bedrooms, somewhat better furnished, the bed linen edged with home-made lace. I have seen an English advertisement of lager-beer nailed on the wall as a picture in one house; but, as a rule, floors and walls are of mud, and if the latter were ever whitewashed it is rarely done a second time. Pigs, dogs, and chickens wander in and out as they will; the children go barefoot, and even their elders only wear stockings on great occasions. When we go to return a call, the women always instinctively sit together on one side of the room and the men on the other, and maté is brought in."

The writer never tasted maté; she had no fancy to drinking out of the tube, called the bomba, common to all. Maté is said to be an antidote to the quantity of meat consumed by all classes; but this excess in meat-eating seems to arise rather from their being nothing else to eat than from gluttony. Our author was in Brazil before the final emancipation of the

slaves; and it is easy to see what must have been the effect on these indolent, easy-going people when their servants were set free. If she was rightly informed, religion is extinct in this part of Brazil:

"The state of religious affairs in this country is almost incredible. The lives of the priests are not to be spoken of. Some years ago, about a hundred of the Jesuits—who have left their memorials everywhere in ruined churches, ancient bells, and the schools—were all banished, and the present priests have all been excommunicated by the Pope, and openly refuse to recognise his authority. But the result of all is a state of things about as bad as it can possibly be: the sin is wilful, and not ignorant."

We must say that this little book, with less than 150 pages, is a model tourists would do well to follow. The letters of which it consists are published just as they were written, and the editor has omitted all details of the voyage to Buenos Ayres. The result is that all is new and interesting. We are not told why the publication has been so long delayed.

NOTES AND NEWS.

DR. H. OSKAR SOMMER, the editor of Sir Thomas Malory's *Le Morte Darthur* is now engaged on a reprint of that curious work, *The Kalender of Shepherdes*, whence Spenser borrowed the title of his cycle of eclogues. This book, which was first printed at Paris in French under the title *Compost et Calendrier des Bergiers* (1493),

"was calculated," says Warton, "for the purposes of a perpetual almanac, and seems to have been the universal magazine of every article of salutary and useful knowledge. It is a medley of verse and prose, and contains, among many other curious particulars, the saints of the whole year, the movable feasts, the signs of the zodiac, the properties of the twelve months, rules for blood-letting, a system of ethics, politics, divinity, physiognomy, medicine, astrology, and geography."

In 1503 the first English edition of this book appeared also at Paris, entitled *The Kalendar of Shyppars*. The language in which it is written has been styled "Anglo-Scoto-Gallio." It certainly bears a strong Scotch stamp, but requires to be more closely examined before it can be properly named. Of this original edition only one perfect copy is known to exist. It was bought in 1812 for the Chatsworth Library at the Roxburghe Sale for £186. Another copy, very imperfect, is at Althorp. The Duke of Devonshire has kindly lent his treasure to the British Museum for Dr. Sommer's use. The forthcoming edition will consist of a photographic facsimile of the Chatsworth copy, including a great number of curious woodcuts, which were used for almost a century afterwards in the English editions; the French text from the edition of 1493 (Grenville collection); and a later English translation by Robert Copland, printed for the first time by R. Pynson in 1506 (Grenville collection). The deficiencies of this latter copy will be supplied from the unique copy of Wynkyn de Worde's edition of 1508 in the library of Magdalen College, Oxford. And, finally, there will be a critical bibliography of all the French and English editions, an index, and a glossary.

MR. T. FISHER UNWIN will publish next week *The English Novel in the Time of Shakspeare*, by M. J. J. Jusserand, author of "English Wayfaring Life." This originally appeared in French in 1887, having formed the introductory portion of a course of lectures delivered by the author during the previous winter at the Collège de France, as *supplément* for M. Guillaume Guizot. The principal subjects dealt with are Lyly and his *Euphuës*; Sir Philip Sidney, as the representative of pastoral romance; and

Thomas Nash as the representative of the picaresque novel. The original has now been revised and enlarged by the author, and has been translated into English by Miss Elizabeth Lee. The volume will be handsomely printed, and illustrated with six heliogravures and other full-page plates in facsimile.

MR. DAVID NUTT has issued this week the first volume of his new series, the "Tudor Library," which is to consist of reprints of rare English books of the sixteenth century. This is Sir Thomas More's translation of the Latin *Life of Pico della Mirandola* (printed by Wynkyn de Worde, circa 1510), with introduction and notes by Mr. J. M. Rigg. The second volume of the series, to appear in June, will be a reprint of *Daphnis and Chloe*: the Shepherds' Holiday, being Angel Day's translation of Amyot's version of Longus. Mr. Joseph Jacobs will write a literary and bibliographical introduction.

MESSRS. RIVINGTONS will shortly issue a collection of Select Epigrams from the Greek Anthology, edited and translated by Mr. J. W. Mackail.

UNDER the title of *A Climber's Handbook*, Mr. W. M. Conway is preparing a new edition, in two volumes, of the well-known "Zermatt Pocket Book." The first volume, which is about to appear, will describe all ascents of peaks and passages of passes lying between the Great St. Bernard and the Theodul Pass. The second volume, to be issued next year, will cover the area between the Theodul and the St. Gotthard. Mr. T. Fisher Unwin will be the publisher.

Maahal: or, Hebrew Poetry Revived, is the title of a new book by Mr. Castle Cleary, announced for immediate publication by Mr. Elliot Stock. The work will present the original lines of the poetical books of the old text in Roman type, with a literal translation and transference into corresponding English measures and cadences.

MESSRS. SWAN SONNENSCHNEIN & Co. have in the press a manual on *The Boarding Out System*, by Mr. Henry F. Aveling, clerk to the Paddington Board of Guardians. It will deal with all modern legislation relating to the protection of children and infant life, and will be written for the use more particularly of poor law guardians, boarding out committees, and practical workers in philanthropy.

MR. SPENCER BLACKETT announces the following for early publication: A one-volume novel, by Mr. W. E. Norris, entitled *The Baffled Conspirators*; a shilling book, entitled *Laying down the Cards*, by the Hon. Mrs. Fetherstonhaugh; a shilling book by Mrs. Alexander, entitled *Forging the Fetters*; and a new and cheap edition in one volume of Mr. L. B. Walford's *Dick Netherby*.

THE next volume of Messrs. Rivingtons' "Episodes from Modern German Authors" will be a selection of stories from the *Schwabwälder Dorfgeschichten* of Auerbach.

THE first edition of Mr. Joseph Hatton's novel *By Order of the Czar* has been exhausted within three weeks of publication. A second edition will be ready in a few days.

BRADFIELD COLLEGE was, we believe, one of the first schools to act Greek plays. It is now going to venture on a yet more original enterprise—nothing less than a performance of the "Antigone" in the open air, in a chalk pit, moulded so as to form an exact representation of a Greek theatre. All the actors will be masters and boys, with the head-master—who has also been his own architect—for coryphæus. The play will be given twice—on Tuesday, June 24, and Thursday, June 26. The actual hours have not yet been fixed; for, until the stage buildings are completed, it is not easy to

calculate what time of day will best prevent the spectators having the sun in their eyes. Against the chance of rain no provision can be made.

THE Oriental Institute at Woking was the scene of an interesting gathering on Wednesday, May 21. It was the day of the I'd, which follows the month's fast of the Ramazan. There is a mosque in connexion with the institute, and so the pious Muhammadans gathered from various parts of England to perform their prayers in it. They afterwards dispersed for a picnic on the grounds, and visited the museum, library, and residential quarters which Dr. Leitner has provided for those Easterns who desire to combine modern studies with ancient oriental learning, while strictly observing their religion and maintaining their national food and dress.

ON Tuesday next, May 27, Mr. Andrew Lang will begin a course of three lectures at the Royal Institution on "The Natural History of Society." His first lecture will deal with the social habits and instincts among animals, showing that there are traces of progress even in these; will examine certain theories of the origin of society; and will describe savage societies. The second lecture will deal with "higher barbarism," including, under that term, the civilisations of the oriental and classical world, and of the middle ages. The third lecture will discuss the causes of discontent in modern society, and the future prospects of mankind.

AT the meeting of the Browning Society to be held at University College, Gower-street, on Friday next, May 30, a paper will be read by Mr. Revell on "Browning's Work in Relation to Modern Life." The chair will be taken by the Rev. G. Hawker.

A PROJECT has been started to provide a common meeting-place for members of learned societies, under the title of the Philosophy Club, with provisional quarters at 26 Suffolk Street, Pall Mall.

MR. STOFFORD BROOKE has published a pamphlet, entitled *Dove Cottage* (Macmillan), in which he appeals for a national subscription to purchase the house at Grasmere in which Wordsworth lived and wrote during his most inspired period from 1800 to 1808. The cottage, it may be as well to state, takes its name from having previously been the inn, with the sign of the Dove and Olive Bough, associated with "The Waggoner"; and after the Wordsworths left it, it was for twenty-seven years in the tenancy of De Quincey, its interior being described in an historic passage in *The Confessions of an Opium Eater*. The cottage, with the adjoining field of nearly one acre, can be purchased for £850; and, with an additional £350, it is proposed to "set the place in complete order, plant and beautify the garden, clean and arrange the house, and put enough old furniture into it to give it a pleasant air of occupation." Hereafter, a Wordsworth museum and library of a simple cottage kind might be built in the adjoining field. Permanent expenses would be provided out of a charge of sixpence for admission. With regard to management, &c., it is proposed to follow the precedent of the trust under which Shakspeare's birthplace at Stratford-on-Avon is held. It cannot be doubtful that the money required will be readily subscribed, in this country and in America; and this little pamphlet will always be treasured as a pleasing record of literary associations. Lord Coleridge and Lord Selborne have already promised their support. The hon. secretaries are Prof. Knight, of St. Andrews; and Mr. W. G. Brooke, 14, Herbert-street, Dublin; and the hon. treasurer is Mr. G. Lillie Craik, of Messrs. Macmillan's firm.

THE FORTHCOMING MAGAZINES.

THE June number of *Scribner's* will contain the only magazine article which Mr. Stanley has written about his recent journey, illustrated with a sketch made by him of Mount Ruwenzori, and with a photograph of the "pygmies."

Prof. Driver, of Oxford, is to contribute a memorial article on the late Dr. Franz Delitzsch to the June number of *The Expository Times*.

THE forthcoming number of the *Fortnightly Review* will contain a reply by Mr. Beerbohm Tree to Mr. Oswald Crawford's recent article on "The London Stage," and also a rejoinder from Mr. Crawford.

THE forthcoming number of the *Art Review* will contain a series of illustrations from the works of M. Roll, who is at the head of the Impressionist school in Paris. The series will include "La Grève," one of the earliest works of the artist, and also a sketch specially reproduced in colour. The same number will contain the first of a series of articles upon "Notable Houses in England and Scotland," treating of Hopetoun House. The text is by Mr. J. M. Gray, curator of the Scottish National Portrait Gallery, and the drawings are by W. G. Burn Murdoch. There will also be an illustrated article upon the Sicilian idyl which has just been produced by Dr. John Todhunter at Bedford Park.

AMONG the contributors to the June number of the *United Service Magazine* will be the Dukes of Rutland, who writes upon the Military Exhibition, and the Marquis of Lorne, who has a paper on the Canadian Militia. Lord Charles Beresford contributes an article on National Insurance, following the lead of Sir George Tryon and Mr. Rudyard Kipling. There will also be an article on the Channel Tunnel, with letters of Sir A. Alison and Lord Wolseley; and a statement recently made in prison by the Duc d'Orleans, which the latter asked a personal friend to lay before the English public.

The forthcoming number of the *Century* will contain an article by Miss Amelia Gore Mason on the "Women of the French Salons," with profuse illustrations; also "Homer and the Bible," by Mr. William Cleaver Wilkinson; and a paper on "Irish Kings and Brehons."

THE June number of the *Bookworm* will contain an article (with two facsimiles) on "Peter Wilkins," by Mr. W. Roberts; and an "In Memoriam" notice of the late William Blades, accompanied by a portrait.

PROF. R. K. DOUGLAS has written an article on "The Origin of Chinese Culture and Civilisation," which will appear in the June issue of *Lippincott's*.

MR. LEWIS F. DAY contributes an illustrated paper on "Religious Art at the May Exhibitions" to the June number of the *Newbury House Magazine*, which will also contain articles on "Gambling" by the Rev. Harry Jones, and on "*Lux Mundi* and the Neo-Alexandrian School" by the Rev. Dr. S. J. Eales.

"MR. GLADSTONE'S Disestablishment of the Greek Pantheon"—referring to his recent lecture at Oxford—is the title of an essay by Karl Blind which will appear in an early number of the *National Review*.

Tinsley's Magazine for June will contain a portrait of the Hon. Roden Noel, with a biographical sketch.

London Society, for June, will contain an article by Mr. Alexander Gordon, entitled "Helping the Trawlers," in which, among others matter, will be found a statement of the reasons that have induced the council of the Mission to Deep Sea Fishermen to resume trawling on most of their vessels.

A NEW serial story will be commenced in the June number of *Cassell's Magazine*, entitled "Woman-like," by the Author of "King or Protector." The same number will contain a novel suggestion for the settlement of the ever-present "servant question"; and an illustrated article detailing the progress that has been made in the matter of "Aerial Photography," by a son of Mr. Woodbury, the well-known photographic inventor.

UNIVERSITY JOTTINGS.

THE following is the list of those upon whom the University of Cambridge proposes to confer honorary degrees on Thursday, June 12: Doctor in Law—Prof. Jowett, Canon Liddon, Sir Andrew Clark, Mr. Jonathan Hutchinson, Mr. George Richmond, Mr. Henry M. Stanley; Doctor in Science—Dr. John Evans and Prof. Sylvester; Doctor in Letters—Mr. Alexander John Ellis. Three of these, it will be observed, either are or have been professors at Oxford; and three are the presidents respectively of the College of Physicians, the College of Surgeons, and the Society of Antiquaries.

MR. HENRY IRVING and Miss Ellen Terry have offered to give a reading of "Macbeth," with the accompaniment of Sir Arthur Sullivan's music, at Oxford, on Monday, June 23, in aid of the fund for the redecoration of the Union.

THE candidates for the vacant regius professorship of divinity at Cambridge include the present holders of three other chairs in the university—Profs. Lumby, Kirkpatrick, and Stanton; Dr. Swete, of King's College, London; and Dr. Cunningham, of Trinity. Dr. Hort has not offered himself.

THE Junior Scientific Club at Oxford will hold a conversation in the New Museum on Tuesday next, May 27, when Sir R. S. Ball has promised to give a lecture entitled "An Astronomer's Thoughts on the Recent Eruption of Krakatoa."

THE Whitsuntide excursion of the Geologists' Association will be to Oxford, under the guidance of Prof. A. H. Green. The places specially to be visited are Charlbury, near Woodstock, and Shotover Hill.

THE Council at Cambridge propose the following regulations for the Clerk Maxwell Scholarship, founded by the widow of Prof. Clerk Maxwell, who bequeathed for that purpose her residuary estate, amounting to about £6,000, subject at present to a charge of two sums of £10 a year each for the maintenance of her two surviving dogs. The scholarship is to be for the advancement by original research of experimental physics, and especially of electricity, magnetism, and heat. The electors are to be guided by the promise shown by the candidate of capacity for original research. The student is to devote himself, under the direction of the Cavendish professor, to original research within the university; and he may not systematically follow any business or profession, or engage in any educational work which would interfere with his duties. The tenure is for three years, without re-election; and power is specially reserved to remove a student who, for any cause, is not fulfilling the conditions of the scholarship.

PROF. J. S. BLACKIE, in his lecture on "Modern Greek," delivered last week at Oxford, concluded by urging three practical proposals: (1) to found travelling fellowships for classical students in Greece and the Levant; (2) to require from the professors of classical Greek a competent knowledge of Modern Greek and its chief dialects; (3) to keep a Modern Greek journal in the reading-

rooms of university institutions where modern languages are taught and their collected literature is represented.

At the meeting of the London University Convocation, on Tuesday last, May 13, it was resolved, on the motion of Mr. T. Tyler, seconded by the Rev. John Gerard, Prefect of Studies at Stonyhurst, that the following changes with respect to the matriculation examination should be referred to the annual committee for further consideration and report:

(1) "The abolition of the present honours division, and the arrangement of the successful candidates in three divisions, each in alphabetical order; (2) The appointment of special examiners; (3) The requirement that the examiners shall send to the university, together with their proposed papers, answers and solutions fully written out and translations of the passages set for rendering from English into Latin; and (4) The appointment of moderators, who should be, if possible, London graduates, and whose duty it should be to review carefully the papers received from the examiners, and, when necessary, to make such suggestions as may prevent the papers set from being either above or below the standard."

Allusion was made to the fact that, at a recent examination, "He holds the eel of science by the tail," was among the sentences set for translation into Latin; and it was alleged that problems had been given requiring a knowledge of co-ordinate geometry, though this subject is outside the programme. So far as members are concerned, the examination is growing in importance. We hear that there are likely to be from 2,000 to 3,000 candidates at the half-yearly matriculation next month.

THE Council of Owens College, Manchester, invite applications for a lectureship in English Literature, at a minimum guaranteed salary of £250, who will perform that branch of the duties formerly combined by Principal Ward with those of the chair of history.

ORIGINAL VERSE.

FLOS FLORUM.

One only rose our village maiden wore;
Upon her breast she wore it, in that part
Where many a throbbing pulse doth heave and start
At the mere thought of Love and his sweet lore.
No polish'd gems hath she, no moulded ore,
Nor any other masterpiece of art;
She hath but Nature's masterpiece, her heart;
And that show'd ruddy as the rose she bore.
Because that he, who sought for steadfastness
Vainly in other maids, had found it bare
Under the eyelids of this maiden fair,
Under the folds of her most simple dress.
She let him find it; for she loved him too
As he loved her: and all this tale is true.

M.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- COENZ, A. Die attischen Grabreliefs. 1. Lfg. Berlin: Spemann. 80 M.
DUBOIS, Marcel. Précis de la géographie économique des cinq parties du monde. Paris: Masson. 6 fr.
GAUVAIN, P. Législation rurale. Paris: Firmin-Didot. 6 fr.
GUILLON, Ant. Pendant la Terreur: le poète Boucher, 1745-1794. Paris: Calmann Lévy. 5 fr. 60 c.
GUILLON, E. L'ornementation des manuscrits au moyen âge. Paris: Renouard. 3 fr.
HAUPT, A. Die Bankunst der Renaissance in Portugal von den Zeiten Emmanuel's d. Glücklichen bis zu dem Schlusse der spanischen Herrschaft. 1. Bd. Lissabon u. Umgegend. Frankfurt-a.-M.: Keller. 18 M.
KOLDEWAY, R. Die antiken Baureste der Insel Lesbos. Berlin: Reimer. 80 M.
LIPPMANN, E. O. v. Geschichte d. Zuckers, seiner Darstellung u. Verwendung, seit den ältesten Zeiten bis zum Beginne d. Rübenzuckerfabrikation. Leipzig: Hesse. 6 M.
LOIZ, P. Le roman d'un enfant. Paris: Calmann Lévy. 3 fr. 60 c.
PAGNÈRE, L. Charles Gounod: sa vie et ses œuvres. Paris: Nauwelaere. 5 fr.

WIELICKI, H. v. Vom wandernden Zigeunervolke. Bilder aus dem Leben der Siebenbürger Zigeuner. Hamburg: Richter. 10 M.

THEOLOGY, ETC.

DARVES, G. M. *Analecta hymnica mediæ ævi*. VIII. *Sequentiæ ineditæ*. Leipzig: Reclam. 7 M. 10 Pf.
HARNACK, A. *Lehrbuch der Dogmengeschichte*. 2. Bd. Freiburg i. B.: Mohr. 17 M.
FRITZ, F. *Christi Predigt an die Geister*. (1 Petr. 3, 19 ff.) Göttingen: Vandenhoeck. 1 M. 80 Pf.
VOLKES, D. *Die Komposition der paulinischen Hauptbriefe*. I. Der Römer- u. Galaterbrief. Tübingen: Heckenhauser. 2 M. 40 Pf.

HISTORY, ETC.

BRIDIER, l'abbé. *Mémoires inédits de l'internonce à Paris pendant la Révolution (1790-1811)*. Paris: Plon. 7 fr. 50 c.
CORRESPONDENZ. *politische, Kaiser Wilhelm's I.* Berlin: Steinitz. 1 M.
HAUSEN, O. *Erhr. v. Vallen-Geschlechter der Markgrafen zu Meissen, Landgrafen zu Thüringen u. Herzoge zu Sachsen bis zum Beginn d. 17. Jahrh.* 1. Hälfte. Berlin: Heymann. 6 M.
KUNZ, H. *Die Feldzüge d. Feldmarschalls Radetzky in Oberitalien 1848 u. 1849*. Berlin: Wilhelm. 3 M.
MARMOCTAN, P. *Le Général Pierre-Jacques Fromentin, 1764-1830*. Paris: Charavay. 3 fr. 50 c.
PRIEBATOW, F. *Die grosse Braunschweiger Stadtfehde (1499-1498)*. Braunschweig: Priebatsch. 3 M.
VILARIN, *Mémoires et correspondance du comte de*. Paris: Perrin. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

ASTRAND, J. J. *Hulfstaten sur leichten u. genauen Auflösung d. Kepler'schen Problems*. Mit e. Einleitg. v. H. Bruns. Leipzig: Engelmann. 6 M.
HESB, E. *Beiträge zur Theorie der räumlichen Configurationen*. Leipzig: Engelmann. 3 M.
RIBBE, O. *Beiträge zur Lepidopteren-Fauna d. malayischen Archipels*. Rhopalocera der Insel Gross Ceram. Dresden: v. Zahn. 4 M.
TICHNER u. SCHMIDT, V. *Ritter v. Das Steppen-Puhn (Syrrhaptes paradoxus Pall.) in Oesterreich-Ungarn*. Graz: Leuschner. 1 M. 80 Pf.

PHILOLOGY.

DIERKE, O. *De sermone Thucydidis quatenus cum Herodoto congruus differat a scriptoribus atticis*. Leipzig: Gräfe. 1 M. 10 Pf.
HIEZE, W. *Zum altenglischen Gedicht Andraht*. 1. Th. Berlin: Gertner. 1 M.
POWICKAU, R. B. *De Isocratis Demonioea*. Leipzig: Fock. 1 M. 30 Pf.

CORRESPONDENCE.

THE NINTH INTERNATIONAL CONGRESS OF ORIENTAL SCHOLARS.

Oxford: May 20, 1890.

I have been requested to state, for the information of Oriental scholars in England, that nothing could have been further from the intention of many of those who, in reply to a private and perfectly legitimate circular, declared their predilection for Paris, London, or Oxford, as the place for the next meeting of the International Congress of Oriental scholars, than to express thereby any disapproval of the resolutions passed at the last Congress at Stockholm and Christiania. They supposed that any formal invitation from Paris, London, Oxford, or any other place would be forwarded to the Ex-Presidents, and be submitted by them to the International Committee.

Prof. Ohwolson, of St. Petersburg, whose name has been so often quoted as an active supporter of the malcontent party, has requested the Secretary of the last Congress to publish the following letter:

"I declare hereby on my word of honour that, on receiving what seemed to me a perfectly innocent inquiry, whether I wished the next Congress to take place at Paris or in London, I declared for London. Other papers which contained offensive remarks about the last Congress were never signed by me. Nay, I sent a private letter to M. L., advising him to write to the Committee which was appointed at Christiania, and thus to preserve the continuity of our Congresses. I authorise you to make any use you like of this declaration; nay, I wish that you would have the kindness to publish it in some paper that is read at Stockholm."

May I add in my own name that the invitation from Oxford has not yet been officially

accepted. Not till it has been thus accepted would it be competent for any one to elect the President and Vice-Presidents for the next Congress.

It was, of course, a mere accident that what Prof. Ohwolson calls the "innocent inquiry" was never addressed to me and other members of the late Congress. But even if it had been addressed to all the 720 members, 250 could hardly be called a majority.

F. MAX MÜLLER.

President of the Aryan Section at the last Congress at Stockholm and Christiania.

Oxford: May 17, 1890.

The letter of the three distinguished Oxford residents, explaining their position in regard to the proposal to hold an Oriental Congress in Oxford, demands a reply.

The President of the French Committee of the Ninth International Oriental Congress of 1891 has characterised the invitation in which they took part as an "inexcusable" act. I wrote a letter, one object of which was to show that the act was excusable, having been committed through ignorance. My three distinguished friends, however, now protest against my defence of their conduct, though at the same time they admit that when they sent the invitation they did not know that there was "disagreement among the members of the [last] Congress." But their own letter contains more than sufficient proof that the defence I set up for them and their colleagues was correct.

They quote a resolution said to have been passed at the meeting of delegates at Christiania, and state that it "was unanimously adopted." This was not the case. The majority of the delegates were hostile to the propositions of the acting committee; no votes were taken; and the scene that occurred is one over which an Englishman would gladly draw a veil. Prof. Cordier on behalf of France, myself on behalf of England, protested against the composition of the proposed committee; but as we spoke in French and in English, we were not even listened to. The meeting broke up without determining when or where the next Congress should be held.

In accordance with the original statutes of the Congress, the right of directing and controlling it now reverted to the surviving members of the Comité de Permanence International of 1873. The following resolution was accordingly passed on October 10, at a meeting convened by Baron Textor de Ravisy, founder of the first Congress, declaring the resolutions said to have been passed at Christiania null and void, and empowering the formation of a committee in London. The resolution was as follows:

"Les signataires de la protestation contre les agissements du Comité qui s'est nommé à la fin du Congrès de Christiania, déclarent nulles et contraires aux Statuts toutes les résolutions prises à cette occasion; reconnaissent, au contraire, la légalité du Comité anglais de Londres, lui en donnent acte et s'en remettent à lui du soin de convoquer le prochain Congrès à Londres en 1891."

Finally on March 31, 1890, the general assembly of the founders and signatories of the Paris declaration reaffirmed the resolution that the constitution of the committee nominated at Christiania is "illegal and contrary to the statutes of 1873," and further pronounced as illegal and contrary to the statutes "l'élection de M. Landberg comme Secrétaire-général, le dit M. Landberg n'appartenant pas au pays où doit se tenir la prochaine session."

A. H. SAYCE.

[We have also been asked to print the following document:

"Le Comité National Français pour le Neuvième Congrès International des Orientalistes de Londres.

"Vu la déclaration de quelques membres de Congrès des Orientalistes de Stockholm et de Christiania, critiquant à titre collectif et privé la convocation du Congrès des Orientalistes à Londres en se référant à des décisions prises à Christiania;

"Attendu que ces honorables savants reconnaissent loyalement la validité des statuts et décisions de Paris de 1873, et avouent que ces règlements ont été violés par les résolutions visées par eux;

"Considérant que l'administration des Congrès Scandinaves, à laquelle personne ne marchandait l'hommage dû à sa généreuse hospitalité, a tenté de substituer aux réunions libres une association fermée, et qu'elle ne s'est pas occupée de désigner le lieu de réunion du Congrès suivant, ainsi que cela s'était fait réglementairement aux Congrès de Paris, de Londres, de Saint-Petersbourg, de Florence, de Berlin, de Leyde et de Vienne;

"Que cette omission contraire aux statuts existants a créé seule les difficultés présentes, qui étaient très-faciles à éviter et auxquelles les fondateurs des Congrès, dans l'intérêt de la vitalité de leur œuvre, ont eu le devoir de remédier;

"Considérant que ceux qui voulaient écarter les statuts et autres décisions de Paris devaient au moins les connaître, et que nul n'était obligé de les renseigner sur le texte des règlements ou de les avertir des conséquences de leurs agissements;

"Sans insister sur le fait que le libellé publié postérieurement ne reproduit pas avec la précision désirable les décisions prises à Christiania;

"Opposant avec un sincère regret au blâme consigné dans la déclaration, l'avou même de ses auteurs constatant que le comité irrégulièrement constitué à Christiania n'a pas réparé en temps utile l'étrange mesure qui excluait d'un conseil orientaliste la France, l'Angleterre, la Russie, et l'Italie en se complétant sans retard par les représentants de ces grands pays, quoique cette adjonction s'imposait comme la plus urgente des décisions à prendre;

"Sans s'arrêter pour le moment aux autres récriminations injustifiées qu'une sagesse conciliante aurait également dû ne pas soulever, d'autant plus que les faits allégués, quand même ils seraient avérés, ne touchent en rien à la question qui nous occupe,

"Visant et confirmant d'ailleurs son vote du 31 mars,

"Déclare:

"1°. Les résolutions de Christiania, que les auteurs de la déclaration aux mêmes condamnent comme illégales, sont à juste titre réputées caduques;

"2°. Les statuts et autres décisions de Paris ne peuvent être modifiés que conformément à ces mêmes statuts, c'est-à-dire si le neuvième Congrès décide que la révision sera réalisée par la dixième session;

"La convocation du neuvième Congrès des Orientalistes à Londres commandée par les nécessités impérieuses de la situation est absolument légale, ne peut froisser aucune ambition légitime, doit concilier tous les esprits et met fin à tous les incidents.

"Delibéré à Paris le 29 avril, 1890.

"Signé: au nom du Comité tout entier,

"Le Président, J. Oppert,

"Le V.-Président, G. Maspero,

"M. de Croizier,

"Le Secrétaire, G. Ed. Madier de Montjau."]

THE ENGLISH DIPHTHONG "-AY."

Oxford: May 19, 1890.

I regret that my friend and neighbour Mr. Mayhew, in raising a little side-issue on a certain statement in my article on "Cockney," did not whisper to me his perplexities about the English diphthong -ay before proclaiming them in the ACADEMY. I could so easily have shown him where he was going off the track, and have prevented him writing a somewhat irrelevant letter. To put the whole matter in a nutshell, I was dealing with a *phonetic fact*. I thought this was plain; but Mr. Mayhew has apparently thought I was dealing with mere spellings, and, having thus entirely missed my point, he makes for a point of his own, on which

he brings his fire to bear. My syllogism was: (1) the rimes, from Chaucer onwards, incontestably show that *cokenay* ended in the English diphthong -ay (as in day, say, array, &c., pronounced in M.E. like *na* in English Greek); (2) it is known to everybody that this English diphthong -ay had nothing to do phonetically with French -é; (3) therefore *cokenay* could, on the face of it, have nothing to do with an imaginary French **coquiné*, which some people had frivolously declared to be "phonetically satisfactory." I did not stop to prove the second premiss. It has been known to everybody who cared to know, for more than twenty years, since Mr. Ellis began his investigation of Early-English pronunciation. I referred to it as a piece of universal (and useful) knowledge familiar even to many an extension student.

And what is the demurrer to this established phonetic fact? That *attorneye* occurs in one MS. of the *Promptorium Parvulorum* as the phonetic equivalent of O.F. *atorné*. Not so fast, my friend, it does nothing of the kind! MS. Harl., 221, is not a phonetic document—very far from it, indeed. The phonetic form of the word will be found in MSS. H., K. and add. P, written *aturne*, of which *a-turne* is only an unphonetic spelling, perhaps of about 1490, in any case, not earlier than 1440. It is well known that from the fifteenth century onward—and even from an earlier date in northern or north-midland usage—unphonetic spellings are common enough. There are few words with the unaccented ending now written -y, and in M.E. -é, which do not in the interval show -eye, -ey, and many other unphonetic scribal or typographic variants. We have, for example, *cille*, and even *sytle*, as well as the normal series *cité*, *citie*, *city*. *Attorney* is one of several in which the erroneous spelling has been established in modern use. But what have these to do with my statement? Nothing whatever: they are not examples of "the English diphthong -ay." They are not examples of any diphthong at all; only of the simple vowel which was in M.E. short close -é, and has now sunk into the still closer short -i, commonly spelt -y. Of course, if my first premiss had not been established—if we had not known that *cokenay* ended in the English diphthong -ay; if it never occurred in rimes; if, in short, the word was only known by turning up in a late fifteenth-century non-phonetic text as *cokeneye*—we might have doubted whether its -eye stood for the English diphthong -ay or the simple vowel -é. But, happily, these conditions of nescience are all absent, we know that it had the diphthong -ay; and I can only marvel that Mr. Mayhew should refer to *attorneye* as in any respect parallel.

As to the list of words in -ey=ee, which occupy one-half of his letter, I might dismiss them at once with the remark that when anyone maintains that *cokenay* came from an O.F. **coquiné*, I am quite ready to deal with that mythical female. Till then, they are even more irrelevant than *attorneye*. In that case, I should have to show that, so far as spelling goes, O.F. *é* and O.F. *ée* have not, in all circumstances, the same history in M.E. But for present purposes it is enough to say that, however spelt, these words had not "the English diphthong -ay." The Chaucer Rime Index has thirty-six columns of them, riming to words like *he*, *me*, *see*, *flee*, *free*, *tree*, *agree*, but never to the diphthong -ay.

These facts will, I think, be sufficient to show that my language required no modification—only consideration and apprehension. Mr. Mayhew concludes that: "What absolutely disproves the French derivation from an *é* form is the fact that *cockné* does not occur in any Middle-English text." This cannot be admitted for a moment. This negative evi-

dence is indeed valuable, so far as it goes; but, like all arguments founded on a universal negative, it labours under the fatal weakness that the turning up of a single instance of *cockné* would overthrow it. What absolutely disproves the **coquiné* myth, is not negative evidence, but the positive argument, which I have tried to set forth, that *cokenay* is shown by the rimes to have had the English diphthong -ay, and that the English diphthong -ay never phonetically represented O.F. -é. A M.E. *cockné* is not merely not found, it is phonetically impossible; and if it occurred, could only be a blunder of some kind of no phonetic significance.

In conclusion, I have to thank Mr. Mayhew for appealing to the New English Dictionary as an arsenal of weapons in all such discussions. I could only wish that he had added the caution that it does not undertake to teach English phonology. It is a splendid chest of edged tools; but, as with the best of tool-chests, the workmen must bring to it the knowledge how to use its contents. With good tools one may carve a panel or one may cut one's fingers.

J. A. H. MURRAY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 25, 7.30 p.m. Ethical: "Milton, the Apostle of Freedom," by Dr. Stanton Colt.
TUESDAY, May 27, 3 p.m. Royal Institution: "The Natural History of Society," I., by Mr. Andrew Lang.
THURSDAY, May 29, 3 p.m. Royal Institution: "Flame and Explosives," IV., by Prof. Dewar.
FRIDAY, May 30, 8 p.m. Browning: "Browning's Work in relation to Modern Life," by Mr. Revell.
9 p.m. Royal Institution: "Astronomical Telescopes," by Mr. A. A. Common.
SATURDAY, May 31, 2 p.m. Society for Preserving Memorials of the Dead: Annual Meeting.
3 p.m. Royal Institution: "The Balled Music of the West of England," with Musical Illustrations, I., by the Rev. S. Barnes-Gould.
3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

RIBBECK'S HISTORY OF ROMAN POETRY IN THE AUGUSTAN AGE.

"GESCHICHTE DER RÖMISCHEN DICHTUNG."—Vol. II. *Augusteisches Zeitalter*. By O. Ribbeck. (Stuttgart)

PROF. RIBBECK'S *History of Roman Poetry* has naturally been awaited with feelings of high anticipation. His own contributions to the critical study of the Latin poets have been so important, and his mastery of the subject matter from Naevius to Juvenal has been so well attested, that he seems specially marked out for the historian of Roman poetry. The field which he aims at occupying was certainly still open to him. There are excellent histories of Latin literature for the scholar, who can desire nothing better than his Bernhardt and his Teuffel; and brief popular manuals of various degrees of merit. But what Prof. Ribbeck has endeavoured to give has been a history full enough to be complete, but popular in its style and in the absence of all learned apparatus. In two volumes, containing more than 700 pages, he brings his account down to the death of Augustus.

Perhaps the first feeling of an English reader is one of disappointment at the space which is filled with a mere descriptive analysis of the works of the authors in question, with few, if any, critical remarks. One is tempted to doubt whether so full an account can be of much service to those who cannot read the original, while it is hardly necessary for those who can. This is naturally felt most when

the author is most familiar, as in the case of Vergil and Horace. It is not unfair to say that a dozen pages by Prof. Sellar, Prof. Nettleship, or Mr. Myers would contain more really helpful criticism than ten times the amount of such description as is given by Prof. Ribbeck. There may, of course, be some readers for whom such lengthy description of the contents of each poem is needed; and it is certainly done well in its way. But it is only right to warn the reader of what he is to expect. The defect, if it be such, is one less felt when the writers under consideration are less generally known, or such as, like Propertius, require their writings to be re-grouped before the design can be readily grasped; and perhaps it is one which is inseparable from Prof. Ribbeck's plan. Still it must be repeated that the English reader, if tolerably familiar with the ground, in comparing Prof. Ribbeck's work with that of Prof. Sellar, feels that the latter is incomparably more suggestive and instructive.

It is also in accordance with the author's preface that no reference whatever shall be given, even in footnotes or appendix, except to the author immediately under discussion. A practice which would be perilous with most writers is less risky in the case of an author so fully commanding his subject matter; but even Prof. Ribbeck sometimes makes assertions for which the evidence is not only not adduced, but is inadequate. Horace's friend Sallustius is described as a mine-owner, doubtless on the strength of the fact that Pliny nearly a century later mentions a Spanish mine called the *Sallustianum*, which at most makes the suggestion a plausible one. There is still less excuse for calling Torquatus "a bigoted hypochondriac," which he may or may not have been. The ingenious author of *Die Römische Tragödie* has not, it will be seen, quite abandoned a somewhat dangerous if brilliant habit of "combination." The editor of Horace's Epistles still maintains the transpositions which he suggested twenty years ago, though they have not found general favour (Kießling, for instance, ignoring them); and he does not seem acquainted with the strong arguments for assigning a comparatively early date to the *Epistula ad Pisones*. It is hard to see why he adopts the form *Tullus Antonius*, which is so weakly supported in Horace, while all other evidence seems to point to *Julius*. In dealing with the various flames of Horace, Prof. Ribbeck is less decided than one might desire in pronouncing upon the purely literary existence of the great majority. But he makes up for this by the trenchancy with which he decides that Ovid's "Corinna" was only an Augustan Mrs. Harris; and that even the narratives of personal adventure are merely literary exercises according to the rules of the schools. If this be an error, it is at least an error in the right direction. Ovid is undoubtedly a favourite with his present critic. He receives a larger amount of space than either Vergil or Horace, and Prof. Ribbeck is specially careful in tracing the sources of his various works. Indeed, he is everywhere very happy in dealing with the filiation of poems. It may be noted that the writer without question identifies the Vergilius of Horace (*Carm.* iv. 12) with the poet, which seems to me really impossible, that he sees no

reason for dividing Propertius into more than four books, and that he contributes an argument as to the date of the death of Propertius which has escaped Dr. Postgate's vigilance. If "he was certainly living" in B.C. 14 when Ovid did not include him among the great dead in *Amor.* i. 15, this carries him a couple of years further down than is generally supposed. But is the date of the elegy well established? Prof. Ribbeck himself would not argue from the date of the publication of the book (not before B.C. 15), as he has shown by his treatment of Horace iv. 12. In saying that there is nothing to hinder us from identifying Atticus, the friend of Ovid, with Curtius Atticus, Prof. Ribbeck has overlooked the arguments of Graeber, which, if not fatal to this theory, are strong enough to give us pause. But such omissions are very rare. As a rule, one feels in the presence of a master, who, if he gives you less than you might desire, does so not from poverty but of set purpose.

The style is clear, vigorous, and often lively. The book is a pleasant one to read; and if it is less heartily welcomed in England than in Germany, this will only be because Englishmen have for once been more fortunate than Germans in having their wants so admirably supplied. But when are we to have the other Augustan poets from Prof. Sellar?

A. S. WILKINS.

SCIENCE NOTES.

At the last meeting of the Cambridge Philosophical Society, held on Monday, May 26, Mr. S. F. Harmer exhibited some living specimens of a Land-Planarian (*Rhynchodermus terrestris*, O. F. Müller), found in Cambridge. This animal was first described as a native of England by Rev. L. Jenyns (*Observations in Natural History*, London, 1846), who discovered it in abundance in the woods of Bottisham Hall. In the present instance, a search in the same locality resulted in the discovery of a few specimens; and it was ascertained subsequently that *R. terrestris* is by no means uncommon in Cambridge (King's College, Botanic Gardens). It may readily be found by examining the damp lower surface of logs of wood which have been lying for some time on the ground. Since the first discovery of the animal in England, it seems to have been very seldom found; but from its wide distribution in Europe generally and in England, and from the fact that it is not very likely to be found unless it is specially looked for, it is probable that it is much commoner than is usually supposed. Several egg-capsules of *R. terrestris* were discovered on May 15, on examining fragments of rotten wood among which some specimens of the animal had been kept for a week.

We have received the parts of the *Journal of the Asiatic Society of Bengal* for 1889, illustrating various branches of natural science. The first part contains a catalogue of the Insecta of the oriental region of the family of the tiger beetles (Oicindelidae), containing nearly 300 species, by E. T. Atkinson, who has also contributed a most exhaustive catalogue of the Cimicidae family (Cimicidae), including all the hitherto described species, occupying not less than 174 pages. A botanical memoir gives descriptions of additional species of *Pedicularis* (seventy species are indicated or described), by G. Prain. Two ichthyological memoirs by A. Alcock contain a list of the Pleuronectidae obtained in the Bay of Bengal in 1888 and 1889, and descriptions of some new

and rare species of fishes from the same sea. A memoir on the Ethiopian and oriental representatives of the Mantodean sub-family Vatiidae, by J. Wood-Mason; a memoir on the tortoises described as belonging to the genus *Chaibassia*, with two plates by R. Lydder; descriptions of twenty-four species of spiders collected in the Himalayas by Messrs. Oldham and Wood-Mason are published by M. Simon; notes on forty-seven species of Indian Rotifera, by H. H. Anderson are given with three plates. In botany, there is an extended article entitled "Materials for a Flora of the Malayan Peninsula," by Dr. George King. In Lepidoptera, an article on "Certain Lycoenidae from Lower Tenasserim," by William Doherty (of Cincinnati), contains notes and descriptions of 105 species of these beautiful little butterflies. And a supplemental part contains tables of metric weights and measures, prepared for the use of the photographic and lithographic offices of the Survey of India, by Col. J. Waterhouse.

PHILOLOGY NOTES.

At the annual meeting of the Royal Asiatic Society, held on Monday, May 19, the Earl of Northbrook was elected president for the current year, in succession to Sir Thomas Wade.

The fourth meeting of the Neuphilologen will be held at Stuttgart next week, from May 27 to 29.

We understand that M. Cagnat, professor of Latin epigraphy and Roman antiquities at the Collège de France, is engaged on an important work dealing with the Roman army in Africa under the Empire.

The seventh volume of the *Ephemeris Epigraphica* (Berlin: Reimer) contains Mr. F. Haverfield's collection of Roman inscriptions discovered in Britain since 1879, which forms a new supplement to Prof. Hübner's *Corpus Inscriptionum Britannicarum*. It comprises about 300 inscriptions, a large number of which Mr. Haverfield has himself examined. This is, we believe, the first instance in which an English scholar has taken direct share in either the *Corpus* or its supplement, the *Ephemeris*.

The current number of *Trübner's Record* contains an article by Prof. Georg Bühler, describing Dr. Aurel Stein's discovery of a Jain temple described by the Chinese pilgrim Hsien Tsiang. During his last Christmas vacation, Dr. Stein, principal of the Oriental College at Lahore, made a visit of archaeological exploration to the Salt Range in the Punjab, with the object of identifying the Singhapura of Hsien Tsiang, and the Jain temple described by him as being 40 or 50 li to the south-east of it. The temple he found first, on the hill of Murti, where there is an immense heap of ruins, and also numerous fragments of sculpture. Some of these sculptures are distinctly Jain in type, though unfortunately many of them have been utilised to supply materials for modern temples and for a government bridge. The site of the neighbouring town of Singhapura is fixed at Ketas, where Sir A. Cunningham was also at one time disposed to place it. Another interesting article gives an account of the archaeological work carried on in Burma by Dr. Forchhammer, whose premature death is an irreparable loss to learning. It is satisfactory to learn that he had made photographs and drawings of the ancient buildings and sculptures at Pagan, and had taken squeezes of the inscriptions. He had also had copied a large number of rare palm-leaf MSS., and had himself catalogued the Nyaungyan Prince's library, now at Rangoon. The number further contains important reviews of oriental works, and obituary notices of Gildemeister, Peter de Jong, and Pavet de

Courteille. We may also notice the first instalment of an Armenian bibliography for 1888.

THE two latest numbers of the *Classical Review* consist almost entirely of reviews. In that for April we may also mention an interesting article on the game of *harpastum* or *pheninda*, by Mr. G. E. Marindin; and four versions—two in Greek and two in Latin—of Tennyson's "Crossing the Bar." The May number opens with some emendations of Manilius, by Mr. Robinson Ellis, in advance of the "Nootes Manilianae" which he hopes to publish in the course of this year.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 5.)

PROF. T. McK. HUGHES, president, in the chair, —Mr. F. Latchmore, of Hitchin, exhibited a collection of Roman coins. The metal of the coins is of gold, silver, copper, and tin. The localities where they have been discovered are near the following places:—Huntingdon, Hitchin, Holwell, Standon, Leagrave, Shefford, Clifton, Arlesey, Langton, Girtford Bridge, Sandy, and Potton, in Beds, and Haslingfield, near Cambridge. I will commence with the inscribed gold coins, and the references I shall make will be to the valuable work by Dr. Evans on *Ancient British Coins*. Nos. 1 and 2 AV are from Leagrave, near Luton. The former has for obverse the legend TASCIO ARCON, on a tablet composed of corded lines; on reverse no legend, a horseman to left with sword and shield. No. 2 AV has for obverse an ornament composed of two crescents, back to back; and on the reverse a horse, to the right, trampling on a bough; legend, ADDOMAROS. The coins of these two kings, Tasciovanus and Addedomaros, are frequently discovered together. With them was ploughed up in the same field a specimen of the type figured as No. 5 AV, with a plain obverse and on the reverse a rude, disjointed horse; no legend. No. 3 AV was found near Potton, and is a well-known type of Cunobeline, obverse an ear of barley or wheat with the legend, CAMV (*Adenav*); reverse, a horse galloping; legend below, CVN. No. 4 AV is uninscribed, and was found near Huntingdon; obverse, rude, laureated bust; reverse, disjointed horse. This type is widely distributed through the southern counties, and presents as debased an imitation of the gold staters of Philip of Macedon as can be imagined. Dr. Evans considers these rude types of gold and silver as among the latest in the British series. I have another which has not been published, and which was recently found at Shefford, Beds. On this specimen the wreath has almost the appearance of an ear of wheat. No. 6 AV is also uninscribed. A specimen resembling this was found at Sandy, and came into my hands. The obverse was not quite plain, but had the appearance, upon a raised band, of two letters. It was thought by the authorities of the British Museum to be a connecting link between the inscribed and the uninscribed series. Dr. Evans, however, in whose possession it now is, writes me: "There are no real letters on the coin, and I have not ventured to assign it to any British king." On many of these coins there is on the obverse, in place of a raised band, a sunk tablet, on which part of the king's name appears. No. 7 AV belongs to the Iceni, whose coins are generally found in Norfolk and Suffolk, sometimes in Cambs. This was sent to me from Hertford, and said to have been found at that place. It is uninscribed, and strongly resembles some Gaulish coins I have seen. Some of these silver coins are inscribed, and use has been made of the legs of the horse to form the letters in a sort of monogram. The inscribed British copper coinage is of excellent fabric, but the metal is frequently much corroded. The coins of Cunobeline are not uncommon in this district. No. 1 A has on the obverse head of Cunobeline; legend, "Cunobelinus Rex." Reverse, "Tasciovanus R" and a centaur blowing on a horn. This specimen is from Sandy. I have had no less than three others from near here—from Baldock, Arlesey, and Langford—of this type. On the specimen from Baldock the head of Cunobeline strongly resembled an old head of Tiberius on a denarius of that emperor. No. 2 A. A specimen

of this interesting coin was brought to me from Walsworth, near Hitchin, by a labourer, who found it in his garden adhering to a root of horse-radish. Obverse, helmeted head; legend, CUNOBELINVS. Reverse, a sow; legend, TASCIOVANVS. A flat horse-shoe, of the type frequently found in Roman camps, was dug up at the same place. An old road joining the Icknield Road passes the spot. No. 3 π . I have two specimens of this type, one from Sandy, in perfect state, the other from Clifton, Beds, much corroded. Obverse, a horse and rider, with spear and shield; legend, CVNON. Reverse, a soldier standing with spear and buckler; legend, TASCIOVANTIS. I had another of the same type from Sandy. No. 4 π is also from that place. Obverse, VERLAMVS, in the angles of a star-shaped ornament; reverse, a bull. This is in a very poor state. The type has been described by Akerman and other writers, who consider it to have been struck at Verulam. This type and also many others of the series are no doubt derived from well-known reverses of the early Roman emperors. A bull was a favourite subject with the moneyers of Augustus. No. 5 π was found at Langford, near Biggleswade. Obverse, rude head; reverse, a hippocampus, beneath the letters "VITA." Dr. Evans considers this also to have been minted at Verulam. No. 6 π was found at Haslingfield, near Cambridge, last autumn. The bull butting on the reverse is done with spirit; and the general style of this type is equal, if not superior, to Roman imperial coins of the period. Obverse, head of Cunobeline; legend, "Cunobelinus Rex." Reverse, "TAR," a bull butting. No. 7 π is also inscribed, but on the various specimens that have been examined the legend is not legible. This coin is much dishd, and strongly resembles one of the small coins of Alexander the Great, with head-dress of lion-skin. On the reverse also the figure seated might pass for Jupiter, as on coins of that king. Nos. 8 and 9 π on my card are of very similar type. I have had several specimens of each from Sandy. The one now in my collection is from Holwell, Beds, near Hitchin, and is No. 8. Dr. Evans thinks that this and several more of the apparently uninscribed series may, after all, turn out to have legends, as in many cases the die has been much too large for the metal of the coin. Scarcely two coins in this way are alike, devices appearing on one which are quite out of the field on the other. No. 9 is a coin of tin, or some metal in which tin predominates, and was found at Girtford Bridge, Sandy. This curious looking coin resembles a button or ornament, and has been cast probably in a mould of wood. This is the rudest of the whole series, and has for obverse a helmeted head and an animal of some sort, which, if a horse at all, is most akin to that upon which clothes are hung. I had a precisely similar specimen from Sandy, and several others have been discovered near this place. What relation they bore to the coinage in the other metals is an interesting question. That they were in circulation at the same time, and also among the latest used before the Roman invasion, is certain. No. 10 π is one of the commonest coins of Cunobeline. Obverse, Pegasus; legend, CVNO. Reverse, Victory slaying a bull; legend, TASCIO. This was found near Arlesey, Beds. No. 11 π is also a well-known coin of Cunobeline. Obverse, head of Cunobeline; legend, CUNOBELINVS. Reverse, a figure seated with a hammer at work on a vase; legend, TASCIO. This is in very fine condition, and the fabric is fine also. It was found near Biggleswade, and has been engraved and described by Camden and all the old writers. No. 12 π was found at Stondon, near Shifford, and is not now in my collection. The curious feature about this small coin is the clumsy proportions of the horse on the reverse. I must here mention a coin in gold. No. 7 AV, which I have omitted. The obverse is of a very uncommon kind in the British series,—a flower of four pointed leaves. The reverse has a horse prancing, but no legend. This was found at Girtford Bridge, Sandy, and is of very red gold, much dishd and about twenty grains in weight. From numismatic evidence, Sandy must have been an important place in the Roman times, but not much evidence exists of an early occupation (Roman) of this British station. In the sand-pit at the railway station were discovered some years back a heap of round stones, which had been carefully selected and were of equal size. They are

supposed to have been used as sling-stones. They were buried some feet below the surface. The greater number of Roman coins picked up at Sandy are from the reign of Valens to that of Arcadius, a great many of them in brass, but mostly in very poor condition, from the friction of the sandy soil. In conclusion, I may point out that, in nearly every instance, my coins have been found in the localities in which they previously circulated during the reigns of Cunobeline, Tasciovanus, and Addedomarus, whose subjects must have possessed a degree of civilisation which they certainly have not been credited with by modern historians. The Britons who used the coins we are constantly finding on their ancient stations were not naked savages, and were at least as civilised as their neighbours, the Gauls. Since writing the above another British copper coin has come into my hands, which may be seen in Plate G, No. 9, *Evans's British Coins*. I think that only one other specimen is known, which is in Dr. Evans's collection. The head on the obverse is a singular one, and described as almost Peruvian in type. The reverse has an eagle devouring a serpent. It is uninscribed, and was found near Baldock.—Mr. E. G. Wood, commenting on the alleged formation of Ely diocese out of that of Lincoln, said:—The theory he desired to maintain was that the ancient diocese of Ely as existing until the present century, and comprising Cambridgeshire and the Isle of Ely, could not with accuracy be said to have been formed out of the diocese of Lincoln. Reference to the charter of Edward the Confessor showed that no bishop could exercise any spiritual jurisdiction over or on any of the possessions of the monastery, either within or without the Isle. Unquestionably the whole Isle was exempt. Other considerations would reduce the possible northern limit of the jurisdiction of the bishops of Dorchester to the Devil's Dyke, and even with great probability to the Fleam Dyke. Certainly Lincoln (Dorchester) had no lands north of the latter as shown by Domesday; while even south of Fleam Dyke Ely possessed lands and manors. A probable estimate would be that while over 350,000 acres the bishops of Dorchester exercised no jurisdiction, they possibly did do so within the remaining 166,000, though not exclusively by any means. Hence the possible extent of territorial jurisdiction exercised by Dorchester was very small compared with that of the exempt jurisdiction. That Remigius, the first Norman bishop, under whom the see was removed from Dorchester to Lincoln, did endeavour to exercise jurisdiction, not only without but within the Isle, is of course quite certain. But it is submitted that this was a usurpation. Certainly, as the Liber Eliensis discloses, Abbot Simeon's submission to the claim of Remigius to have the right of consecrating him excited great indignation at Ely. His successor, Abbot Richard, successfully resisted the encroachment, and was so far from recognising Lincoln that he selected Herbert of Losinga (Bishop of Norwich) to perform the solemn dedication of the new shrine of S. Etheldreda. It was undoubtedly that the idea of making Ely the see of the new bishop originated with Abbot Richard. He obtained the king's (Henry I.) consent; and messengers were in fact on their way to Rome to obtain the Pope's bull of confirmation, when Richard died and the proceedings were suspended. Hervey, bishop of Bangor, having fled from his see owing to the turbulence of the Welsh, was appointed by the king to take charge of the monastery. The next steps are recorded in a series of documents, whose genuineness has on several grounds been assailed both by Selden and by Wharton, but defended by Bentham. These documents are (1) a letter from S. Anselm to Pope Paschal II. reciting that, the diocese of Lincoln being too extensive for one bishop to efficiently perform his duty, it was desirable to found a new bishopric whose see should be Ely—no mention made of territory. He suggests that compensation should be made to Lincoln "pro his quæ assumuntur de...ecclesia [Lincolniensi] ad instaurandum novum episcopatum." And he says that Robert Bloet, the bishop of Lincoln, was quite willing. (2) Reply of the Pope assenting and reciting S. Anselm's words as to the size of Lincoln and commending Hervey to him. (3) Bull establishing the see, and leaving the delimitation of territory to the king, the archbishop, and the bishop of Lincoln. (4)

Charter of Henry I. dated at Nottingham on S. Etheldreda's day 1108, founding the see and describing the extent of territory, and adding that the manor of Spaldwick in Huntingdonshire with its appendants Somersham and Bluntisham, heretofore belonging to Ely, was given to Lincoln, "pro subiectione et omnibus episcopalis consuetudinibus," and that this was done by the advice and consent of Pope Paschal. Upon these documents he submitted: first, that the statement of S. Anselm was (though undoubtedly made in good faith) misleading—it was probably suggested to him by the promoters of the scheme in order to save the *amour-propre* of Lincoln; next, that it is inconsistent with the statements of the chroniclers that Robert Bloet was violently opposed to the scheme; then, that, if the real motive had been that stated, the obvious remedy was to erect some of the far distant parts, e.g., Oxon and Berks and Bucks, into a new see, rather than the comparatively near territory indicated, the detaching (if it were really a detaching) of which could not have appreciably relieved Lincoln; lastly, that S. Anselm being a foreigner would be exceedingly unlikely to be acquainted with the peculiar position of Ely. On the charter it was submitted that the averment as to Spaldwick was suspicious, (1) no such advice is contained in the Bull, (2) the terms used are very different from S. Anselm's—the latter suggest merely an exchange of lands and revenues, the former compensation for loss of spiritual jurisdiction, and savours unpleasantly of simony. It was suggested that, inasmuch as the hidage of Spaldwick with Somersham and Bluntisham was almost exactly equal to the hidage of the lands of Lincoln in Cambridgeshire as shown by Domesday, the exchange was simply temporal and proves nothing with regard to jurisdiction. This is confirmed by the fact that the Hundred Rolls show that in the time of Edward I. Lincoln had no lands in Cambridgeshire. Peter de Blois and Giraldus are neither of them trustworthy; still their opinion of the origin of the see was that it was due to political causes, the king feeling that he could deal more influentially with a bishop at Ely than with an abbot. Take it for what it is worth, it is inconsistent with the statement of the documents. The more accurate way of stating the origin of the see would seem to be that it was formed by the conversion of the abbatial jurisdiction of Ely into that of a bishop, having his see at Ely; and that to the territory over which the abbots had heretofore exercised such jurisdiction there were added portions of the county of Cambridge, over which certain bishops, including the bishop of Lincoln (and possibly the old bishop of Dorchester), had wielded episcopal authority.—A memoir upon the same subject by Precentor Venables was read, in which he quoted Eadmer, Robert de Monte, and other early annalists, as supporting the more commonly received opinion.

FINE ART.

THE ROYAL ACADEMY.

II.

THERE is to be observed this year a curious falling off in the number of pictures dealing with what may be styled romantic genre, save in the branch of military subjects; and in like manner the interest in, and the supply of, rustic subjects, except in so far as they treat the life of fisherfolk and the inhabitants of the coasts, appears to have diminished. We cannot affect to regret the gradual extinction of the former style, since romanticism in art never in England asserted itself in more than a half-hearted fashion. The purely anecdotic and literary side of the movement was here developed to the extinction of such wider scope and deeper passion as were exhibited by its French pioneers; and it has long ceased to be in accord with the more vital elements either in our life or in the literature which reflects it.

The solemn tragedy of Charles the First's execution, which even to his enemies has ever appeared a grave and tremendous event, has apparently not much moved Mr. Ernest Crofts.

His "Whitehall; January 30th, 1649" (216) shows the supreme moment—but as the last act in the drama of the puppet show, enacted in the distance of a picture, the entire foreground of which is occupied with an animated mass of armed men, for the delineation of which the painter has reserved his best efforts. Where, too, do we find in Mr. Andrew C. Gow's "Waterloo; Sauve qui peut" (123)—a representation of the headlong retreat after the final overthrow of the *vieille garde*—that passionate breadth and energy which alone can make such a subject interesting?

Mr. Orchardson's diploma work, "On the North Foreland" (338), is the study of a young girl in modern dress standing windblown on a breezy headland—her thoughts evidently in dreamland. The conception has an unaffected and very delicate charm; and it is moreover realised, though less elaborately than usual, yet with much of the master's admirable skill. His pronounced mannerism asserts itself in the scheme of colour and in the too sharp and definite outline of the figure. "Portraits" (235), by the same painter, partakes both of genre and portrait, since it groups together in a richly furnished interior, with at least a semblance of subject, what is evidently a series of studies depicting members of one and the same family. Wrestling with difficulties obviously very great, Mr. Orchardson has shown skill in the arrangement of his picture, but he fails to impart to it his usual charm. His rusty colour-scheme, with its too great predominance of mustard colour, russet-brown, and kindred hues, is more pronounced than ever, while the heads of his subjects are treated rather from the point of view of the draughtsman than that of the colourist—that is, with an over-emphasising of outline and feature.

Subjects which have something in common are treated by Mr. Pettie and Mr. Edwin Abbey—the latter sending his first work in oils at Burlington House. The Scotch artist contributes "The World went very well then" (302)—a rustic idyll of to-day, showing two gaily-dressed village beauties demurely, but by no means without self-consciousness, tripping along the high road, while after them trudges an equally smart village youth armed with a posy: for whom this new Paris destines his offering does not clearly appear. The American painter in his "May-Day Morning" (109) depicts in the earliest light of sunrise a couple of Puritan lovers setting forth to join the festivities of the day. The scene is conceived with that quaint old-world charm which makes of Mr. Abbey the Austin Dobson of painting; but it is imperfectly realised. The atmosphere effect of the rising sun is but timidly indicated, while the two heads, painted in greyish half-shadow and relieved, too, on a ground of grey shadow, detach themselves insufficiently.

Mr. Hubert Herkomer's "Our Village" (143) is a large canvas which might be classed either as a landscape or as a piece of rustic genre. Under either aspect it is, however, far from convincing; and it is wanting, too, in cohesion from a technical point of view. The landscape is treated somewhat in scenic fashion, yet without the decorative brilliancy and balance of parts which such a standpoint calls for; while the groups of villagers are too palpably and consciously posing, and fail to suggest that they form an integral and inevitable part of the whole. It is curious to note in these figures that Mr. Herkomer has not yet outgrown the influence of the late Frederick Walker, which so strongly coloured all his earlier efforts. This influence is, however, far more openly shown in Mr. Walter Urwick's "A Worcestershire Hop-Garden" (805), in which are skillfully served up a whole series of Walker's favourite motives. The execution of this curious—and, in its way, interesting—work is clever, though

it suffers from a bluish-grey tone which is by no means the refreshing hue of modern French art.

One of the shining lights of the young Newlyn school—Mr. Frank Bramley—is this year altogether absent; but another—Mr. Stanhope Forbes—has never done so well as in "By Order of the Court" (1146). Here, making the best use of his solid foreign technique, he does not, as on some former occasions, give his personages a foreign aspect, but reveals a deep and sincere study of true English types. The scene is a homely auction held in the dwelling of some unfortunate rustic or townsman who has come off second best in the battle with the world. A crowd, evidently including many friends and acquaintances, fills the room, and hangs upon the lips of the auctioneer as he incites its members to bid for the miserable yet evidently much treasured goods of the bankrupt. Great power of observation and real pathos of a restrained order are shown in the subtly varied types of which the humble assembly is composed. On most of these is stamped a business-like eagerness, tempered, nevertheless, by a shadow of genuine pity and regret. Mr. Forbes has, however, adopted an unnecessarily sombre grey tone, seeing that—as is shown by a charming peep of sunlight through the low window—the time is bright day. Moreover, even this grey tone might have been used as Mr. Forbes's favourite models use it—with more powerful and decorative effect.

Akin in tone and method of execution to Mr. Stanhope Forbes's work—or, it may be, derived like his from French models—is Mr. Chevallier Taylor's "The Last Blessing" (758), showing unobtrusively, and yet not without a vein of sentimentality, the deathbed of a young peasant, to whom a priest administers extreme unction, while his sorrowing parents kneel at the foot of the bed. A mixture of genre and landscape is again Mr. Robert Macbeth's "The Cast Shoe" (19)—a rustic scene framed in a sunny landscape, which—for reasons which we must own escape us—has been purchased "by the President and Council of the Royal Academy under the terms of the Ohantray Bequest." With the best will in the world, it is difficult to single out anything in this canvas for hearty praise, unless it be the pellucid though hard effect of the sunlit atmosphere.

Mr. Alma Tadema's "The Frigidarium" (324) has not the brilliancy or the daring of colour which marks the examples shown by him at the New Gallery. It is, as usual, a fine and solid piece of work, difficult, however, like all the Dutch master's productions, to describe. Most noticeable in it is the voluptuous languor expressed in the face and the whole figure of a fair Roman dame who appears standing passively in the foreground, as a lightly-clad female attendant wraps her after the bath in a splendidly embroidered blue bathing-robe.

The Neo-Venetian school—or, to speak more accurately, the school which busies itself with the humanity and the outward aspects of modern Venice—is still pretty fully represented, although it is rapidly losing the prestige and the factitious importance which Herr Van Haanen and a number of skilful if not very convinced practitioners of his school have lent it. Works of this class, however high their picturesqueness and their technical charm, can but rarely, when produced, as these mainly are, by foreigners, contain the elements of a serious and enduring school. The true pathos, the sympathetic power of observation, without which realism—whether amiably tempered, as in the present instance, or resolutely documentary—is an empty thing, can hardly in these works (destined to charm an alien public) be present in sufficient measure. Mr. Luke Fildes is careful and thorough, after his wont, but not

moving, in "A Daughter of the Ghetto" (20), while Mr. Henry Woods will no doubt satisfy his numerous admirers with "In the Shade of the Senola San Rocco" (51) and "La Promessa Sposa" (278). The comparatively large canvas, "Scandal" (1062) by M. Eugène de Blaas, is a mere skilful dishing up once more of materials already too often used. The "Drifting with the Tide: Venice" (1051) of Mr. Ralph Curtis—an American artist better known to Paris than to London—is his best performance up to the present time. He cannot be classed with the group just discussed, but is rather in technique a French *luminariste* dealing, however, mainly with Italian subjects. The present work is a gondola scene of a pleasant and reposeful harmony of tone, in which the peculiar dark blue, relieved with yellow, of the hangings makes a piquant and original combination with the grey-green of the Venetian waters, and with the white figure in half-shadow of a lady in modern summer costume. Certainly, as regards general strength and harmony of *ensemble* and unlaboured dexterity of execution, though not perhaps in matters of deeper import, the Americans have shown themselves apter in assimilating the better qualities of the modern French school than ourselves.

The irrepressible M. Van Beers again comes to the front, with two small works which have attracted perhaps more than their fair share of attention. "A Smile" (886) is a little study of a lady in a costume approaching that of the *Directoire merveilleuse*, which has been much admired since it transpired that on the opening day of the exhibition it was bought for a large sum. It is, however, a Van Beers of the usual quality—dexterous but empty, and showing an inartistic contrast between the porcelain-like execution of the face and the peculiar *chic* which marks the rendering of the rest. Far better in every respect, and really strong in characterisation, is the "Henri Rochefort" (879), a portrait of the noted Parisian journalist.

Mr. James Sant in his "Oliver Twist—he walks to London, chap. viii." (507) makes a curious new departure—depicting in the grey hues peculiar to modern French landscape his little Oliver trudging across a common, overhung and half-hidden by mists, which reveal more or less obscurely a flock of sheep through which the hero is passing. Though the execution is thin, and the conception reveals sentimentality rather than a true pathos, we may admire the courage displayed by a veteran in thus striking out a new path.

Mr. J. R. Reid appears to have given up the flaming harmonies in which during the last three or four years he has striven—and striven in vain—to acclimatise himself; for he now returns to the more sober tonality of the works which made his reputation. In the rendering of the freshness and sparkle of *plein air* effects Mr. Reid may be said to show an advance on earlier efforts, but in all other respects—in truth of observation and sympathy of interpretation, as in general concentration of purpose—he discloses a marked falling off. His most important contribution is an undigested piece of realism called "The Young Squire" (804), showing an uninteresting specimen of the British landed gentry standing in a turnip field, in the act of taking aim at invisible birds, while admiring groups of rustics and beaters look on.

Mr. William Logsdail abjures the seductions of Venice and the more sober attractions of Antwerp in order to depict, as he did once before with effect, the unattractive and unpictorial realism of modern London. "His Ninth of November" (1028) represents with much power and breadth, but with a kind of stolid precision which declines to make any sacrifices, the seething crowd of a Lord Mayor's Day,

with the garish splendours, state coach, and its accompanying footmen. This, standing opposite the Mansion House, forms the central motive of the picture—if picture we must call it—and is undeniably drawn and painted with remarkable skill. No subject is too realistic, too repellent in its lack of obvious pictorial qualities, to be painted, provided it furnish elements which are typical of some phase of modern life, or of humanity in general. But a deliberate rendering of what is not only hideous in outward aspect, but accidental and in no way deeply or strikingly significant, appears to us a signal overstepping of the true boundaries of art.

What is to be said of Lady Butler's aggressive piece of controversy in paint, styled "Evicted" (1893)? It shows, with a theatrical emphasis closely bordering on the ludicrous, a sturdy Irish peasant-wife appealing to the heavens, as she stands in front of a cottage very completely unroofed and disembowelled by the evicting party, which is seen in the distance, slowly retiring through a beautiful narrow pass in the hills. We could have forgiven the too evident political bias of the work—much as such a display is out of place in a work of art pure and simple—if only the picture had been better.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

MR. ALFRED GILBERT has been commissioned to execute the Joule memorial at Manchester.

MR. TALFOURD ELY is preparing for Messrs. Grevel & Co. a short Manual of Archaeology, which will be ready in the autumn.

THE exhibitions to open next week include: (1) a collection of water-colours by Mr. Nelson Dawson, at the Royal Arcade Gallery in Old Bond Street, where Mr. W. J. Stacey will also have on view a number of Dutch and other modern oil-paintings; (2) two "society" pictures—"The Lobby of the House, 1884," by Mr. F. W. Lawson; and "A Saturday Evening at the Savage Club," by Mr. W. H. Bartlett—at Messrs. Dowdeswell's in New Bond Street; and (3) two bronze statuettes—"The Sluggard," by Sir F. Leighton, and "Peace," by Mr. E. Onslow Ford—with other sculpture, at Mr. Arthur S. Collie's, also in Old Bond Street.

THE eighth annual meeting of the Society for Preserving Memorials of the Dead will be held in the Lambeth parish schoolroom, on Saturday next, May 31, at 8 p.m., when the retiring president, Mr. G. W. Granville Leveson-Gower, will deliver an address. Subsequently, the rector of Lambeth, the Hon. F. G. Pelham, will read a paper on "The Monuments in the Church"; and at 4.30 p.m. a visit will be paid to Lambeth Palace.

ON Thursday next, May 29, Messrs. Sotheby will sell a valuable collection of English and colonial coins from two or three different properties.

MESSRS. CASSELL & COMPANY'S eighth annual exhibition of drawings in black and white will be opened on June 5 at the Memorial Hall, Farringdon-street. The exhibition will include original drawings by the following, among many other artists:—W. F. Yeames, J. E. Hodgson, J. MacWhirter, E. Blair Leighton, Alice Havers, Emile Bayard, Mary L. Gow, Jane Deasley, M. I. Dicksee, W. Hatherell, A. Hopkins, J. Fulleylove, E. T. Compton, W. and H. M. Paget, the late J. O'Connor, W. C. Symons, and A. Stocks.

MR. FELIX JOSEPH has made yet another donation, representing English art in the early part of the present century, to the Castle

Museum at Nottingham. This is a collection of about 500 drawings and designs by Thomas Stothard, arranged in sixty large frames, including several of the original sketches for the Wellington shield at Apsley House.

WE have now received Mr. Henry Blackburn's Illustrated Catalogues to the Grosvenor and to the New Gallery (Chatto & Windus); and also Part II. of *Royal Academy Pictures, 1890* (Cassell).

MR. WILLIAM STRANG'S etchings, noticed in the ACADEMY of last week, are to be seen at Dunthorne's Gallery, in Vigo Street.

MUSIC.

RECENT CONCERTS, ETC.

OF pianists and pianoforte recitals there is no lack this season. Herr Stavenhagen gave a recital last Friday week at St. James's Hall; but as he has often shown proofs of his skill and artistic taste a few words will suffice. His performance of Liszt's Sonata in B minor was brilliant, but his reading of Beethoven's Sonata in A flat (op. 110), though good, was not the best we have heard from him. The Haydn Variations in F minor were played with much charm and delicacy. The programme also included pieces by Chopin and Liszt.

Mme. Madeline Schiller gave an orchestral concert at Princes' Hall on Saturday evening last. It is more than ten years since this lady has played in London; she comes now to us from Australia. Of Chopin's Concerto in E minor she gave an affected reading; but her neat style of playing, and her delicacy of touch, may be commended. Her performance of Mendelssohn's lively Charakterstück (op. 7, no. 4) gave much satisfaction. In Liszt's Phantasy on Hungarian melodies she was also successful. The orchestra, under Mr. Henschel's guidance, played Gade's "Ossian" Overture, and a Torchlight Dance by I. Brüll. Mrs. Henschel sang a Max Bruck song, and, with her husband, two of his effective vocal duets.

Herr Richter gave his second concert on Monday. The programme included a Triple Concerto in A minor for flute, violin, pianoforte, and orchestra, by Bach. The first and last movements are based on a Prelude and Fugue in the same key, and the middle one is an extended version of the slow movement of an Organ Sonata in D minor. The solo performers were Mr. Vivian, Mr. Schiever, and Mme. Hopekirk, and the work was well played. Mr. Henschel sang excerpts from the "Götterdämmerung" and "Die Meistersinger." The concert ended with Schumann's Symphony in C (op. 61). The hall was crowded.

M. Paderewski gave his second recital at St. James's Hall on Tuesday afternoon. We may at once say that the pianist made a far more satisfactory impression than at his first recital. In the Schubert *Menuet* in B minor there were traces of affectation; and in Liszt's transcription of the March from Schubert's *Divertissement à la Hongroise* for four hands, the noise was somewhat unpleasant. But in Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata in D (op. 28), and Chopin's Ballade in F minor and Nocturne in C minor, he displayed all the qualities of a great artist. The technique was finished, the tone pure and full and (with one exception in the Bach Fugue) never hard; and the readings were of marked interest. The interpretation of the Chopin pieces was poetical in a high degree, and the performance of the Nocturne reminded one strongly of Rubinstein. M. Paderewski was not in good form last week, and had we heard him only that once we should scarcely have believed

anyone who had written as we now write about him.

Mme. Carreño gave her second pianoforte recital at St. James's Hall on Thursday afternoon. We can only notice her performance of Schumann's "Etudes Symphoniques." The technique was superb. The *tempi* of some of the variations was hurried, but the important Finale was interpreted with marked feeling and without a trace of exaggeration.

Mr. Augustus Harris commenced his season of Italian opera at Covent Garden on Monday evening, May 19, with Gounod's "Faust." Mme. Nuovina, the new Marguerite, was evidently nervous; and one could tell this even by her manner in crossing the stage in the second act. The middle notes of her voice are of pleasing quality. The high ones were taken with too much effort, and the tone was not pleasant; she may, however, not be accustomed to sing in so large a building. M. Jean de Reske, as Faust, satisfied all demands. He was, indeed, admirable both in voice and appearance, and was decidedly the "star" of the evening. M. E. de Reske, being unable to sing, was replaced at the last moment by Mr. O. Darvall. His singing was better than his acting; but, under the circumstances, it is not quite fair to criticise. Mme. Scaldi achieved her usual success in the part of Siebel, and Sig. D'Andrade was a good Valentino. The chorus and the orchestra, under the conductorship of Sig. Bevignani, discharged their duties in an excellent manner.

"Carmen" was given on the following evening. Mlle. Zélie de Lussan, in the title-*rôle* was most sympathetic and pleasing. Mlle. Colombati, a new Michaela, was fairly satisfactory. Sig. Valero, a new José, made a successful *début*.

J. S. SHEDLOCK.

MUSIC NOTES.

THE Rev. S. Baring-Gould will, on Saturday next, May 31, begin a course of three lectures at the Royal Institution, on "The Ballad Music of the West of England," with musical illustrations. He will maintain that the traditional airs of the West of England ballads are different from those elsewhere known, some being akin to the Welsh and others of native origin. He will also classify ballads, dealing particularly with the garlands and the broad-sides.

ON Tuesday afternoon there was a private view of the loan collection of musical instruments in the music gallery of the Royal Military Exhibition. The object is to show the gradual development of military music from the earliest times. The collection has, therefore, been arranged in chronological order. It is one of great interest. Many instruments have been lent by the Conservatoire de Musique of Brussels. Among the reed instruments is a facsimile of a Roman or Greek *tibia* found at Pompeii in 1876. A Highland bagpipe, with Celtic ornamentation of the fifteenth century, a chalumeau (the precursor of the clarinet) from Nuremberg, some old "serpents," drums, and tabours attract special attention. One of the greatest curiosities of the collection is, perhaps, the wooden contra-bassoon made for Handel, and played at the Marylebone gardens by J. F. Lampe in 1739. From an announcement made in the *London Daily Post* of August 6, 1739, we learn that two "grand or double bassoons" were made by Stanesby for the composer. The instrument at the collection is one of these two, and it was discovered in Ireland some fifteen years ago. The other has not been traced.

MR. HAGGARD'S NEW NOVEL.

BEATRICE.

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LITERATURE.

Robert Browning: Essays and Thoughts. By John T. Nettleship. (Elkin Mathews.)

PART of this book (about one half) was published some twenty years ago, and the remainder has been gradually added between 1882 and the present day. The last work of Browning's of which it treats is *Parleyings with Certain People*. It is not a systematic commentary, like Mrs. Orr's *Handbook*, but, as the title implies, a collection of essays and thoughts upon the particular poems, and the general characteristics of the poet's genius, which have chiefly attracted Mr. Nettleship during the course of his long and ardent study of Browning. When an individual work is dealt with, nothing can be more searching and elaborate than Mr. Nettleship's analysis, and to that analysis those works which have done most to justify the common charge of obscurity have been forced to yield up their meaning. A high and penetrating intelligence was needed for such a task; and something more than intelligence was needed to make us realise, as Mr. Nettleship has done, the true depth and breadth of the philosophy which underlies the vast and varied body of Browning's poetical work. It is not often that so solid and genuine a piece of thinking is produced in literary criticism. It is to be regretted, indeed, that Mr. Nettleship does not show a stronger sense of artistic structure in language. His writing has, of course, none of the faults of feebleness—it is never ambiguous, never illogical or tautological; but it is certainly cumbrous. In spite of this, however, he has the art of making the reader share not only his judgments, but also his feelings about Browning. He will win for the poet more true Bacchanals than thyrsus-bearers, and will never be popular among the large class of readers who take criticism as a substitute for the direct study of the original author. To criticise in detail a work so packed with thought is impossible here, so I shall content myself with a few observations on points which invite controversy.

Mr. Nettleship's criticism is mainly interpretative; upon the manner, as opposed to the substance of the poet's utterance, he has very little to say. And something that he does say, at the beginning of a discussion of "Sordello," seems decidedly open to question.

"We all know," he writes, "that Robert Browning is rugged and obscure. . . . It seems to me that we may find good reasons for the existence of these defects, so called. He evidently considers that his first duty as a poet is to give us direct from the fountain head, either his perceptions, so far as they can be expressed in language, or his thoughts; that his toil

should be spent in digging straight from its hiding place the pure unalloyed perception or thought for men to see. Hence much, if not all, of his ruggedness and obscurity will be found amply compensated, after a little trouble, by the wonderful purity and directness of the idea when once that is grasped; just as one would be better satisfied at the possession of an unshapely nugget of pure gold than at the possession of that same nugget trimmed into a globe, or of the same weight of beautiful-coined sovereigns."

This is surely going too far. We must, it is true, take our poet as we find him. If he has something to say which it much concerns us to hear, it is the critic's business to help us to hear it, not to cavil at obscurities. But it is not his business to argue that the poem is the better for any obscurities which the subject did not necessitate. Browning himself may be quoted against Mr. Nettleship. Better than the nugget, he holds, is

"The rondrous brave, the lilted loveliness,
Gold as it was, is, shall be evermore:
Prime nature with an added artistry—
No carat lost, and you have gained a ring."

Great poets, in the writings which give them their title to greatness, are often unavoidably obscure, for the more profound the attraction of the subject the deeper they will pierce below its more obvious aspects. The poem may be lucidity itself, so far as diction is concerned; but if we regard it closely, we may find ourselves looking through it into a gulf of thought. Now, if the medium through which we look is broken or contorted, a certain interest may attach to its refracted lights and strange forms—at least, where these are seen to express some powerful and native impulse of the poet's temperament—but surely the presentation of the theme can never thus gain in purity and directness?

If the remarks above quoted from Mr. Nettleship had not been made with special reference to "Sordello" they would not have been so obviously open to question. The diction of "Sordello" is often elliptical and involved to a point of all but impenetrable obscurity; but in Browning's subsequent works this particular difficulty is not so severely felt. His demands upon the attention and mental agility of his readers are, however, always great. With his extraordinary gift of psychological analysis his method is to the last degree synthetic; the thought is an image; and it matters little how recondite and obscure an image, if it will only hold the required volume of compressed meaning. Concentration, which is force, he will have at all costs; and, of course, both lucidity and melody are apt to suffer from this determination. But his mind was always sun-clear; and nothing can surpass the liquid music of lines, passages, and poems, which now and then gush out amid his ruggedness like a flowing spring among the crags of a rough mountain side. To read Browning as he ought to be read is a noble athletic training for the intellect, and he has prizes to offer which are worth a wrestle.

There is no part of Mr. Nettleship's book to which lovers of Browning will turn more eagerly than its chapter on "Childe Roland." The explanation given of this marvellous poem seems occasionally too specific in its interpretation of details. We now know on Browning's own authority that it is no alle-

gory, that it is a mere "*fantaisie*," suggested by the sight of certain objects which conveyed to him an impression of weird horror—a horse in a piece of tapestry, a singular old tower in the Carrara mountains, a line of Shakspeare, and so forth; and in the interpretation which finds in the poem a reference to an American Childe Keely, who claims to have discovered a method of moving machinery by sound, we have a warning which might give pause to the most abandoned of allegory hunters. But, as Mr. Nettleship rightly judges, there is no reason why the readers of "Childe Roland" should content themselves with merely enjoying the fascination of its mysterious and appalling imagery. Never, assuredly, was such a poem written save out of the impassioned contemplation of some genuine object of tragic thought. *Fantaisie* or not, it is a poem thoroughly at one with itself; and what is the secret of this unity? Mr. Nettleship, encouraged by George Eliot's saying, "The words of genius bear a wider meaning than the thought which prompted them," sets forth at much length the wider meaning which he finds in "Childe Roland." The Dark Tower, he thinks, may stand for "some strange, seemingly fantastic end," which, when attained, "stands up in hideous prosaioness amid the tragic signs around it of the toil, warfare, and struggle through which it was won." No doubt the poem may be read as an imaginative description of the close of a quest after some delusive and inhuman ideal; but it is surely a descriptive, not (as Mr. Nettleship holds) a didactic work. When we are asked to take the episode of the malignant cripple who points the knight to the dismal close of his adventure as a warning against rejecting "help offered by a false hand," we cannot but think of Mr. Nettleship's own vehement protests (pp. 326-338) against the habit of regarding Browning more as a teacher than an artist.

Among other writers, Mr. Nettleship has attempted a classification of Browning's poems. But this classification, published in 1882, is only reprinted here in order to be "gibbeted" as an "awful example" (the phrases are Mr. Nettleship's) for the warning of others who may be disposed to undertake so undesirable a project as he now thinks this to be. Mr. Nettleship's classification is not always intelligible to me. "The spiritual element in man and the attributes of his soul"—can this heading cover a distinct province in Browning's poetry? Doubtless the main use of a classification of Browning is to him who makes it; but to him, at least, such an undertaking ought surely to be of the highest benefit. Classification, in some form, is an essential part of the serious study of any great subject, though it is certainly more important to get hold of a sound principle of division than to carry the classification to full completion.

Now the epilogue to *Dramatis Personae* suggests a principle which should be helpful in the study of Browning's poems. The world, for Browning, "a universe that feels and knows," seems, he writes, to gather round each man as though it were bending its forces upon him in order to draw from him whatever of spiritual worth he had to give it. It is a vast disciplining or educat-

ing process, which may turn out well or ill for us in this life, but which we are led to believe must in the end elicit the deepest truths of our nature and compel us to live by them. Now a first division may be made between poems which distinctly illustrate this action of the universe upon the soul, and those which do not. The former class may then be subdivided according to the nature of the influences—passions of various kinds, art, religion, and so forth—which are exhibited either directly or *per contrarium* in their action upon this or that personality. Take, as an example, the Guido section in "The Ring and the Book." Here everything leads up to that last wild involuntary cry, "Pompilia, will you let them murder me?" which the stress of mortal anguish wrings from Pompilia's murderer. A moment before that outcry Count Guido could not have believed himself capable of it, although he was intellectually quite aware of his wife's meritorious qualities. But deep at the bottom of his heart, and wholly undreamt of by himself, lay that vital and redeeming belief in her divine goodness, to which this appeal witnesses. It is as when the persecuted creature in "Instans Tyrannus" "caught at God's skirts and prayed." To this the extremity of his agony forced Count Guido, and he never could have been the same man again.

Another influence, working in a far other way, is shown to us in such a poem as "Andrea del Sarto." Here it is his art, which, with quiet merciless insistence, is forcing upon the man the bitter but necessary knowledge of the corrupt place in his soul.

From the poems which deal with religion, an interesting group of three may be detached. In "Cleon" we are shown a lofty and refined nature suffering from the want of that spiritual revelation which is just brought near enough to be misconceived and rejected. In "Karahish" this revelation comes into closer contact with a more mundane nature, which it profoundly agitates and troubles. In "Ned Bratts" two most unpromising types of humanity are shown under the influence of a sudden spiritual conviction, one of them, at least (Tab), being truly possessed, purified, and redeemed by it.

But this is not the place to enter at length upon a subject of this kind; nor, indeed, have I any ambition to set up a companion and impenitent malefactor beside Mr. Nettleship's gibbeted classification. "The song is to the singer, and comes back most to him."

T. W. ROLLESTON.

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THIS book is not merely a second edition of the author's *Growth of English Industry and Commerce* (1882). He explains that it is so far re-cast and re-written that it may be regarded as a new work, although retaining its original purpose and plan. These were to give such an account "as may be easily followed by readers who are but slightly acquainted with the history of the country, and who have no knowledge of political

economy," and to direct attention to the continuity of the stages of our national life, and especially to "the interdependence between our industrial and our political history." The book is much enlarged; later studies on Banking and on Usury published by the writer have been utilised, old matter has been discarded, and much that is new embodied, even to the appendices. We shall therefore treat the present volume on its own merits.

At the outset, we may say that this should rank as a capital work, marking a distinct advance on previous teachings in political and social economy. Prof. Ashley's excellent little book on *English Economic History and Theory* (ACADEMY, September 22, 1888) within a limited range introduced the student to the same method which Dr. Cunningham here applies over a comprehensive field—viz, the method of historical inquiry and evolution. He also cautiously uses comparative illustration with good effect. The importance of historical research and knowledge on all the great subjects of a nation's life, political and social institutions, the government, the occupations and trades by which men exist, literature, nay, their very speech itself, has received in these later years recognition, tardy, indeed, but of increasing power and significance. The historic spirit is penetrating every corner of genuine human science—the spirit which seeks out the facts of the past, the reasons and causes that actuated them, and contemporary motives and ideals—which hushes hasty condemnation or trial by modern standards in changed circumstances. It was thus that Toulmin Smith threw light on the principles underlying the English constitution and common law; it is thus that the apparent and oft-abused anomalies in English language and pronunciation are receiving brilliant explanation as the pages unfold of Dr. Murray's great Oxford Dictionary. So it is that Dr. Cunningham now boldly adopts a method "which frankly and fully recognises that the economic institutions and ideas of each age are relative to their political and social environment."

It is to this breadth of treatment and independence of judgment, irrespective of theories, that the book owes its peculiar value. The author combats the usual idea "that facts about industry and commerce can be easily distinguished from the rest, and dealt with in separate chapters." He takes a large and generous view, holding "that there is no fact in our nation's history but has some traceable bearing on the industry of the time," and accordingly his pages contain an admirable though condensed survey of the crowd of institutions and events of all kinds. Macpherson's *Annals* is a fine storehouse of facts; not only, however, have a vast mass of materials relating to the earlier periods become available since that work appeared, but Dr. Cunningham's aim is something more.

"Economic history is not so much the study of a special class of facts, as the study of all the facts of a nation's history from a special point of view. We wish to draw from the records of the past all that bears upon the maintaining and prolonging of human life in any form, whether corporate life in the family or town or nation, or individual existence as a private citizen."

Nor is he led away to exaggerate the import-

ance of the economic point of view, affirming that

"political, moral, and industrial changes are clearly interconnected, and re-act on one another; but we shall understand the industrial changes most truly if we regard them as subordinate to the others. . . . Political greatness and high civilisation imply the existence of industrial prosperity and of sound industrial conditions if they are to be at all stable. But after all, the life is more than meat; each nation takes its place in the history of the world, not merely by its wealth, but by the use that it makes of it; industrial prosperity does not in itself produce national greatness; political views not only control the application of national wealth, but affect its increase."

The whole of the introductory essay, from which this passage is taken, deserves careful study, going straight to the principles at the basis of economic institutions. Skilful energy and patient foresight, the resources of the individual, are shown to be the factors also of more extended industry; and the author thus works round to the necessity for certainty and security being provided by the frame-work under which we live. Growth and decay and gradual change to new forms are the laws which have attended the existence "of a series of different economic organisms, as they were in turn affected by political, moral, or physical conditions"; and a well-timed protest is entered against those who, judging mediæval methods by modern conditions, fail to do them justice. The author endeavours to place himself abreast of the ideas of the time when any change has been initiated, most justly guarding himself against the "danger of reading modern doctrines into ancient records"—adding, what seems indeed a truism, but cannot too much be insisted on, that "it is most important that we should endeavour to make sure that our explanations are congenial to the spirit of a bygone age."

It will be seen from what has been said that Dr. Cunningham belongs to the new school of economists, who treat their study not as a creation of rules and formulas, the dry bones of theory more or less true, but as a living collection of breathing facts, in short, as a science really human.

The present volume embraces the early and middle ages, beginning with the semi-nomadic condition of the English in Frisia, as described by Cæsar, down to 1558, the end of Queen Mary's reign. These sixteen centuries are dealt with in five books, the first ending with the Norman Conquest, the others corresponding to four politically-grouped periods—viz, the "Feudal System," 1066-1272; "Representation and Legislation," 1272-1377; "Lancaster and York," 1377-1485; "The Tudors," 1485-1558. The chapters take up the salient subjects incident to each period, carrying on the story in continuity. After discussing the life of our ancestors while still in Germany, the condition of Roman Britain when they arrived here is described; the question of the survival of Roman civilisation in that which followed, and of Roman traces in the feudal system, is carefully examined and weighed, the conclusion against Mr. Coote and Mr. Seebohm being that

"the historical evidence seems on the whole to show that the subsequent English civilisation was almost entirely a native growth, though

elements of Roman lore and skill were indirectly introduced among our countrymen at a later date by Christian missionaries and travelling merchants from the Continent."

It is in such a book as this, where every available source of modern research is consulted, that we feel how miserably poor and dark is our knowledge of much of that first thousand years, during which two great civilisations arose and flourished in this island; when two peoples passed through changes as important in their way as any that have happened since, as is forcibly brought out in these pages by the contrast between the condition of the English in Frisia and that of their descendants a thousand years later at the time of the Domesday survey.

The traces of trade in these early chapters are but few. The systems of tillage, the food supply, village life, journeys to Rome, King Alfred's noble description of king-craft, are some of the features which occupy attention. In the chapter on the Danes, Dr. Cunningham enforces his sense of the importance of their accession to our stock by narrating their discovery of Iceland, Greenland, and Vinland in the ninth and tenth centuries, facts which are still extraordinarily little known. The rise of towns in England under the Danes is a point of much interest in the present inquiry. The chapter on "Economic Ideas and Structure," including property and exchange, sketches the state of things which grew up and prevailed during the latter portion of the first period as far as existing authorities permit. Recent studies of Domesday Book and of ancient charters do much to supplement the light thrown on the structure of society by the ancient laws.

The book is packed with facts, marshalled with a skill of narrative that irresistibly draws the reader on. It is impossible to touch on a tithe of the special matters of interest that contribute to its historical value, many of them founded on inquiries freshly made of late. The position occupied by the Jews in England, and the nature of their callings, on which as well as their history here, the publications in connexion with the Anglo-Jewish Exhibition have shed much light, is one of these. Dr. Gross pointed out that "in the latter part of the twelfth century a special court, the exchequer of the Jews, was erected for the purpose of regulating their affairs both fiscally and judicially"; and it is satisfactory to learn that, even with much cruelty and bitterness against them, they had in England "on the whole a more favourable position than they enjoyed in other lands." In treating of husbandry and manorial economy, Dr. Cunningham brings up in testimony several nearly forgotten Anglo-French treatises of the thirteenth and fourteenth centuries, by Walter de Henley, Grostête, and another. He also prints in an appendix several extracts from manorial records, extents, compoti, and court rolls of high interest, bearing upon the important part which the manor and its incidents so long played in the early stages of English society. The action of municipal life and the relations of towns with gilds, the course of the great woollen trade with its dependents, the staple and the weavers; merchant adventurers, voyages, and shipping; early assizes of bread, ale, wine, and cloth; the story of money and coinage; the rise and

course of taxation and revenue; the change of opinion as to usury and interest—these and many more find their due account under the masterly groupings of the subject. In particular, the purpose and place that merchant-gilds and craft-gilds took in the sphere of organised industry is carefully traced and elucidated. Their rules and ordinances are shown to have accorded with the morality of their day with a true policy that certainly made for progress. In contradiction to the view of Brentano and others, that gilds were formed by artisans in self-defence in order to resist the richer citizens and merchants, the author emphatically declares, "But there is no evidence whatever of oppression by the richer classes, or of artisan opposition to them." For the fresh treatment of the merchant-gild hitherto but little understood he owes himself indebted to Dr. Gross, whose original work and views on that institution still await publication. For craft-gilds he draws his facts, we think, too exclusively from the London companies; those in other towns also deserve consideration.

It is too much to expect every detail; but we did hope to find something said about "cocket," and eagerly turned to the London Assize of Bread of Henry II., here printed, we believe, for the first time, if haply it might be there. But "cocket-bread," which is a puzzle to the learned, is not mentioned (nor several other sorts, see "Ordinances of the Bakers of York," *Archæological Review*, April and May, 1888). Cocket, the seal, but not the document, used in customing goods is referred to. We should like to know how it came by that name.

The book is furnished with a good index and a full list of authorities, in which, if we miss a few that might have been consulted, such as Father Gasquet's *Monasteries*, or the publications of the Surtees Society, it is perhaps no wonder. And we greatly commend the practice of dates at the top of every page, and of a running marginal analysis of the text—both great helps to the reader in keeping his ideas clear.

LUCY TOULMIN SMITH.

Among the Selkirk Glaciers: being an Account of a Rough Survey in the Rocky Mountain Region of British Columbia. By William Spotswood Green. (Macmillan.)

THAT pariah of literature—"the general reader"—must by this time be almost surfeited with Alpine books and tours along the Pacific Railroad, which, though through, can scarcely be described as in, British Columbia. The former are not very appetising, with their inflated talk about "cols" and "arêtes" and "couloirs," their exaggerated notions of the importance of the trifling additions to geography which are made by the generality of them, and that insufferable air of superiority characteristic of the entire tribe; while the tourists' notes of what they saw out of the carriage windows while running through a region, for the exploration of which a lifetime would be too short, are, as a rule, entertaining only for their absurdity.

But Mr. Green's little volume, through Alpine and British Columbian, is a very different literary product from the stuff of late shot out by the publishers. Anyone

acquainted with his book on the New Zealand Alps will remember him not only as an adroit mountain-climber but—what is far more important—a skilful naturalist, photographer, and surveyor, with a pen so modest that he does not always succeed in doing justice to his enthusiastic labours in upland topography. Mr. Green is a specialist, and he crossed the Rocky Mountains for a special purpose. He confined himself, in the first place, to a small area; and, in the second place, he and his companion Mr. Swanzy determined, so far as six or seven weeks in the July and August of last year would permit, to "polish off" (in the classic phraseology of Saint Martin's Place) the heights on which they had fixed. These were those spurs of the Rocky Mountains—a sort of Fore Alps, which extend into British Columbia. They are now intersected by the railway, but until a few years ago they were among the most inaccessible and least-known parts of a province still hard to penetrate, and, naturally, little explored.

The scenery of this area is unquestionably fine; but that it is finer than many spots in the loftier Cascades, or in the region further North, is a point on which there might be some difference of local opinion. For our part, we regret that Mr. Green did not devote the time, money, skill, and labour he lavished on the Selkirks to an examination of the far more important range nearer the coast, or even to the highlands of Vancouver Island, where there are summits, like Victoria Peak, between 7,000 and 8,000 feet in height. Now, the loftiest of the Selkirks is only 10,622 feet, and Mount Lefroy, the highest in the Rocky Range, does not exceed 11,660 feet, while they rise from valleys, at their base, 7,000 to 8,000 feet in height, thus giving the actual peak a very moderate elevation. But though the Vancouver Island mountains noted are several thousand feet lower, they ascend from bases only a few hundred feet above the adjoining sea; and the dormant volcanoes of the Cascades, covered with perpetual snow and scored by glaciers—which, not many years ago, were thought not to exist in the North-West—though not much loftier than Mount Bonney, and, so far as the Canadian ones are concerned, lower than Mount Lefroy, are really more striking, since they shoot almost straight into the air.

However, though we may have our opinion as to whether the tasks Messrs. Green and Swanzy set before them were better worth doing than some which they left undone in the same region, there is no denying that they did their work well. Indeed, in spite of Mr. Green deprecating his excellent map as the outcome of a "rough" survey, there are few portions of the North Pacific Slope, away from the immediate neighbourhood of towns, half so accurately portrayed. But a map is of value simply as an allocation of facts relating to the country; and these—geological, botanical, zoological, and what may be termed, from lack of a better name, Alpinistic—are found in abundance, and stated with a care which, speaking from some experience, is quite unique in the annals of British Columbian travel. Mr. Green, however, keeps very closely to his central subject. The only journey he took, except what were necessary in order to reach his point, was a run along

the railway to the "city" of Vancouver, which less than ten years ago was not even dreamt of. On this trip he notes the general features of the country; but, curiously enough, he makes no mention of the Cascades which he crossed. Yet in their influence on the physical geography of North-west America they are far more important than the Rocky Mountains. He does not even notice Mount Baker, the great snowy peak ever before the eyes of the Vancouver residents. New Westminster, the capital when British Columbia was a separate colony, it is curious to find described as having "the air about it of an old settled town" (p. 119). In 1863, when I saw it for the first time, the citizens were indulging in great expectations and, scandal affirmed, were compelled, under pain of being stigmatised as deficient in public spirit, to all flock to the wooden wharf when the Victoria steamer arrived, in order to impress the residents in that much abhorred rival with a sense of the town's importance. Nevertheless, without any sense of the ludicrous—which rarely strikes the humorous Western folk when their interests are at stake—the mayor and corporation were advertising for tenders to hew down "the standing timber" off Lytton Square, Argyle Crescent, and a host of other streets—then, and perhaps still, on paper only.

But, if we get here and there pleasant little vignettes of the gold miners and their habits, and of the way the new race of Columbians live, Mr. Green reserves his best chapters for the mountains. His headquarters were at the Glacier House, a little hotel on the Pacific railroad, at an elevation of 4,112 ft. above the sea level. From this point his ascents were made under difficulties which, considering the comparatively short climb, will appear strange to tourists accustomed to have their paths made easy in the European Alps. In the Selkirks guides are unknown, and even porters are hard to engage, the best available man declining to accompany the party on the plea that in the presence of two parsons he would require to "knock off swearing" for a longer period than was conducive to his verbal comfort. One ascent, with some variation of details, is very like another; so that Mr. Green may be left to tell his own story. Fallen timber, wild torrents, and swarms of mosquitoes, were the chief obstacles in the way, and an occasional grizzly bear or a surprised mountain goat the principal novelties noticed. Yet the mountains clothed in primeval pine, the purple peaks, the silvery ice, the cloudless sky, and the delicious, almost Italian air, combine to render British Columbia "a perfect Alpine paradise." The reviewer can agree with the author in his enthusiasm. For, with memories extending over years of lonely tramps through the endless jungle of fir and picea and pine and maple, and of camps beside nameless brooks, where the tap of the woodpecker, the whiz of the humming bird, the amble of a deer through the undergrowth, or the cry of a marmot were the only sounds to break the silence, it seems, looking back to those halcyon times that wandering far afield in the days of our youth, we lit happily upon the forest of Arden, and fled the years as men did in the Golden Age.

Glimpses of this joyous life may be found

in Mr. Green's pleasant pages. Though railways and hotels have ruined part of the country a few miles north and south of these intruders, the world still wags much as it did in the romantic period of British Columbian history. It is true that the feeling of remoteness, of being in an unknown land among primitive folk, can never return again. For the old picturesque pioneers are going or are gone. The Indians are even getting gathered on "reservations," and the new men in the shape of Canadians (who, in my day, were loved but moderately) have swarmed into their pleasant places.

Having said this much in praise of Mr. Green's book—which must always have a distinct value as the pioneer of its class—we may be permitted to indulge in a little fault-finding. Exception might, for instance, be taken to the names he has given to the mountains on his map. For it is not in the best of taste to dub the peaks of British Columbia after Alpine Club notabilities who have not, and never had, the faintest connexion with British Columbia. Only this mischief has been done already, the railway surveyors, in their eagerness to flatter the powers that were, having bespattered the map with the prosaic patronymics of all manner of undistinguished plutocrats in the Montreal and Toronto monied world. Why also—and this is more to the point—does Mr. Green refer to "icebergs" going adrift "as they do now from the Great Humboldt glacier in Greenland" (p. 26), as if the Greenland icebergs proceeded solely, or in any marked degree, from that ice face? He is also not very clear in describing the origin of the Chinook wind and of the föhn, which is identical with it; and, though it may perhaps be scarcely worth correcting exaggerations regarding the extravagancies of the early gold digging days, is it not a little over the mark to say that a needle was sold for a dollar? I have heard of a Jew demanding a shilling for one, and then explaining that it was not the value of the needle but "the cash money paid for the freight" which rendered his ironmongery so costly in Cariboo. Lastly, while the map is beyond praise, the "process" illustrations are (with one or two exceptions) not at all equal to the text, or worthy of the noble scenery which they are supposed to picture. And there is no index!

ROBERT BROWN.

Iphigenia in Delphi. By Richard Garnett. (Fisher Unwin.)

THIS is an attempt to complete, by a brief dramatic poem of some thirty-five pages, the legend of Iphigenia. The shade of Achilles, still angered for the loss of his promised bride by the sacrifice at Aulis, is brought by Hermes to await at Delphi that reunion of their love which is only possible now by the death of Iphigenia. She herself, after her departure from Tauris, is priestess of the Delphian shrine; and thither comes Electra, knowing nothing of Orestes' safe return, nor of the identity of Iphigenia, to lay upon the altar the blood-rusted axe whereby first Agamemnon and then Clytemnestra was slain:

"Well pleased, I lay thee now where ne'er shall
Uplift thee for our misery again.

Another word was mine, O axe, what time
I gave thee to Orestes' hand, and said,
'Seest thou this rust? it is thy father's blood,
Till thou efface it with another stain'!
And now it is my mother's; and whose next?"

The question is pathetically answered before long. Eurycles, a fugitive from Orestes' crew, who knows nothing of the escape of Orestes, but deems that he has been sacrificed at the Tauric shrine, identifies the unknown priestess at Delphi as the supposed murderess of Orestes; and Electra, thinking that the cruel gods have at length granted her the boon of vengeance, smites down Iphigenia at the altar with the dedicated axe. At that moment Orestes enters, to behold the sister who had saved him in Tauris expiring by the hand of the sister who had saved him at Argos. Electra finds that all her previous sorrows are but light compared to the new sorrow she has incurred by her vengeance. It is now Orestes' turn to assuage her distraction as she had once assuaged his:

"Thou shalt be purified, or I will not.
But yield thee to my will, resist no more;
For neither will I suffer thee to die,
Nor quit thee while thou breathest upon earth."

Here Apollo appears, and speaks purification and forgiveness to Orestes and Electra; while in the background the shades of Achilles and Iphigenia depart together for their union in the spirit-world.

"For know, it hath been all-constraining Love's
Ancient and solemn counsel, that the bride
Kept from Achilles erst, he should regain,
And rule with her the sacred island-realm
Invisible, inviolate, the home
Of innocent sprites and hero-shades august,
Screened in the secrecy of western seas."

Scholars, I think, will regret that so admirable a plot should have been treated so slightly by Dr. Garnett, who has given us rather one prolonged scene than a drama, and has not ventured to reproduce the choric element of Greek tragedy, while he deals somewhat copiously in the less lovely "stichomuthia," or battledore and shuttlecock dialogue, as Mr. Lowell somewhere calls it. It is seldom that a book seems too short to a critic; but this one does. It is an opportunity only half-grasped. There are fine lines in it—e.g., the description of Achilles' silent shade at Delphi:

"In these omniscient halls
Hovering a shade all-seeing and unseen;
And, witting of the issue, not the way,
To wait on destiny's accomplishment,
Expectant, yet, as suits the scholar of Death,
Serene in observation unperturbed."

Or, again (p. 20):

"Too well I know
Sooner a girl shall slay a weaponed man
Than man love woman with a woman's love."

Here and there the versification, which for the most part rather lacks variety, slips into discord—e.g., p. 23:

"Bearing the urn thou feign'd'st to contain thy
dust,"

Or doubtful grammar like (p. 28)—

"But why curse Artemis? 'tis her I serve."

The translations at the end are mainly from the *Iliad* and from Theocritus. To the present writer the latter seem superior. Dr. Garnett renders the idyllic mood gracefully; while in selecting the most famous passages from the *Iliad* he puts his powers to a severe test, and

matches himself with the greatest translators—e.g., p. 58 :

"But they, full of high thoughts, by battle's gate,
Burning huge fires, all night encamping sate;
As when the bright stars gloriously gird
The radiant moon, and Æther sleeps unstirred.
And boldly stand forth headland, cliff and grove,
And heaven immeasurable is rent above."

This is readable, but it is not very good.

E. D. A. MORSEHEAD.

HENRY OF NAVARRE.

The First of the Bourbons, 1595—1610. By Catherine Charlotte, Lady Jackson. (Bentley.)

Henri IV. : Le Roi, l'Amoureux. Par H. de La Ferrière. (Paris: Calmann Lévy.)

"As a descendant of Henry IV., I claim to be allowed to serve as a private soldier"—such were the terms in which the Duke of Orleans appealed to the President of the French Republic on the 8th of February last. Clearly among the young prince's ancestors, the "Béarnais," dead now with almost three hundred years of death, was yet the one great living figure. What Frenchman but would hesitate before refusing sword or rifle to the recruit in whose veins flowed the gay Gascon blood of the conqueror at Ivry?

A superb vitality without question that can thus defy, or almost defy, the insidious attacks of time and change. And truly Henry was alive to the finger-tips. It is impossible to read the story of his career, however told, and not to recognise that in him we are brought face to face with a genuine man—a man who lived his life largely, bore adversity with an undaunted courage, was not spoilt by fortune's favours, enjoyed danger and the clash and excitement of battle, loved his loves—for they were many—if not wisely, yet with a spark of chivalry and romance that redeemed his amours from utter grossness, and withal was one of the first statesmen of his time, having extended political views and a real love of his country and his people. And with the recognition of all this, a recognition that only came tardily during his lifetime, he took and has kept his place as the popular hero. To him the French monarchist can point as to a king who was indeed a king.

So, as Lady Jackson rewrites the old story once more, one reads it, if but for its subject, not altogether unprofitably or unpleasantly. She opens her book at the point where her earlier book, *The Last of the Valois* (reviewed in the ACADEMY, October 5, 1889), had left the history of France; tells of Henry III.'s death and of Henry IV.'s accession, if accession it can be called, which was an accession only to warfare against rebel faction of the bitterest and most venal kind. Then she tells of her hero's wars and successes, his tardy acknowledgment as really King of France, his loves and his labours, down to the fatal May 14, 1610, when the knife of Ravallac put an end to the great king's life.

"Book-making" is the term which adverse criticism has applied to such works as this of Lady Jackson. But, after all, in a world

where so many things are privileged to live, surely book-making ought not to be regarded as vermin. Nay, considering how impossible it is to exactly define where book-making ends and book-writing begins, considering, further, that even book-making, when adequately done, has its uses in the spread and popularisation of knowledge, there is no reason at all why the term should necessarily be one of reproach. It may even be a term of honour if the materials used in the "making" are of the soundest and newest kind.

Now, in reading these volumes it is impossible to avoid being struck with the free use made of the *Economies Royales* and *Mémoires* of Sully. Thirty or forty years ago this would have been right enough. Writing in 1853, Sainte-Beuve said:

"There is no work of greater value than that which bears his [Sully's] name as helping us to a full knowledge of the real Henry IV. in his familiar every-day life, and whether as man or hero; and to Sully himself it is possible to fashion forth a statue even out of the superabundant and somewhat common material with which he himself supplies us."

Michelet, too, used Sully's *Economies* freely; and with regard to such a matter, for instance, as the death of Gabrielle, he accepted his account without question, and did not hesitate to believe, as Sully clearly meant we should—the suggestion throws a strange light on the morality of the time—that he was at least privy to the design of poisoning the royal mistress and so preventing the infatuated monarch from raising her to the throne of France.

But in these later years the character of Sully for veracity has been seriously impugned, not to say altogether shaken. "The good lord of Rosny," "our own true Maximilian," as Macaulay calls him in the well-known lines, was clearly neither as good nor as true as might be desired. His *Economies*, and even more his *Mémoires*—for the latter are the work of a later time—belong to that order of authority which will pierce the historian's hand if he leans upon it unduly. They—the *Economies* I mean—were compiled by his too obsequious secretaries at a period when he was old, in disgrace, seriously embarrassed—he the keen man of business—by the prodigalities of his eldest son, and by a series of law-suits. They were compiled, therefore, under circumstances which rendered a serene impartiality almost impossible. But, beyond this, they were clearly compiled with an utter absence of scruple. In the desire to glorify Sully, to show that he had throughout been Henry's good angel, his guide, philosopher, friend, the adviser of all that he had done well, the honest contemner of all that he had done evil—in the desire to do this the four secretaries, and presumably Sully himself, seem to have stuck at nothing. Their statements are often demonstrably false, their documents utterly untrustworthy. Towards Gabrielle, in particular, the old man seems to have entertained a malignant enmity. Why, is not so clear. She had helped him to a coveted seat in the Conseil des Finances, and though afterwards she had obtained for her father the post of Grand Maître de l'Artillerie, which Sully wanted for himself, and though Sully was, quite rightly, opposed on political grounds to

her elevation to the throne, yet neither the earlier benefit, nor the subsequent disappointment, nor the reasons of state, are sufficient to account for a hatred so envenomed and persistent. In any case, there can be little room for doubt that Henry never, except in Sully's imagination, declared to Gabrielle that, "if he were reduced to the necessity of losing one or the other, he would more willingly go without ten mistresses like herself than one servant such as Sully"; while, as to Sully's account of Gabrielle's death, one may, without compunction, regard it as being—in the main features—apocryphal. And if anyone wishes to see the subject treated in greater and very interesting detail, he cannot do better than refer to a valuable article by M. Desclozeaux, in the *Revue Historique* for 1887, entitled "Gabrielle D'Estrées et Sully."

These are things of which the book-maker of 1889, if one may say it gently, ought not to have been ignorant.

But I have left myself scant space in which to describe M. de la Ferrière's book, and yet it is a book which raises several interesting questions, and of which one can speak with honour. Three subjects does the author discuss: the ill-starred marriage of Henry with Marguerite de Valois; the abortive mission of the Duc de Luxembourg to Rome in 1589, 1590, to obtain from the Papacy a recognition of Henry's rightful accession to the throne; and Henry's amours with the Marquise de Verneuil—"she wur a bad-un, shea"—and other frail beauties. But the story of the "Vert Galant's" later loves would carry me too far afield. If it be true, as M. de la Ferrière asserts, that "Henry IV. enjoyed this singular privilege, that while he was alive, and since his death, his amorous weaknesses, so far from lowering him in the general estimation, have only added to his popularity," yet very evidently the king's senile amours exercised a deleterious effect on his own character, as well as on State affairs. In reading the story of them, I confess that the image of Balzac's Baron Hulot occasionally comes into my mind.

FRANK T. MARZIALS.

NEW NOVELS.

Acta. By Hugh Westbury. In 3 vols. (Bentley.)

Two False Moves. By Jean Middlemass. In 3 vols. (White.)

An Unfortunate Arrangement. By John Hill. In 2 vols. (Ward & Downey.)

Concealed for Thirty Years: being the Narrative of one Edward Grey. (Remington.)

Laura Montrose; or, Prejudice and Pride. By Adela May. (Digby & Long.)

My First Love. By Mrs. Riddell. (Hutchinson.)

THE writer who chooses to be known as Hugh Westbury has achieved mastery of his tools in the course of a very brief apprenticeship. His first book, *Frederick Hassledon*, published, if I am not mistaken, less than three years ago, was a clever but unequal novel—a story which has full of promise, but hardly less full of indications that in the *technique* of his art the author had a good deal to learn. It would seem as if in the comparatively brief

interval which has elapsed between the appearance of the two books he has managed to learn it; for *Acte* is not a mere promise, but a true performance: it is a romance which obeys the laws of symmetry and proportion, which has the impressive unity of a work of finished art, and which possesses, moreover, the interest secured by truthfulness of character, variety of incident, and dramatic picturesqueness of situation. It would, indeed, not be extravagant to say that among the many historical stories which have appeared during the past ten years there are only two which can be credited with that all-round excellence which satisfies both the critical and the general reader. These two are Dr. Conan Doyle's *Micah Clarke* and Hugh Westbury's *Acte*; and as it is, on the face of it, a much more difficult thing to produce a faithful, interesting, and realisable picture of the Rome of Nero than of the England of Charles I., one may, without casting any slur upon the perfection of Dr. Conan Doyle's art, award the palm to the book last named. I have mentioned some of the positive qualities which make *Acte* attractive, but it owes much of its charm to a negative quality—the entire absence from its pages of that aggressively laborious local colouring which has the look of being the result of wholesale "cramming." What local colour Hugh Westbury really needs for his artistic purpose is to be found in his picture. And as it is always truthful, the book can be read by the scholar without any of the irritation excited by ignorant or careless inaccuracies; but it can also be read by the utterly unscholarly person without any of that other kind of irritation excited by the continual recurrence of words and allusions which are to him utterly unintelligible. It is perhaps right that Nero's Greek mistress *Acte* should give a name to the romance; for, with the exception of the young soldier Titus, she is certainly the most winning of Hugh Westbury's characters, though Nero himself is by far the most impressive figure on the canvas. Often as the bad mad emperor has been utilised for purposes of romance, this latest presentment of him will compare favourably with any of its predecessors. The writer has got a firm imaginative grasp of the curious anomalies of Nero's character—its combination of gross profligacy with a keen appreciation of ideal art, of utter general baseness with occasional gleams of kingly magnanimity; and he has painted his portrait with such cunning touches that the man lives and breathes before us. The figure of Poppaea, with her voluptuous beauty, her insatiable ambition, and her utter villainess, is equally lifelike; and few situations in historical romance are more striking than the scene in which Poppaea, relying with implicit confidence upon the magic of her beauty, calmly enters the presence of Nero wearing the stola of that Tyrian purple which was sacred to Caesar. Of the nobler figures that of Seneca is the most successful; and if St. Paul, who is introduced a little mechanically to effect the conversion of *Acte* to Christianity, be a comparative failure, it may at any rate be said for the writer that he fails where few, if any, would have succeeded. Apart altogether, however, from its solid and skilful handling of character, *Acte* fulfils all

the conditions of successful romance. The incidents are admirable in invention, and natural—indeed, inevitable—in sequence. As a presentation of the salient features of the inner and outer life of Nero's Rome, the romance is scholarly without being pedantic. It unites the broad picturesqueness of good scene-painting with the careful finish of work which demands, and will repay, the closer observation we give to a cabinet picture by Mr. Alma Tadema. Most important of all, from the general reader's point of view, the writer has proved that he can construct and tell a story which is from first to last rich in absorbing interest.

As the majority of the personages in Miss Jean Middlemass's new novel spend the greater part of their time in making false moves, it is by no means easy to identify the couple of false moves which have suggested the title. It may be assumed, however, that one of the two is the marriage of Miss Dorothy Meade to that very objectionable person, Mr. Lewis Bellingham, as from this event spring the "woes unnumbered," to the recital of which three volumes are devoted with a doleful conscientiousness worthy of a better cause. This particular move by which not only Dorothy herself, but all her friends and acquaintances are made to suffer great discomfort, is not only a false move, but an inexplicable move as well; for Mr. Bellingham is not rich, he is the reverse of attractive, he is obviously in love with the lady's money rather than with the lady herself, and, what is most important of all, the fair Dorothy is not in love with him, being consumed by a devouring passion for "another"—a certain Derek Home. Derek, too, is not irresponsible. He has "confessed a mutual flame"; but, as Bellingham has made him the victim of a particularly mean forgery, and as the playing of one dirty trick suggests the desirability of following it up by a second, the forger informs Miss Meade that her Derek has eloped to the continent with her friend, Miss Ruth Churchill. Being a person in a minor novel, it is needless to say that the fair Dorothy accepts this statement without doubt or inquiry, and at once marries Bellingham, probably as an expression of her gratitude for this welcome intelligence. Then Derek reappears, and there are explanations, followed by a good deal of risky philandering, which, again, is succeeded by a severe misunderstanding caused by Derek's rash attempt to improve the morals of a fair but frail opera-singer. Finally, Derek transfers his affections from Mrs. Bellingham to Ruth Churchill, who has been in love with him all the time, and the pair get married and live happily ever afterwards—an event which brings to a close a novel which, in spite of its glaring unrealities, is not much worse than the average product of the circulating library.

Alan McEwan, the hero of *An Unfortunate Arrangement*, is a transcendently noble ne'er-do-weel, who, after a youth and early manhood of romantic impecuniosity, comes into a fortune which brings him £4,000 a year. Previously to this accession of wealth, he has fallen in love with Miss Nellie Potter, a charming but fickle young lady, who throws McEwan over for his friend Harold Stanton. Stanton's conversation is of selfish cynicism

all compact, and there is nothing whatever in his conduct to give it the lie; but McEwan, who is represented as being a shrewd and clever person, is so convinced of the moral beauty of his character, that he offers him half his income in order to enable him to marry poor Nellie—a very unfortunate arrangement indeed, as the girl, though not faultless, hardly deserves to be tied to a scoundrel who first makes her life a misery, and then endeavours to bring it to an end by poisoning a cup of coffee. Luckily Stanton's attempt is so clumsy that it is detected by his victim, who naturally runs away from him; and as McEwan not less naturally withdraws the £2,000 a year, the defeated villain does for himself what he had intended to do for his wife, leaving behind him a characteristically cynical document for the consideration of the coroner's jury. Given thus in skeleton, the story will seem absurd enough, and absurd of course it really is; but absurdity does not preclude cleverness, and *An Unfortunate Arrangement* is a very clever book indeed. The descriptions, especially the continental descriptions, are bad to beat; the conversations, at least those in which McEwan and Stanton are the interlocutors, bristle with humorous epigram that is a great deal more natural and spontaneous than the epigram of fiction is wont to be; and though one would not pin one's faith to the lifelikeness of either of the epigrammatists, the portrait of Mr. Potter suffices to prove that Mr. Hill has an eye to see character and a hand to render it. True, Mr. P. is at once an R.A. and a Philistine, but even this is not, perhaps, an impossible combination.

Concealed for Thirty Years is one of those oddly grotesque inventions which seem of late to have been creeping into public favour. The hero is wrecked in the South Pacific, and cast half-alive on the shore of an island which he discovers to be populated by an English colony, the descendants of men and women who in the year 1630 had formed part of the general body of Puritan emigrants who left the Mother Country that they might worship God—and, it may be added, compel other people to worship Him—in their own fashion. There is nothing very unusual in the manners of the inhabitants of Solterra, as they have called their island—nothing apparently that would attract attention in a nineteenth-century drawing room; but they atone for this conformity to modern conventions by an undeniably strange garb, and by a dialect of which the following is a pleasant sample:

"Withouten further amiable complimenting, I do truly say that I greet thee with a greet which lacketh no wit in sinceriment and charment, and will hold thee to be true outside friend to be innitted in brief space, I doubt me not, as inside friend of the heart."

After the first twenty pages or so, this kind of thing loses the charm of novelty, and it has no other charm to speak of; but the reader who has courage to persevere will find a good deal that is interesting, and something that is even mildly exciting in Edward Grey's story of the revolution in Solterra.

If the revival of interest in Jane Austen is to have for its result a crop of imitations like *Laura Montrose*—at once servile in intention

and ludicrously ineffective in execution—that revival will not be a thing upon which we can unreservedly congratulate ourselves. Miss May's attempt to create a new Darcy and Elizabeth Bennet is such a ludicrous failure that we really should not know it had been made were it not for the broad hint given in the sub-title. It is devoutly to be wished that *Laura Montrose*; or, *Prejudice and Pride* may not be followed by "Belinda Fairfax; or, Sensibility and Sense."

Mrs. Riddell's new story, *My First Love*, can be bought for a shilling; but it has no other connexion with the shilling shocker. There is not, indeed, a single shock to be found in its 142 pages, which are devoted to the record of the youthful love affair of the middle-aged barrister who tells the tale, and who is a great deal more gushing and sentimental than middle aged barristers are at all apt to be. There is rather too little story, and there are rather too many sentences beginning with "Oh!"—"Oh, happy past!" "Oh, banks, woods, and hedgerows!" "Oh, dear, true heart!" and the like—to say nothing of Mrs. Riddell's old and now apparently incurable habit of indulging in eloquent but commonplace moralising on the slightest possible provocation. *My First Love* is not stimulating; but, as an opiate, it might be found effective.

JAMES ASHCROFT NOBLE.

RECENT THEOLOGY.

A Historical Companion to Hymns Ancient and Modern. Edited by the Rev. R. M. Moorsom. (Parker.) We cannot praise too highly this admirably planned little volume. It is just such a companion to the hymn-book as all persons interested in the history of hymns have been longing for. The originals of all translated hymns are printed in a chronological order, together with the names of all authors and translators, and the first lines of all the English hymns. Each author is tersely described, and his religious position indicated, together with the dates of his hymns, if they are known. There are handy little glossaries of "some less common" Greek and Latin words at the end of the book. Mr. Moorsom adds a note after his indices asking for the Greek originals of four well-known hymns by Dr. Neale. Perhaps his inquiry may elicit a response from some student of the Greek service books. The longer these originals remain undiscovered the stronger becomes the presumption that Dr. Neale himself composed the hymns; if not original, they are, at all events, very free paraphrases. Mr. Moorsom says modestly in his introduction that a second edition of the Rev. L. Outier Bigge's work would have made his own book unnecessary; but readers of the *Historical Companion* will not agree to this. Mr. Moorsom is a model editor, troubling his readers with no superfluous comment, but selecting and compressing his mass of facts with accurate care, and arranging them with excellent judgment.

The Hymn Lover. By W. Garrett Horder. (Ourwen.) This "account of the rise and growth of English Hymnody" may be described as a popular history of English hymns. Mr. Horder has performed a difficult task well. He has decided to include in his text illustrative specimens; and while the wisdom of this decision may be challenged, there can be no doubt of the excellence of the selection he has made. He unites several qualities rarely found together, but quite essential to the suc-

cessful compilation of his book. He understands that hymns must first of all be religious, that they cannot be criticised from the agnostic point of view; but his literary faculty is practised and keen, enabling him to separate religious doggerel from religious poetry. In addition, he displays in the accumulation of his facts, and in their arrangement and statement, a scholarly accuracy without which his history would be a failure. The book is the best which has appeared on the subject.

Romance of Psalter and Hymnal. By Rev. R. B. Welsh and F. G. Edwards. (Hodder & Stoughton.) Very few readable books about hymns are produced, because the authors do not succeed in avoiding the danger of compiling a mere fragment of a dictionary of hymnology. The *Voice of Christian Life in Song*, by the author of "The Chronicles of the Schönberg Cotta Family," occurs to us as one successful effort; but in that case success was attained by a wise restraint, which the authors of the *Romance of Psalter and Hymnal* have not imitated. Their part ii., on the Hymnal, is scrappy, and contains nothing which has not appeared in previous volumes. Part i., on the Psalter, will not be of much use to any real student, and will soon be laid aside by the reader in search of romance. The third part on composers of hymns is the best and most coherent section of the book. It collects information which will be read eagerly by all interested in hymns and the music of hymns, and does not attempt the impossible feat of exciting readers about a man or a poem in eight or ten lines.

Repertorium Hymnologicum. Catalogue des Chants, Hymnes, Proses, Séquences, Tropes en Usage dans l'Eglise Latine depuis les Origines jusqu'à nos Jours. Par le Chanoine U. Chevalier. 1^{re} fascicule. (Louvain.) This is an alphabetical list, with an indication of the festival for which each piece was composed, of the number of verses and their presumed author, with references to liturgical books and other works, as well as to MSS. in which they are to be found. It appears to have been compiled with great care, and will be an invaluable help to students of ecclesiastical poetry. This first part contains no less than 4539 *incipits*, although it only comes down to *Deus tuorum militum virtus*. Even this list is probably far from complete; but it is an immense step forward. And we hope that the learned canon may not only speedily terminate the list, but that some scholar, or association of scholars, will do for hymns what M. Gautier is doing for the Tropes, and MM. Misset and Weale for Proses.

The Lesser Hours of the Sarum Breviary. Translated and arranged according to the Kalendar of the Church of England. (Sonnen-schein.) This little book professes to be "a faithful and fearless rendering of the whole service" [i.e., of Prime, Terce, Sext, Nones, and Compline] "as our forefathers in the faith of Christ used the same, without any recognition of private fancies." As a manual of devotion intended for the use of Anglicans, we are not concerned with it here. But it will serve to give the general reader who is unable to consult Messrs. Procter and C. Wordsworth's edition of the *Breviarium ad usum Sarum* some notion of those of the daily services of the mediæval Church of England which are not represented at all, or (like Prime and Compline) represented only in a fragmentary way, in the Book of Common Prayer. The fact that the book is an attempt to adapt the services of the Breviary for actual use may perhaps be taken as an excuse for the rendering of *persona excellentior* by "a priest" (p. 79). But "bid a blessing" in the same place for *benedictio* is unfortunate. Why is *Domine vobiscum*, "The Lord

is with you," at p. xv., and "The Lord be with you" at p. 2 and elsewhere. We say with confidence that the elaborate rules of the "Pie" which regulate the services here contained will be fatal to the acceptance of the book as a practical manual, even were there no objections of another kind to its use. The editor tells us that his "chief aim has been to avoid the Anglican Charybdis of *private judgment*"; yet he admits that he has exercised his private judgment in deleting the antiphon for St. Brice's day. But why? Many a time has an infant been wrongly fathered on an innocent man. But it is not every day that an infant a month old clears the innocent by addressing the supposed father, and calling out before all, "You are not my papa." If we want to understand how "our forefathers in the faith" were edified, let there be no eclecticism.

Q. S. F. Tertullian Apologeticus adversus Gentes pro Christianis. Edited with Introduction and Notes by T. H. Bindley. (Oxford: Clarendon Press.) The "young theological student," whose wants Mr. Bindley seeks to supply, will doubtless find this edition of Tertullian's *Apology* useful; but it will disappoint scholars, and be of little assistance to advanced students. Mr. Bindley scarcely improves upon Dr. Woodham. He makes very little effort to detect and illustrate the peculiarities of Tertullian's Latin, although help in this direction will be most necessary to his "young theological student." He is content to translate difficult phrases and passages, instead of clearly stating their grammatical construction—a plan ruinous to the scholarship of junior students. We may instance the third note on page 5, if only to point out that in this case the translation given is obviously wrong. Such translations may be allowed occasionally to conclude a note, and they are always to the point if the difficulty is the neat expression of an idiom. Mr. Bindley is occasionally happy in his versions; but too often we have such confessions of failure as "not from the mere fact of the existence of the hatred, but from cognizance of the merits of the case." The historical and literary notes are careful, but too scrappy, and too crowded with references to books which Mr. Bindley knows very well that the "young theological student" will not refer to. The introduction is interesting and well written; it would be more complete if it gave some account of the relation of Tertullian's *Apology* to the *Octavius* of Minucius Felix.

The Apology of Tertullian for the Christians. Translated by T. H. Bindley. (Parker.) This translation is from Mr. Bindley's own text. It compares favourably with the versions in Clarke's "Ante-Nicene Library," and in the "Library of the Fathers," but does not distinctly rise above them. To convey to an English reader an adequate idea of the force and pregnancy of Tertullian's style is a harder task than any of these translators seem to think it. They do not realise that redundant paraphrase must, at all costs, be avoided. The translator who aspires merely to avoid baldness and clumsiness, who shrinks from strong idioms and refuses to recast the construction of his original, cannot hope to reproduce Tertullian's fire and force. His work cannot be more than a useful and accurate crib.

THE Clarendon Press has issued an edition of the New Testament in Greek, of which the importance is hardly indicated either by the title-page or by the lettering on the back. The former merely adds to the title of Bishop Lloyd's edition (1827) the words "accessunt tres appendices"; the latter says "Novum Testamentum, Lloyd and Sanday." It is in these appendices, for which Prof. Sanday is responsible, that the peculiar value of this edition consists. The first appendix contains a

collation of the text of Wescott and Hort with the *textus receptus*, which has been prepared mainly by the Rev. H. J. White, of Salisbury, and the Rev. F. A. Overton. The second appendix—which has been Prof. Sanday's own special care—consists of a selection of noteworthy variant readings, from the Greek MSS., from the old Versions, from the Fathers, and from modern editions. It is hardly necessary to say that the novelty of this selection lies in the position assigned to the Versions and the Fathers. As regards the MSS., little can be added to Tischendorf, except for the few (such as the *codex Rossanensis*) which have come to light since his time; while Scrivener has already published an exhaustive collation of the modern editions. But for the Fathers, Prof. Sanday has himself verified the references and consulted the most recent editions. For the Versions, again, yet more has been done. The Vulgate and other Old Latin texts have long formed the chosen field of work of Bishop Wordsworth and Prof. Sanday himself; the Syriac or Peshitto has been studied in the same way by the Rev. W. H. Gwilliam; the Armenian and Aethiopic have been specially examined for the present work by Prof. Margoliouth, "*linguarum orientalium nullius non peritus*;" and the Memphitic or Coptic by the Rev. A. O. Headlam. Indeed, the labours of these two last have been so elaborate as to form by themselves the subject of the third appendix. We have, therefore, here compressed into some two hundred pages an apparatus criticus for the text of the Greek Testament, which cannot fail to satisfy the wants of all ordinary scholars. At the same time, the book has been so printed and bound by the Oxford Press as to form almost a pocket volume—a pleasure to the eyes, and no less pleasant to handle.

We may also notice, in connexion with the preceding, the new large type edition of their "*Variorum Bible*," which Messrs. Eyre & Spottiswoode have published recently, though the preface is dated September, 1888. Besides minor changes in respect of printing, &c., the notes have been revised, in view of recent commentaries. For the Old Testament, the editors are the same who first undertook the task nearly twenty years ago—Profs. Cheyne and Driver—and their portion of the work is, no doubt, the most valuable. For the text of the Old Testament stands in a very different position to that of the New, as may be seen from the fact that, among the authorities quoted for the former, there is no single critical edition. The editors for the New Testament are the Rev. R. L. Clarke (who died before the work was published), and Prof. Sanday. The system adopted in both cases is the same—to give in footnotes the variations that have won general acceptance (1) of renderings and (2) of readings, with references to the authorities. The "*Variorum Bible*" of Messrs. Eyre & Spottiswoode, therefore, differs from the "*Sunday School Teacher's Bible*" of the Clarendon Press, in that its scope is confined to textual questions; and for these it supplies all the material that the ordinary reader can require.

Studies on the Epistles. By F. Godet. Translated by Annie Harwood Holmden. (Hodder & Stoughton.) A popular consecutive account of the Pauline Epistles, treating them as a whole, and summing up vividly and clearly their history and teaching, is a help much desired by the unlearned reader of the New Testament, and not easily met with in English. These *Studies* supply the want admirably. They have already appeared in the *Expositor*, and are republished with only slight alterations. The translation is easy and idiomatic, and gives to English readers a thoroughly interest-

ing and readable book, which is at the same time learned and thoughtful. Professional students will learn much from Dr. Godet. His survey of the Epistles is brief and rapid, but nevertheless picturesque and readable; and his learning is neither thrust on one side nor unduly insisted upon, but used discreetly and easily. The title of the volume is somewhat misleading. The only non-Pauline Epistle treated of is the Epistle to the Hebrews.

The Ministry of Preaching: an Essay on Pastoral and Popular Oratory. By Mgr. Felix Dupanloup. Translated by Samuel J. Eales. (Griffith, Farran & Co.) The Bishop of Orleans' little book on Preaching is well known—we should have fancied too well known to make a translation into English a *desideratum*. In a country like England, where for its size there are perhaps more sermons preached—and worse—than in any country in the world, if the counsels of this excellent treatise were laid to heart by those who have to appear week after week in English pulpits, the unhappy twenty minutes, or the "bad quarter of an hour," might be made less dull and less irritating than they too often are to those who have to endure.

Going on Pilgrimage. By Lucy Taylor. (Nelson.) We should have nothing but praise for this carefully-written Companion to *The Pilgrim's Progress*, if we could feel convinced that Bunyan's story needs such an adjunct. The book has gained its world-wide popularity not because of its theology, as so many good people fondly imagine, but because it is "as good as a play"—as real and vivid. The Companion, by fixing our attention especially upon Bunyan's theological teaching, makes us aware, almost for the first time, that that teaching appeals to a religious party rather than to mankind. Any one who has read the original story and felt its fascination may find the Companion useful, but it must on no account be allowed to take the place of the original or to be read before it.

NOTES AND NEWS.

MR. FRANCIS RIVINGTON—who, since the withdrawal of his brother last year, has been the sole representative of the well-known publishing firm of Rivingtons—has now himself resolved to retire. The business has been purchased, as from July 1, by Messrs. Longmans, who will supply all the books in Messrs. Rivingtons' catalogue at their house in Paternoster-row. An historic interest attaches to this transfer, for the names of Rivington and Longman may be found side by side on a large proportion of the books that were published in London during the last century. Rivingtons is slightly the older firm of the two, having been founded as early as 1719, whereas Thomas Longman first commenced business seven years later.

THE first volume of Prof. Marshall's *Principles of Economics* is expected to be published this summer by Messrs. Macmillan & Co. The book, when complete, will be a fresh examination, from the point of view of the present generation, of questions discussed in Mill's *Principles of Political Economy*.

THE course of four lectures which Dr. Emil Reich delivered at Oxford last term, on "Graeco-Roman Institutions from Anti-Evolutionist Points of View," will be published next week by Messrs. Parker & Co. The lectures deal with such subjects as slavery and social conditions generally in classical times.

MESSRS. MACMILLAN announce a monthly reissue of their sixpenny edition of Charles Kingsley's novels, to consist of a million copies.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. have now in the press *A Protest Against*

Agnosticism, by Mrs. Fitzgerald, author of "*A Treatise on the Principle of Sufficient Reason*," and "*An Essay on Self-Consciousness, showing the Rationale of Faith, Hope, and Love*."

The Register of St. Mary Magdalene, Canterbury, from 1559 to 1800, forming the fourth volume of Mr. J. M. Cowper's series of *Canterbury Parish Registers*, is now ready for delivery to subscribers.

THE next volume in the "Camelot" series will be *Famous Reviews*, selected by R. Stevenson.

THE new buildings of the Borough-road Training College, at Spring-grove, Isleworth, will be formally opened by the Earl of Granville, on Friday, June 13. The eighty-fifth general meeting of the British and Foreign School Society will be held on the same occasion. The total estimated cost of the new buildings amounts to £28,900, towards meeting which £20,000 has been received from the sale of the old college in the Borough-road, Southwark.

AT the next meeting of the Aristotelian Society, to be held at 22, Albemarle-street on Monday, June 2, at 8 p.m., there will be a Symposium on the question "Is the Distinction of Feeling, Cognition, and Conation Valid as an Ultimate Distinction of the Mental Functions?" in which Dr. A. Bain, Prof. Brough, Mr. R. H. Mitcheson, and Mr. G. F. Stout will take part.

THE printing and publishing trades of Mainz are preparing to celebrate the 450th anniversary of Gutenberg's invention of printing. On June 22 an exhibition of printing appurtenances from Gutenberg's time to the present day will be opened at the Grand-ducal Palace, and Dr. Velke, of the Mainz library, will lecture upon Gutenberg and his invention. On June 24, Gutenberg's birthday, the Gutenbergplatz and monument are to be illuminated, and a meeting will be held at the Gutenberg-Casino, the birthplace of the inventor.

MR. GEORGE ALLEN, of Orpington, and now also of Bell Yard, has issued an uniform series of cheap editions of three of Mr. Ruskin's works, with reproductions of the original plates. These are: *The Seven Lamps of Architecture*, now for the first time brought within the reach of ordinary book-buyers—the first edition fetches £4 or £5; and the two courses of lectures delivered at Oxford in 1870 and 1873, and published under the titles of *Aratra Pentelici* and *Val d'Arno*. We could wish that the three volumes had all been uniformly bound, and printed upon paper of the same tint. In other respects (except one) they are pleasant to look upon and to read. The exception, however, is serious. In his Oxford lectures of 1870, dealing with the elements of sculpture (which the present writer had the advantage of hearing), Mr. Ruskin had occasion to quote a good deal of Greek, and this Greek now appears in a most unscholarly guise. Not only are the accents frequently misplaced, but there are also several atrocious misprints, which Mr. Ruskin himself could never have passed. Such carelessness in the person responsible for proof-reading cannot be excused by any plea of cheapness.

A CORRESPONDENT writes: The title of Mr. George Meredith's forthcoming novel, *One of the Conquerors*, is, curiously enough, used, almost word for word, by one of the characters in a tale by him, "*The Case of General Ople and Lady Camper*," which appeared in the *New Quarterly Magazine* for June 1877. The general has the reputation of being a captivator of the fair sex, and has been so blinded by his admiration for Lady Camper that he has not noticed the courtship of his daughter and her nephew.

Lady Camper has been caricaturing the general unmercifully in consequence, to bring him to his senses, but without the desired effect. She afterwards says to him:

"You would not have cared one bit for a caricature if you had not nursed the absurd idea of being *one of our conquerors*. It is the very tragedy of modesty for a man like you to have such notions, my poor, dear, good friend. The modest are the most easily intoxicated when they sip at vanity."

Of her own choice, Lady Camper eventually weds the general, after the marriage of his daughter to her nephew.

THE FORTHCOMING MAGAZINES.

THE Hon. Stuart Erskine and Mr. Herbert Vivian have jointly issued a circular, announcing "a lively and eccentric newspaper," published weekly at one penny, to be called the *Whirlwind*. The first number will appear on June 17; and those interested should address themselves to Mr. H. Vivian, 9 Down Street, Piccadilly.

THE first number of a new antiquarian magazine, entitled *Berkshire Notes and Queries*, is announced for publication early in June by Mr. Elliot Stook.

AMONG the contents of the June number of *Education* is an important Symposium on the question, "Shall German supplant Latin?" in which the head-masters of Harrow and Westminster, Mr. Oscar Browning and Prof. Sonnenschein, take part. The Interview is with Miss Agnes Ward, principal of the Maria Grey College, of whom a full-page portrait is given.

THE *Antiquary* for June will contain, besides continuations of previous articles, an account, by Canon Scott Robertson, of the tomb in Canterbury cathedral opened last March, which is unhesitatingly identified as that of Archbishop Hubert Walter; and an obituary notice of William Blades, by Mr. T. B. Reed.

THE June number of *East and West* (now published by Mr. Heinemann) will contain an article on "The Atrocities of the Russian Exile System," by Stepniak; "Beneath the Belfry," by Maxwell Gray; and an account of Christopher Plantin, the founder of the famous printing-firm at Antwerp, by Mr. Gilbert S. Macquoid.

MR. EDWARD SALMON, author of "Juvenile Literature As It Is," has written for the June *Parents' Review* an article entitled "Should Children Have a Special Literature." To the same number Capt. C. Wynyard, of the Royal Military College, Farnborough, will contribute a paper on "Our Cadets."

UNIVERSITY JOTTINGS.

THE general board of studies at Cambridge has approved the name of Mr. A. B. Forsyth, of Trinity College, for the degree of Doctor in Science. Mr. Forsyth is at present engaged upon an elaborate work on *The Theory of Differential Equations*, of which the first part, dealing with Exact Equations and Pfaff's Problem, will shortly be published by the Pitt Press.

OXFORD was represented at the sexcentenary festival of the University of Montpellier this week by Mr. D. B. Monro, provost of Oriel; and Cambridge by Mr. Sedley Taylor, of Trinity.

THE visitatorial board at Oxford having declared Prof. Moseley to be disabled for the performance of his duties as Linacre professor of human and comparative anatomy, Convocation has approved the appointment of a deputy-

professor, who will hold office during Prof. Moseley's incapacity. The appointment will be made at the end of the present term.

MR. H. B. CLARKE, of Wadham College, has been appointed to the teachership of Spanish at the Taylorian Institution, which has been vacant since the death of Señor Lucena some years ago.

CONGREGATION at Oxford has approved the preamble of a statute modifying the conditions of the Taylorian scholarship. Hitherto a scholarship and an exhibition have been given every year for French, German, Italian, or Spanish in succession. Henceforth a scholarship only in each of these languages will be awarded every alternate year, and the value of the scholarships will be reduced from £50 to £25. By this means, also, more money will be left free for the encouragement of advanced study in modern languages in any form which the curators may approve.

AT the annual meeting of the Cambridge Antiquarian Society, held last week, Prof. T. McK. Hughes was re-elected president for the next academical year, and Prof. J. H. Middleton was elected vice-president.

AT the meeting of the Ashmolean Society on Monday next, June 2, Prof. Sydney H. Vines will deliver a lecture on "The Movements of Plants."

THE preacher at Mansfield College next Sunday will be Prof. Marcus Dods, of the Free Church College, Edinburgh.

THE annual report of the curators (or rather of the librarian) of the Bodleian Library for 1889 is printed in a supplement to the *Oxford University Gazette*. The total number of items added to the library during the year was 49,883, of which 6785 were purchases. The total expenditure was £7877, including £341 for the purchase of MSS., £1374 for the purchase of books, and £819 for binding. In addition, £135 was expended on the purchase of older books only, out of the contributions made for some years past by a member of All Souls' College; and £75 on the purchase of Oriental coins from Sir Alexander Cunningham's collection. Among the principal additions during the year may be mentioned: 108 volumes of revenue and other public accounts of the reigns from Charles II. to Anne; several early Hebrew MSS. and Japanese paintings; a number of Latin and English deeds which had belonged to the late Prof. Chandler; Egyptian ostraka and inscribed tablets and Oriental coins, presented by the Rev. Grenville J. Chester, in continuation of former donations; the Zend MS. of the Yama with Pahlavi translation, presented by Dastur Dr. Jamaspji Minocherji, which has already been described in the *ACADEMY*; and the holograph of Pope's "Essay on Criticism."

AT the meeting of the Oxford Union last week, a motion was brought forward "That this house regrets the non-recognition of the elective principle in the India Councils Bill now before parliament." Under the influence of an eloquent address from Mr. Surendra Nath Banerjee, principal of the Ripon College, Calcutta, the motion was carried by the large majority of seventy-four votes to fourteen.

MESSRS. DICKINSON & FOSTER, of New Bond Street, have now on view a series of pictures illustrating some of the colleges at Oxford and Cambridge, in continuation of their former series on "The Great Schools of England."

PRINCIPAL EDWARDS, who is now on a visit to the United States, has received an offer of £1000 from Welsh residents in America, to be devoted to the library at Aberystwyth College.

MR. AUGUSTUS C. MERRIAM—whose name will be well known to readers of the *American Journal of Archaeology*—has been appointed to the newly founded chair of Greek archaeology and epigraphy at Columbia College, New York.

VERSE.

MEETING AND FAREWELL.

Ah me! how sadder than to say farewell
It is to meet,
Dreading that Love has lost his spell
And changed his sweet!
I would we were again to part
With that full heart.
The hawthorn was half-bud, half-flower
At our good-bye;
And braver to me since that hour
Are earth and sky.
Ah God! it were too poor a thing
To meet, this spring.
Our hearts—life never would have marge
To bear their tides,
Their confluent rush! Lo! death is large
In boundary sides;
And our great *çaïte* must be said
When I am dead.

MICHAEL FIELD.

MAGAZINES AND REVIEWS.

THE *May Livre moderne* is a very interesting number, by reason of a capital article on the late M. A. Barbey d'Aureville, who is far too little known in England, and also on his brother the Abbé Leon, of whom probably not ten Englishmen have ever heard. It is illustrated by a very good serious etching of the author of *Les Diaboliques* and *Du Dandysme*, and also by a reproduction of an amusing caricature of 1830, representing him in the hey-day of his own dandy stage, with wondrous hair, a more wondrous hat, a wasp waist, a rose in one hand, a pen in the other. There is an article by M. E. Tissot recommending the study of Goethe to Frenchmen on the rather odd ground that Goethe was, as a man, so much more perfect and interesting than—not merely Milton and Hugo, but Dante! There may be some of us who are prepared at a moment's notice to take up very heavy oadgels on this point with M. Tissot; but it is something to find a Frenchman doing justice, even awkwardly, to a German.

THE interest of the *Boletín* of the Real Academia de la Historia for May is chiefly for Arabic and Hebrew scholars. F. Codera describes the thirty-seven books and MSS. acquired by him in his recent commission to Tunis and Algeria. He is convinced that there are still far more Arabic books and MSS. in private hands and in public libraries in Northern Africa than is generally supposed. He puts forward a project for printing one hundred volumes of those authors who deal with Spain, and for drawing up meanwhile biographical, bibliographical, and geographical catalogues and indices of these works, for which he has himself over 20,000 slips ready. E. Saavedra prints some Moorish inscriptions from Elche, of so late a date as 1509. Father Fita has some interesting accounts of the sacking of the Jewish quarters in the towns of Catalonia in 1391, and Hebrew inscriptions from Seville and Toledo. Sanchez Moguel pillories Vaca de Castro, the litigious Archbishop of Seville (1610-23) with his ninety-seven lawsuits, supported by all kinds of wrong-dealing. F. de Mély proves that the famous Golden Table of Pedro the Cruel had a real existence, was given to the Black Prince, and seen at Canterbury in the reign of Richard II. It was probably the retable of some altar, or perhaps a portable

altar. Can it be still serving somewhere in some disguise? F. Coello makes a highly favourable report on Rodriguez Villa's "Historical Sketch of Italy from the Battle of Pavia to the Sack of Rome," and gives more qualified praise to Pella y Forgas's "Historia del Ampurdan," which, however, improves onwards the end.

THE BEATRICE EXHIBITION AT FLORENCE.

THIS exhibition of Italian women's work is not a very inspiring collection. So much time has been given, so much energy expended; and the result is proportionately so very small. A good deal of the work comes from convents, where one does not perhaps look for originality; but there are many laboriously wrought pictures in silk crewelwork, such as our grandmothers used to do, signed with the names of the artists, and presumably done in the outer world. These appear to have worked from patterns of our grandmothers' time, judging from the costume of the figures and still more from the treatment. The portrayal of sentiment is aimed at rather than decorative effect; and, as regards technique, there seems a strong tendency to designate material by sample. A gold ring (or is it a bangle?) which a gaily-dressed young man is tendering to an equally gaily-dressed maiden is represented by a piece of gold wire boldly projecting from the picture; hair is represented by real hair or by tow; and there is a picture of Queen Marguerita in which the face is indeed worked in silks, but the frills round the neck are real, and the pearls, if they were pearls, would be real too. But the climax is reached by an embroidered picture of an angel flying down towards a bed (in which apparently no one is lying); this bed is surrounded by curtains of real muslin, while the angel is brought into the immediate foreground by being clothed in long flowing garments of the same material. There are also numerous pictures worked either in silk or in hair, so as almost to resemble engravings, and a pelican feeding its young made of cotton wool, and a great deal (from its similarity one felt a very great deal) of fine and beautifully executed embroidery.

You may see straw weaving in a kind of loom, going on with great rapidity, and glove-making and embroidery of handkerchiefs by machinery. But these have become so much the commonplace of exhibitions that one passes them by without perhaps due appreciation.

The fine art department does not display much originality. The picture which leaves the strongest impression is a full-length life-sized portrait of the King and Queen of Italy standing together. But who would guess it to be the Queen; and does the King ever open his eyes so very wide? Round the galleries of the theatre is a large collection of drawings. Escaping for a moment from here into a box overlooking the stage, we had an amusing glimpse of the preparations going on for the tableaux from the *Vita Nuova*. Two stage wings representing trees were spread out on the floor, and up and down there walked a little man with a paintbrush about four feet long, putting in spring shoots. Dipping his paintbrush first into one paintpot, then another, he succeeded in a few minutes in transforming the foliage of late August into that of early May. And the air with which he wielded his tool was not soon to be forgotten.

There is a carefully drawn series of sketches on one of the staircases representing houses and streets in Florence connected with the families of Dante and Beatrice; but, naturally perhaps, considering the time which has elapsed since she lived, no relic of Beatrice herself. Yet it seems strange that not even a lock

of her hair should have come down to us. How those who lived in the centuries immediately succeeding their time pictured Dante and Beatrice may be seen by the illuminations to the MSS. and early printed copies of the *Divina Commedia* and the *Vita Nuova* collected in the *Tribuna Beatrice*. Dante is represented usually as quite a young man, sometimes clothed in black. In one picture Beatrice marks off the divisions of her discourse on her fingers, Dante showing his interest by a similar action. Virgil appears like an Eastern mage, usually standing near Dante—once in a mandorla as though seen in a vision. The initials D. and B. are often placed over the heads of the principal figures.

Copies of the *Divina Commedia* must have been in demand soon after Dante's death, judging from the exquisite illuminated MSS. from the Biblioteca Laurenziana; and after the invention of printing, editions seem to have followed one another with great rapidity. There is a *Divina Commedia* here dated Brescia, 1487; another, Venice, 1491; and yet another printed at Venice in 1497. Botticelli's illustrated edition is also here—the face of Beatrice delicate and distinguished like those of his Sibyls.

In the same room are engravings from the works of later artists who have also illustrated Dante, including the "Beata Beatrix" of Rossetti—and the autographs of the sonnets written in her honour by living poets.

MAY PANTIN.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRAUN, A. Die Arbeiterschutzgesetze der europäischen Staaten. 1. Th. Deutsches Reich. Tübingen: Laupp. 3 M.
 DELAIGUE, A. Paul Féval. Paris: Plon. 3 fr. 50 c.
 FERRY, Jules. Le Tonkin et la Mère-Patrie. Paris: Victor-Havard. 3 fr. 50 c.
 GOMPERZ-JAHREBUCH. Hrg. v. L. Geiger. 11. Bd. Frankfurt-a.-M.: Lit. Anstalt. 10 M.
 KLEIN, Th. Beiträge zur Geschichte u. Literatur der italienischen Gelehrtenrenaissance. III. Die griechischen Briefe d. Francisus Philolophus. Greifswald: Abel. 5 M.
 LE FAUVE, G. Le Volontaire de 1815: roman patriotique. Paris: Firmin-Didot. 3 fr. 50 c.
 NICOLAT, F. Les enfants mal élevés: étude psychologique, anecdotique et pratique. Paris: Didier. 7 fr. 50 c.
 RAMBAUD, A. La France coloniale: histoire, géographie, commerce. Paris: Colin. 3 fr.
 RAUCHER v. TRAUBENBERG, F. Frhr. Hauptverkehrswege Persiens. Halle-a.-S.: Tausch. 5 M.
 REBOUILLE de discours, rapports et pièces diverses dans les séances de l'Académie française 1880-1889. 3. Paris: Firmin-Didot. 12 fr.
 RUPICOR et BAJOT. Meubles anciens des musées du Louvre et de Cluny. Paris: André. 30 fr.
 TISSOT, E. Les évolutions de la critique française. Basel: Georg. 4 M. 80 Pf.
 WERTZ, W. Shakespeare vom Standpunkte der vergleichenden Literaturgeschichte. 1. Bd. Die Menschen in Shakespeares Dramen. Worms: Reiss. 7 M. 30 Pf.

THEOLOGY.

- LINDENBERG, A. Erklärung der Offenbarung d. Johannes. Braunschweig: Schwetschke. 3 M. 50 Pf.

HISTORY, ETC.

- ALLARD, P. La persécution de Dioclétien. Paris: Lecoq. 13 fr.
 COSTA DE BRAUVEGARD, le Marquis. Les dernières années du roi Charles-Albert. Paris: Plon. 7 fr. 50 c.
 GERMER, H. Geschichte d. deutschen Volkes u. seiner Kultur im Mittelalter. 1. Bd. Zur Zeit der karoling. u. sächs. Könige. 1. Lfg. Leipzig: Duncker. 1 M.
 SIGWART, Ch. E. Collegium logicum im 16. Jahrh. Freiburg-i.-Br.: Mohr. 2 M.
 VIVANT, A. Ritter v., u. H. Ritter v. ZEISSBERG. Quellen zur Geschichte der deutschen Kaiserpolitik Oesterreichs während der französischen Revolutionskriege 1790-1801. 5. Bd. Wien: Braumüller. 10 M. 80 Pf.
 WALLON, Henri. Les représentants du peuple en mission et la justice révolutionnaire dans les départements en l'an II. (1793-4). T. V et dernier. Paris: Hachette. 7 fr. 50 c.
 WESTERHOF, B. Geschichte Oesterreichs u. Ungarns im 1. Jahrzehnt d. 19. Jahrh. Nach ungedr. Quellen. 2. Bd. Von Pressburg bis Schönbrunn. Leipzig: Duncker. 10 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- LOWMY, J. H. Die speculative Idee der Freiheit, ihre Widerstände, ihre praktische Verwertung. Prag: Riva. 4 M.
 MICHELL, M. Contributions à la flore du Paraguay. 3 et 4. Basel: Georg. 10 M. 50 Pf.
 PAX, F. Allgemeine Morphologie der Pflanzen m. besond. Berücksichtigung der Blütenmorphologie. Stuttgart: Enke. 9 M.
 PARRIS, Edmond. Traité de zoologie. Fasc. 1. Zoologie générale. Paris: Savy. 12 fr.

PHILOLOGY, ETC.

- DESCHAMPS, Emile. Œuvres complètes de, p.p. le Marquis de Queux de Saint-Hilaire. T. 6. Paris: Firmin-Didot. 12 fr.

CORRESPONDENCE.

THE NEXT CONGRESS OF ORIENTALISTS.

Working: May 24, 1890.

I beg to deny the correctness of the statements made by Prof. Max Müller and D. Chwolson in to-day's ACADEMY.

Both must know that the circular sent out from Paris in October last was not a mere inquiry regarding the place of the next meeting of the Oriental Congress, but a protest against the committee nominated at Christiania, and against the proceedings of the last Congress, in which Prof. Max Müller took such a prominent part. This protest ended with an invitation to London. The document was widely published, but could scarcely be sent for signature to those members who were to blame for the proceedings of the last Congress, or to the tourists and others who were merely attracted by its festivities.

As for Prof. Chwolson, he signed the protest immediately under the names of the leaders of the movement, instead of under the special heading that was provided for those members (seven in number) who only desired to vote for the place of meeting. He also wrote a letter stating that the last Congress had only slightly fulfilled its object, that the division of the members into three classes was very offensive, that the scheme of an institute had been rejected and would hardly be carried out, and that M. Landberg would probably be the only one to object to London as the place for the next meeting. Under these circumstances, the accusation that his name had been wrongly entered is unfounded, and, in any case, should have been addressed to the secretaries of the London Congress, and not to M. Landberg.

I also deny that his name was often (if ever) quoted as a leader of the party in favour of the statutes and against the institute scheme, for he had been publicly mentioned as likely to be added to the irregular committee nominated at Christiania.

Finally, we do not claim to have the majority of the members of the last Congress, but only the majority of Orientalists representing twenty-two countries.

G. W. LEITNER.

South Kensington: May 26, 1890.

Having read the correspondence which has appeared in the last few numbers of the ACADEMY with reference to the eighth Congress of Orientalists held at Stockholm and Christiania last year, I wish to express my dissent from the course taken by the party of so-called "malcontents" or "protesters," who have thrown discredit on the proceedings of that Congress and stirred up much bad feeling on the subject.

Prof. Sayce, in his former letter, says that the Congress "broke up somewhat stormily," and, in his last, that "the majority of the delegates were hostile to the propositions of the acting committee." Having been present at that meeting as a delegate of the Royal Asiatic Society, I cannot agree with him. So far as I could see, the harmony in the proceedings was unbroken. The committee unanimously chosen

to arrange for the holding of the next Congress comprised the most distinguished Orientalists present irrespective of nationality. Had there been any of our countrymen sufficiently noted to be elected on that committee, I feel sure from what I heard there would have been no dissident voice raised. Since, however, the more prominent among them were absent from Christiania, there was nobody to be nominated, Prof. Max Müller having been asked and having declined. As regards Russia, Prof. Chwolson has, in your last issue, disclaimed any intention to be drawn into the schism; and it is a new thing to find Englishmen acting the part of obstructives.

There seems to prevail an idea among the more influential of the protesters that the statutes of 1873 have been deliberately and wantonly infringed. That such has not been the case, those who know more about the matter than I do will support me in asserting, notwithstanding the document emanating from the French committee published in your last issue. No place was fixed upon for the next meeting before the Congress broke up solely because none of the delegates were authorised to invite on behalf of their respective countries. If London had been suggested by Prof. Sayce, that would have settled the whole difficulty.

After the courteous way in which we were all treated and the lavish hospitality shown, it is ungracious in us to cavil at mere questions of detail and wound the feelings of our Scandinavian friends.

ONE OF THE ENGLISH DELEGATES.

CHAUVER.

London: May 19, 1890.

Messrs. J. Blackwood & Co. have reprinted, under the title of "The Poetical Works of Geoffrey Chaucer," Wright's one-volume edition of the *Canterbury Tales*, apparently from the old stereotype plates. The binder has lettered the volume "The Complete Poetical Works," &c. Perhaps the publishers think that this description is justified by the addition to the original issue of "The Cuckow and Nightingale" (!), "The Assembly of Fowles," "Buckton," "Steadfastness," "Truth," "Fortune," "Soogan," "Purse," "Gentillesse," "Proverbs," "Adam," and "Virelai" (!), all from Moxen's edition, with the exception of a printer's error in "Steadfastness." Twelve genuine poems (including "Troilus" and "The Legend of Good Women") are thus omitted from this "complete" edition, while two spurious ones are inserted.

Prof. Skeat (ACADEMY, April 19) is under a misapprehension in supposing that Mr. Wright claims "always (when there is room for the least doubt) to have given the original reading of the MS. in a footnote when he had rejected it from the text." He only makes this claim "where a reading, although affording a tolerable meaning, appeared to him a decided bad one." He corrected what he considered merely scribal errors "without the least hesitation," giving as an instance of such corrections ll. 3179-80 [not 3779-80 as printed] (Miller's Prol., l. 69-70):

"Of storial thing that toucheth gentillesse
And eek more ryallé and holynesse"—

where he has silently changed the italicised words to "moralité." Under the same head Mr. Wright would doubtless include what Prof. Skeat calls the "stupid repetition" of "frothe" for "for ire" in l. 1661 ("Knight's Tale, l. 80). Mr. Wright expressly states, "in cases like the above I have not thought it necessary to load the book with notes pointing out the alterations."

EDWD. GUNTORPE.

"HANSELYN" IN CHAUVER.

Ghent, Belgium: May 10, 1890.

It would seem that this word, which is very rare, has not yet received adequate attention. It occurs, so far as I know, but once* in Chaucer's "Parson's Tale" (Six-Text edition), p. 622, l. 422:

"to spoken of the horrible disordinat scantnesse of clothyng as been thise kuttet sloppes | or haynselyns | that thurgh hire shortnesse | ne couere nat the shameful membris of man to wikked entente. . . ."

This is the reading of the Ellesmere MS. The other readings are: *hanselyns* (Hengwrt), *haunselynys* (Cambr.), *hanselynes* (Selden), *hanselynes* (Petworth), *hanselynes* (Landsdowne). Harleian MS., 7334, which was used by Dr. Morris for his edition, presents (vol. iii., p. 297) the variant *anslets*. In all the texts my quotation, which will be found necessary to establish the meaning, is substantially the same.

Tyrwhit, in his Glossary, tells us that it "appears from the context to mean a sort of breeches." Dr. Morris explains *anslets* as "a slop or smock." Both evidently judge from the context, without giving it full attention. Halliwell, guessing not quite correctly, defines it as "a kind of short jacket mentioned by Chaucer." Wright—who always copies Halliwell, and very often while so doing omits the most important part of Halliwell's words—says merely that it is "a kind of short jacket," thereby leading the unwary reader to suppose that the word is so well known as not even to require an example.

It is evident that we cannot understand breeches here, of which it could not very well be said that they did not cover enough of the lower part of the body, owing to their "shortness." At first sight it would seem, then, that Halliwell was right in contending that it is some sort of short jacket.

Chaucer calls this article of dress *sloppe* or *haynselyn*; for we may look upon the one word as synonymous with the other. And what is a *sloppe*? In the plural it means "large wide breeches" (Halliwell), and in one text we find *sloppes* or *haynselyns*; but this is merely because more than one of such garments are referred to. Now we have the authority of Palgrave for *sloppe*—"a night-gowne, robe de nuit" (see Halliwell, *sub voc.*, for this and similar quotations), which is certainly never—"a short jacket." And we shall see further on that *haynselyn* may have a similar signification.

Taking a hint from the process by which the explanation suggested itself to my mind, I have as yet left one word of the context out of consideration—*kuttet*. It has struck me that *kuttet*, which of course refers to *sloppes*, may—nay must—apply equally to *haynselyns*. This changes the aspect of affairs, especially as we must take to *cut* in the sense of to cut short (horizontally), not in that of to slit open (vertically). This latter explanation would only hold if we could think of breeches, which, as we have seen, is not possible. If, then, a *kuttet haynselyn* is a short jacket, a *haynselyn* must be a long dress, and a wide one as it is synonymous with *sloppe*.

So far, then, the result of our investigation is *hanselyn*—a long loose dress. But which is the origin of the word? By the side of the forms in *-line*, *lyne*, &c., we have the form *anslet*. If we may take *anslet* to mean *hanslet*,† these

* The Encyclopædic Dictionary says that the article of apparel in question was worn during the fifteenth century, but gives no references. We may therefore expect other instances to turn up, which perhaps Mr. Wilson Graham, the editor of the Chaucer Concordance in preparation, will be able to supply.

† If *anslet* is not=*hanslet* it falls outside the present investigation. The form *anslet* is not in the Philological Society's Dictionary.

forms point to *Hans* as their stem. Could this be the (Dutch) proper name which in *Hans-en-Kelder* will be well known to many Englishmen? Although at first sight this may seem strange, we shall perhaps think more favourably of it if we compare a certain number of words denoting an article of dress in which the same principal element occurs.

We have Dutch *hansop* (a long loose night-dress for children). This used to be spelt *hansop*; but it has long been used to represent *hans-sop*, i.e., Hans-soup—the Harlequin of the mediæval comedy, and hence his characteristic long loose dress (for the name compare Jack Pudding, Hansworst, &c., and especially Jean Potage). Here we have the proper name Hans as part of the name of an article of wearing-apparel (*Magazijn v. Nederl. Taalkunde*, i. 107).

More convincing still, on account of the second form mentioned, is a passage in ten Doornkaat Koolman, *Wörterbuch der Ostfriesischen Sprache*:

"*hans-up* oder *hansman*: Jacke und Beinkleider in einem Stück als Nachtkleid für kleine Kinder gebraucht."

Kiliaen yields perhaps most of all: *Hanneke*: colobium muliebre, palla, where *hanneke*=a diminutive of *han*-, a well-known abbreviation of Johannes by the side of *Hans*. These forms would seem to lend colour to the supposition that in our English word we have another instance of derivation from this proper noun.

There is but one difficulty left—that of the suffixes. In either case (*hanselyn* as well as (*hanslet*) the suffix is not English; *-line* may represent German *-lein*, and the word (*hanslet*) is perhaps to be taken as *hansel* (German)+the Romance suffix *-et*, where *hansel* is a well-known German diminutive form of *Hans*. This hypothesis presupposes such forms as *Hansel*, *Hünselein* in German. I have not actually found them as referring to any kind of dress; but in connexion with what may be said to be established, viz., that such a wide dress was named after the fool of the comedy, it is interesting to note that the words *Hans*, *Hünselein*, *Hünselein* are found "as the name of a fool," and also as an "appellativ zur bezeichnung eines lotterbullen, eines umherziehenden lustigmachers" in support of which statement Grimm quotes a passage from Brant's *Narrenschiff*.

I do not pretend to have solved all the difficulties connected with the explanation of the word. My attempt at a derivation may point in the right direction. The argumentation as to the meaning will possibly be accepted as conclusive.

H. LOGEMAN.

THE NEVILLES IN DOMESDAY.

London: May 23, 1890.

It is a commonplace of genealogy that the name of Neville does not even occur in Domesday. Dugdale, discussing the alleged founder of the family in England, observes that there is "no mention of him nor any of that name in the General Survey." So, too, Mr. Chester Waters can trace the family no further back than that Lindsey Survey of which he claims (but, as I have shown, on untrustworthy evidence) to have established the date as 1114-1116. Criticising a work by Mr. Foster, he writes (ACADEMY, No. 611, p. 40):—

"He has still to learn the origin of the Nevills. His pedigree begins with Geoffrey de Nevill, the husband of Emma de Bulmer; whereas the founder of the family in England was Geoffrey's grandfather, Gilbert de Nevill, who succeeded, before 1114, to the five manors in Lincolnshire which Ranulf de St. Valeri held under the Bishop of Lincoln in Domesday."

From this it is evident that Mr. Waters himself "has still to learn the origin of the Nevills,"

for the pedigree can be carried back, a generation further, to Domesday, in which "Radulfus de Nevilla" *eo nomine* duly appears. Nor is he the only member of his family who occurs in the great record.

From this it is evident that Domesday Book is still but imperfectly known.

J. H. ROUND.

FRENCH JEWS AND THEIR REPUBLICAN PERSECUTORS.

Autun: May 23, 1890.

In my letter on "France and the Republic," printed in the *ACADEMY* of May 17, I said that the three religious bodies outside of the Roman Catholic community made no complaints against the government of the Republic. In confirmation of this, so far as the Jewish body is concerned, will you permit me to lay the following words before your readers? They were spoken at Avignon on May 22 by M. Mossé, the Grand Rabbi:

"Nous, Israélites français, qui devons notre complète émancipation à l'immortelle Révolution de 1789, nous bénissons le gouvernement libéral et tutélaire qui n'admet parmi les citoyens d'autres distinctions que celles du dévouement civique et du talent et qui protège contre toute atteinte la sanctuaire de la conscience."

Your readers will observe that these words were not addressed to M. Carnot personally, but to the Republican government represented by himself and by the ministers who accompanied him. The case is really as the Grand Rabbi represented it. The rôle of the government is to protect liberty of conscience in Jews, Protestants, and Freethinkers. It has also effectually protected Roman Catholics against the intolerance of the revolutionary party, except when unable to do so during a temporary suspension of order in Paris, under the Commune, when the hostages were massacred.

P. G. HAMERTON.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 1, 7.30 p.m. Ethical: "Co-operation versus Conflict between Men and Nations," by Mr. Hodgson Pratt.

MONDAY, June 2, 8 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Aristotelian: Symposium, "Is the Distinction of Feeling, Cognition, and Conation valid as an Ultimate Distinction of the Mental Functions?" by Dr. Bain, Prof. Brough, Mr. R. E. Mitcheson, and Mr. G. F. Stout.

TUESDAY, June 3, 8 p.m. Royal Institution: "The Natural History of Society," II., by Mr. Andrew Lang.

8.30 p.m. British Museum: "The Manners and Customs of the Babylonians," I., by Mr. G. Bertin.

8 p.m. Civil Engineers: Annual General Meeting; Report of Council; Election of Officers.

8 p.m. Biblical Archaeology.

8.30 p.m. Zoological: "A Collection of Acarines from Algeria," by Mr. A. D. Michail; "The Anatomy of *Podia megaleuca*," by Mr. Frank B. Bedford; "Some Mammals collected by Dr. Emin Pasha," by Mr. O. Thomas.

WEDNESDAY, June 4, 8 p.m. Gymnasticon: "The Settlement of Brittany," by Mr. W. Edwards.

8 p.m. Elizabethan: "The Plays of Philip Massinger," by Mr. James Ernest Baker.

THURSDAY, June 5, 8 p.m. Royal Institution: "Flame and Explosives," V., by Prof. Dewar.

4 p.m. Archaeological Institute: "An Inscribed Hittite Seal, purchased by the Rev. Greville I. Chester, at Smyrna," by Prof. Sayce; "Some Museums in Gallia and Transylvania," by Mr. F. Haverfield; "Description of a Weight," by Mr. J. L. André; and "Brasses in the Parish Churches of Willesden, Great Greenford, and Acton," by Mr. H. S. Cowper.

8 p.m. Chemical: "The Preparation of Pure Crystalline Copper," by Mr. C. O. Duncan.

8 p.m. Linnean: "A Collection of Plants from Madagascar," by Mr. G. F. Scott Elliot; "Weismann's Theory of Heredity applied to Plants," by Prof. G. Henslow; "Teratological Evidence as to the Heredity of Acquired Conditions," by Prof. B. O. A. Windle.

FRIDAY, June 6, 8 p.m. Physical: "The Effect of Change of Temperature on the Villari Critical Point of Iron," by Mr. Herbert Tomlinson; "The Diurnal Variation of the Magnet at Kew," by Messrs. W. G. Robson and R. W. J. Smith.

8 p.m. Philological: "The Linguistic Value of the Irish Annals," by Mr. Whitley Stokes.

8 p.m. Geologists' Association: "The Pebbly and Sandy Beds overlying the Woolwich and Reading Series on and near the Addington Hills," by Mr. H. M. Kjaerssen; "The Auriferous Series of Nova Scotia," by Mr. G. F. Monckton; "An Instance of Recent Erosion near Stirling," by Horace W. Monckton.

9 p.m. Royal Institution: "The Search for Coal in the South of England," by Prof. W. Boyd Dawkins.

SATURDAY, June 7, 8 p.m. Royal Institution: "The Ballad Music of the West of England," with Musical Illustrations, II., by the Rev. S. Baring-Gould.

SCIENCE.

Etyma Latina. By E. R. Wharton. (Rivingtons.)

NEARLY eight years ago I had the pleasure of reviewing Mr. Wharton's *Etyma Græca* in the columns of this journal (*ACADEMY*, October 28, 1882). Now, after a long though not unreasonable interval, the promised companion volume comes up for criticism. The plan of the book is nearly the same as that of its predecessor—first, a preface and introduction (pp. v.-xxxiv.); then the *pièce de résistance*, the etymological lexicon, occupying some 120 pages; and, lastly, thirty pages of "Comparative Etymology." The new features in the book are the introduction, comprising a much-needed note on "hidden quantities"; a list of authorities; and the "Comparative Etymology," which is not (as in the supplement to *Etyma Græca*) confined to one language. On the other hand, the lists of loan and onomatopoeic words, and the numerical references from the lexicon to the *Laubühre*, are now omitted.

The lexicon proper contains all the words which occur in "the sixteen Latin authors of the first rank"—Plautus, Terence, Cicero, Caesar, Catullus, Lucretius, Sallust, Vergil, Horace, Livy, Tibullus, Propertius, Ovid, Persius, Tacitus, and Juvenal. Mr. Wharton has omitted words used in the fragments of these writers, and all derivatives and compounds which explain themselves. Students will thus find in the *Etyma Latina* etymologies (so far as they can be given) of all words which they meet with in their ordinary reading, so that the scope of the book is eminently practical. It may be interesting to add that there are 3055 words discussed, of which 380, in Mr. Wharton's judgment, have not yet been satisfactorily explained. Of the rest, 1130 are original words, having cognates in other Indogermanic (or, as Mr. Wharton prefers to call them, Celtindic) languages; while 930 are derivatives which require elucidation; and rather over 600 are borrowed from other languages—mostly, of course, from the Greek. The total number of words used by the sixteen authors above enumerated is over 26,000. If one compares these figures with the statistics given in the preface to *Etyma Græca*, one finds that Greek classical literature has a larger vocabulary, in the proportion of 8 to 5, but that the proportion of derivatives to original words is very nearly the same (about 26 to 1) in both Greek and Latin. Of course, these figures apply only to the extant literature of the first rank in the two languages. It would be interesting to see whether an analysis of the words used by the best English or French authors would yield a similar result.

In proceeding to criticise the book, the plan of which I have tried to sketch, the first thing which must strike everyone is this—that a Latin etymological dictionary is a far more

difficult work to produce than a similar Greek dictionary. There has been, indeed, no lack of philological workers in the field. Vaniček, whom Mr. Wharton rather cruelly ignores in his preface, gives, in a useful if not very critical summary, the chief etymological results gained before 1877; while the phonetics of the Latin language are set forth, in their most approved shape, by the recent work of Stolz in Iwan Müller's valuable *Handbuch*, and are made accessible to English readers by Messrs. King and Cookson, whom, by the way, Mr. Wharton might have included in his list of authorities. Besides these codifications (if one may so call them), there has been no want of direct or incidental research bearing on details. The difficulties which confront a Latin etymologist arise from other causes. In the first place, we have very little early Latin. Of pre-Sullan literature there is not much, and hardly any of it is earlier than 200 B.C. It is as though one had to deal with English, and yet possessed only a few fragments earlier than the foreign influence represented in Spenser's poems. Early inscriptions, glossaries, and the Italian dialects help us a good deal; but the interpretation of the first (witness the unhappy *Duenos* bowl) is often obscure, the second are only just beginning—thanks to Löwe, Götz, and Nettleship—to show their importance, while of the dialects we do not know by any means too much. The result is that we cannot always feel sure about the earliest meaning of any Latin word, and lexicographical research may often, as Mr. Wharton has seen in the case of *αὐθάρωμα* and *aestimo*, compel us to give up a phonetically suitable etymology. Unfortunately, the lexicography of Latin is not very far advanced, at least in comparison with Greek. Prof. Wölfflin pathetically observes, in the first volume of his *Archiv*, that Robert Stephanus did not produce nearly such good work as his son Henry, and Latin has never made up the bad start. Only in the last few years have scholars like Prof. Wölfflin and Prof. Nettleship begun to put the whole enquiry on a new basis. But, even when all is done, much must remain obscure. Many important political and moral terms seem to defy all attempts to connect them with cognates in other languages. Some, it may be, we shall be able to explain from Etruscan—Mr. Wharton thinks *idus* is one of these—and some from Celtic. *Rex* certainly has its most real cognate in Celtic; indeed, one might say its only real cognate, if (as I would suggest) the Gothic *reiks* is a loan-word. And similarly, perhaps, further study of Celtic may explain other Latin words. But one cannot help fearing that many important Latin terms will continue obscure, and that there is a certain isolation in the vocabulary and usages of the Italian dialects.

With all these difficulties, it is not strange that, since 1877, no serious attempt has been made to write an etymological dictionary of Latin. Only one exception is to be found—in the tables added to Prof. Lewis's smaller dictionary, and these we may perhaps call an attempt rather than an achievement. And since 1877 a considerable change has come over philology. I cannot go so far with Mr. Wharton as to denounce everything before 1877 as pre-scientific. If I may take a parallel from botany, Bopp and Schleicher

seem to me to stand very much in the position of Linnaeus. In both sciences the theories of the founders have been overthrown; in both the change in views took place gradually—indeed, in philology, it is hardly yet complete; in both, finally, the difference between beginning and end, Linnaeus and Darwin, Bopp and Brugmann, is apparently greater than perhaps it is historically. But, in any case, there is a great difference; and it is therefore an excellent thing that a specialist like Mr. Wharton, well acquainted with recent philological research, should summarise the not wholly fragmentary results obtained in the last thirteen years.

Nor should it be forgotten that Mr. Wharton has done a good deal of original work himself. Of the etymologies contained in this book, 360 are his own; and, though I frankly confess I cannot accept all of these, I think there are many which deserve the careful attention of Latin scholars—those suggested, for instance, in explanation of *auriga*, *boletus*, and several others, which introduce better methods of arriving at older derivations. Less original, but perhaps equally new to most readers, will be the use of the dialects, by which *imbuo* is explained as **in-fuo*, “to implant,” and *ascia* as *ascia** (English “axe”). Nor has any English etymologist, so far as I know, carried out so far the interchange of *d* with *l* and with *r*. Indeed, I am a little inclined to think Mr. Wharton makes too much use of these (in themselves perfectly legitimate) methods of explanation. But it is fair to add that Stolz and others agree in the main with Mr. Wharton on these points. Curiously enough, we do not hear much of analogy in the book. *Aurichalcum* (surely a doubtful instance), *abundo*, *adeps*, *comburo*, *amita*, *anfraetus* (again doubtful), *caducous*, are instances; but they are not, as a whole, very numerous.

In passing to detailed criticism, I would venture to suggest the need of more detailed exegesis. There is, indeed, more help held out to the ignorant in this book than in *Etyma Græca*. The introduction and the very lucid sketch of comparative etymology may well be of much use. But still the “new views” are, after all, not child’s play. A Linnean botanist would be somewhat bewildered if he were suddenly confronted with the newest ideas on botany, and informed, e.g., that species, genera, and orders are purely conventional divisions. Similarly, a student may be puzzled when he meets original forms like *GHVRZ-D*, or finds the *i* in *dies* marked long: he begins to think that vowels do not count and consonants do not matter. There is a further reason for not condensing an etymological lexicon. It seems to be often thought that etymologies have some mysterious value of their own. There is a particular class of school-book writers who are fond of telling the reader, quite gratuitously, that “*canon*, rule, is the Latin *canon*, from the Greek *κανών*,” that “*charm* is the Latin *carmen*,” that “*cahot* is the Latin *coactare*,” and “*badaud* the Low Latin *badare* or *batare*.” Now such statements may be interesting—when correct; but it is the interest of Mrs. Markham’s History, and very often there is no interest at all. In either case there is no educational benefit to be derived from them, and anything which in

the least degree encourages them is a misfortune. Suppose some college tutor, on the strength of *Etyma Latina*, should revert to the old practice of asking, in scholarship papers, the derivations of *tripudium* or *imperator*, or *provincia* or *religio*!

I am tempted to wish also, though for other reasons, that Mr. Wharton had added to each etymology the name of the scholar who first suggested it, so far as could be easily ascertained. Most of the lines have room to allow this, without an extension into another line; and it would be very interesting to know how many etymologies proposed before 1876 have stood the test of Mr. Wharton’s scrutiny.

There are, of course, in a work of this scope, a few details where one man naturally differs from another. Mr. Wharton, for instance, seems to me often successful in giving the true meanings of words. Thus, he has, I think, dealt very well with *aerumna*, *aestimo*, *instar*, and *recens*, perhaps also with *supplicium*; but I am not so sure about his treatment of e.g., *caerimonia*, *importunus*, and *carmen*. The latter—to take it as an example—must originally have denoted a “formula” and not “a song,” so that Havet’s (and others’) attempt to connect it with *cano* is semasiologically improbable. *Redivivus*, again, can hardly have been connected with *redivo*; it is apparently a comparatively late formation, and Cicero’s *lapides redivivi* seems to give the true sense. Why not accept Lange’s account of the word—viz., that it is akin to *redivia*? For *piger* and *piget* the sense “slow” is possibly earlier than that of “irksome.” The separation of *ador* and *adora* does not strike one as necessary, at least in view of the accounts which the Romans themselves give of the word. I am loth, too, to give up *templum* for **tem-lum* from *temno** (compare *réveuos*); and Prof. Nettleship’s account of *aura* seems to me far more probable than the older view. The spellings *aleo*, *amentum*, *auger*, *beto*, lack real authority: *beto*, indeed, has been condemned by both Bücheler and Havet.

There are other etymologies which must be more a matter of opinion. It is impossible to prove that *sinister* is not from *senex*, meaning literally better (cp. *εὐνυμος*), or that *corbida* does not denote “a ship which carried a basket of stones for an anchor.” But I confess I find it easier to admire the ingenuity than to believe in the certainty of these two etymologies. Similarly, I doubt about *inquam* (why not **insquam*, cp. *ἐννεμε*?) *arcesso* and *accerso*, *proprius*, *amo*, *obliviscor*. The *cadeis* of the Bantine table (Bruns 46-7) suggests, as Stolz observes, that *cad-* and *cal-* may be here distinct. For *fas*, Brugmann’s *bha-* (*Grundr.* ii. 398) might be quoted. *Exemplum* I would analyse into *exem-lum*. But, obviously, proof positive is not forthcoming in such cases.

I am inclined to think that I differ from Mr. Wharton in one further point—that is, the extent to which etymology must go in explaining words. At least, I can so only account for his omission of words like *altare*, *amicus*, *ambages*, *auctor*, *indiges*, *pontifex*, *sequester*, *luculentus*, *obesus*, *imperium*. This last word, for instance, is given up by Mommsen as hopeless; and I confess I have not the remotest idea what the second

syllable may mean. Mr. Wharton may answer it comes from *paro* like *vitupero* (which he also omits). But if so, how? I do think that in such cases we have the right to expect help from our etymologist. As it is, different and conflicting explanations have been advanced by good judges for all the ten words just quoted.

In conclusion, I have to congratulate Mr. Wharton on passing through the press with a singular absence of misprints a work involving so much labour and such intricate detail.

F. HAVERFIELD.

JENSEN’S COSMOLOGY OF THE BABYLONIANS.

Die Kosmologie der Babylonier. Studien und Materialien. Von P. Jensen. (Strassburg: Karl J. Trübner.)

THERE are two principal subjects in Assyriology to be worked upon at present, viz., (1) the careful edition of a set of well-arranged cuneiform texts, hitherto unpublished; and (2) the thorough investigation of a special branch of Assyriological researches, whether it bear on history or mythology, on grammar or astronomy. As models of the former kind, we may mention Prof. Brünnow’s edition of a peculiar kind of Assyrian Hymns, in the *Zeitschrift für Assyriologie*, and Father Strassmaier’s *Babylonian Texts*, the seventh part of which, “The Inscriptions of Cyrus,” has just left the press.

A masterly representative of the second kind is the book of Dr. Jensen which lies before us. Almost every word which occurs in published cuneiform texts concerning the Babylonian cosmology is here collected, explained, and critically examined. The result of so much labour is a beautifully printed and attractive volume, in which out of the chaos of Babylonian-Assyrian literature the following fragments have been skilfully brought into prominence:—(1) The Universe as a whole; the sky, its poles, its paths; heavenly bodies, with special regard to the zodiacal signs and the planets; the earth, its quadrants and zones; the “Mountain of the Countries” and the “Mountain of Sunrise”; “the Island of the Blessed”; Hades; the “Room of Assembly”; the “Main Sea.” (2) The Creation, its Babylonian legends, their origin and development. (3) The Deluge.

Special importance may be attached to Jensen’s identification of various stars and zodiacal signs, the author having independently arrived at the same conclusions as have lately been reached by Prof. Epping, who based his investigations on astronomical facts only, from texts supplied to him by Father Strassmaier. Not less significant is the author’s commentary upon the text of the celebrated Creation and Deluge tablets: it widely differs from any other of the numerous attempts at an interpretation of these texts, and, we may add, annihilates all of them. It is, however, unfortunate that Jensen did not make use of the important contributions towards the right readings of the Deluge text in the *Expositor* (September, 1888, p. 236 f.), which were available a long time before the Leipzig *Beiträge zur Assyriologie* were finally presented to the world.

In conclusion, we highly recommend this remarkable book to any one who would wish to form an idea of our present knowledge of Babylonian cosmology. As a useful introduction to it, the beginner might consult H. Zimmern’s university lecture “Assyriology: a Help to the Study of the Old Testament and the Classics.”

C. B.

CURRENT SCIENTIFIC LITERATURE.

A Manual of Palaeontology for the use of Students. By Henry Alleyne Nicholson and Richard Lydekker. Third Edition, re-written and greatly enlarged. In 2 vols. (Blackwood.) Prof. Nicholson's *Palaeontology* has been so long before the world, and is so favourably known, that it has come to be regarded by many of us as an old and valued friend. For nearly eighteen years it has held its ground as practically the only English work devoted solely to the study of fossils. The subject is so extensive in scope, so complex in detail, and makes in these days such rapid progress, that in the preparation of a new edition the author has wisely secured the services of a colleague. The labour has been pretty fairly shared between the two; for while the original author has retained the department of Invertebrate Zoology, that of the Vertebrata has fallen entirely to Mr. Lydekker. This duality of authorship, so far from being a drawback, is a distinct gain to the reader, inasmuch as it inspires him with additional confidence; he feels, in fact, that from beginning to end he is listening to men who speak on their respective subjects with much more confidence than any single writer would be likely to command. On comparing the new edition with the last, the most obvious feature is the great amount of additional matter which has been introduced. Notwithstanding the use of much smaller type, the present edition runs to nearly 600 pages more than its predecessor; while the number of illustrations is 1419 against 722 in the second edition. Where space is of supreme importance, convenience has often to be sacrificed, and it therefore seems rather a pity that in many cases the figures should be repeated: thus, to take only a few instances, we find the same illustration on p. 79 and p. 1522, on p. 894 and p. 1026, on p. 914 and p. 930, on p. 916 and p. 1971; and so on. It is satisfactory to note that some of the old figures, such as that of the *Apteryx*, have been replaced by others which leave nothing to be desired. The first volume, devoted to the Invertebrata, has needed less amendment than the second; yet even here there is not a chapter but shows the revising hand. In most cases the latest and freshest sources of information have been drawn upon. Not to go outside our own country, we find in the early chapters references to the recent work of Dr. Hinde on fossil sponges, of Dr. Carpenter on echinoderms, and of Dr. Nicholson himself on corals and hydrocorallines. It is pointed out that the *Eophyton* of the Cambrian fuoidal sandstone of Sweden is probably not a land-plant, but, as Nathorst showed some time ago, simply the trails left on a muddy sea-floor by the tentacles of jelly-fishes. In dealing with the mollusca due attention has been given to recent work, the ammonites, for example, being distinguished by their modern generic names. We are glad to note that in speaking of fossil molluscs, the expressive term *Lamelibranchiata* is not displaced by *Pelecypoda*. Turning to the second volume, we find ourselves in the presence of practically a new work. Mr. Lydekker has undertaken the serious task of re-writing the entire section on vertebrate fossils—a task for which he was peculiarly qualified by his palaeontological work in connexion with the Geological Survey of India, and especially by his familiarity with the collections in the Natural History Museum. His own researches have lain chiefly among fossil reptiles and mammals, and on these subjects his remarks have all the weight of high authority; while in the department of fossil fishes he has had the advantage of appealing to such specialists as Dr. Traquair and Mr. Smith Woodward. In dealing concisely with so wide a subject as vertebrate palaeontology,

much discrimination is needed in the selection of materials. Mr. Lydekker has, for the most part, been extremely judicious in presenting to the student what is essential, as distinguished from what is only of secondary importance. In some cases, however, he passes over subjects which we are inclined to regard as highly important. We find, for instance, no mention of Mr. Newton's valuable work on the skull of *Scaphognathus*. While the comprehensive work of Prof. Nicholson and Mr. Lydekker furnishes, on the whole, an admirable manual for any one wishing to study palaeontology in earnest, it is much too heavy a work for that large and increasing number of students who, while working at geology and biology, find it necessary to acquire a general acquaintance with fossil types of life. There is consequently still room for a smaller work. What is wanted is a concise text-book of palaeontology, not more than one-sixth the size and price of these handsome volumes.

CORRESPONDENCE.

THE ANTONIUS AND SALLUSTIUS OF HORACE.

Aberdeen, May 26, 1890.

I see to-day that, in the ACADEMY of May 24 (p. 357), Prof. A. S. Wilkins speaks of the form "Tullus Antonius [an obvious misprint for Iullus] weakly supported in Horace, while all other evidence seems to point to Julius." I have a recollection that the form IVLLO ANTONIO occurs in a recently-found inscription on the Requinine, which mentions him as consul with Africanus Fabius; but in Aberdeen I cannot verify the fact or give the reference. The inscription justifies *O.I.L.*, VI., 12010, where a Iullus Antonius is mentioned. I had fancied it was now an accepted fact that Iullus was the *praenomen* of the son of the Triumvir, and Antonius his *nomen*; and that Prof. Wilkins would not maintain in 1890 that Julius was his *nomen* and Antonius his *cognomen*, even though Kiesling in 1884 agrees with him.

Prof. Wilkins also speaks of the "aes Sallustianum" (which Pliny mentions) as being in Spain. Pliny places it among the Centrones on the skirts of the Alps. Probably few will share Prof. Wilkins's scepticism as to this phrase being a sufficient proof that the Sallust whom Horace addressed owned mines.

W. M. RAMSAY.

SCIENCE NOTES.

At the next meeting of the Zoological Society for scientific business, to be held on Tuesday, June 3, Mr. O. Thomas will read a paper on "Some Mammals Collected by Dr. Emin Pasha." We may also mention that, at the meeting of the Linnean Society on Thursday next, June 5, Dr. Weismann's theory of heredity will come up for discussion under two aspects: Prof. G. Henslow will consider it in its application to plants, while Prof. B. C. A. Windle will examine the teratological evidence for the transmission of acquired conditions.

By far the most interesting paper in the current number of the *Mineralogical Magazine* is one by Mr. Fletcher, of the British Museum, on "The Meteoric Iron of Tucson." After a critical and apparently exhaustive examination of the literature relating to this iron, he is able to clear up several points previously obscure and to correct some of the errors of former writers. The original locality seems to be between Tucson and Tubac, and it is probable that meteorites are still to be found there. From Tucson, a town in Arizona formerly within Mexican territory, two large masses were removed many years ago—one being now in the Smithsonian Institution at Washington,

while the other is preserved in San Francisco. They are composed of nickel-iron, associated with olivine, schreibersite, and chromite.

PHILOLOGY NOTES.

PROFS. NÖLDEKE of Strasburg, Fausbøll of Copenhagen, and De Gubernatis of Florence, have been elected to the three vacancies on the list of honorary members of the Royal Asiatic Society occasioned by the deaths of Signor Amari, the Marquis Tseng, and Prof. Wright of Cambridge.

At the next meeting of the Philological Society, to be held at University College, Gower-street, on Friday, June 6, at 8 p.m., Mr. Whitley Stokes will read a paper on "The Linguistic Value of the *Irish Annals*," in which he will point out the light they throw on Low-Latin, Welsh, Polish, Anglo-Saxon, and Old-Norse.

MR. ROBERT BROWN, JUN., is about to contribute to the *Babylonian and Oriental Record* a series of articles on the Yenissei Inscriptions, for which a special fount of types is being prepared under the supervision of the editor.

THE Académie des Inscriptions has allotted 15,000 frs. (£600), from the Garnier Fund, to M. Dutreuil du Rhin, who is charged with a mission of exploration in Central Asia.

Grundlagen des neuhochdeutschen Lautsystems: Beiträge zur Geschichte der deutschen Schriftsprache im 15 und 16 Jahrhundert, von Karl von Bahder. (Strassburg: Karl Trübner.) This work is a valuable contribution to the difficult and important question of the origin of the present literary High German. It is well known that literary German, as first put into a definite shape in Luther's translation of the Bible, is mainly a Middle German dialect, the older Middle High German literature being based on the Upper German (South German) dialects. Dr. Bahder has given special attention to the local "printing-dialects" of South Germany in the fifteenth and sixteenth centuries, and their influence on the common literary dialect. He finds his criteria of dialectal influence almost exclusively in phonetic changes, which he carefully distinguishes from merely orthographic peculiarities.

Correction.—Mr. Pinches's letter, entitled "A Late Babylonian Tablet of Aspasine," in the ACADEMY for May 17, p. 340, col. 3, line 23, for "A. D.," read "B. C."

MEETINGS OF SOCIETIES.

MANCHESTER BRANCH OF THE ENGLISH GOETHE SOCIETY.—(Wednesday, April 16)

PRINCIPAL A. W. WARD, president, in the chair.—Miss Liebert read a paper on the letters of Goethe's mother to himself, his wife, and his son, lately published by the Weimar Goethe Society. By a number of happily-chosen extracts from these chatty and often strikingly original letters of Frau Aja, Miss Liebert brought before the meeting a vivid picture of the cheery old lady as she lived through those years of worry and excitement at the end of the last and beginning of this century, possessed of the wonderful secret of how to live a life of happy contentment herself, and managing to reflect some of her brightness on the lucky folk who came in contact with her. Miss Liebert pointed out what a pleasant light is thrown by these letters on Christiane. Clearly this ideal mother-in-law not only welcomed her son's wife for his sake, but learnt to value her highly for her own good qualities; and some of the merit for the very cordial relations existing between them must be put down to Christiane's credit. Frau Aja's letters show her to us, further, as a clear-headed, practical woman, taking life as far as possible from the bright side and not letting herself be much disturbed by political events, but yet not wanting

in patriotism, as is shown by her joy when the French evacuated Frankfurt, her grief at the downfall of the Empire, and (rather comically) her exceeding aversion to the Latin type in German books. For her son's literary work she had the fullest appreciation: each new book is welcomed by her and kept as a special treat for high-days and holidays; and she delights in reporting her neighbours' praises, telling her son, *e.g.*, how a certain clergyman was so delighted with *Hermann und Dorothea* that he quoted it now constantly at marriages and on all possible occasions. In *Hermann und Dorothea*, Miss Liebert pointed out, we have a monument to Frau Aja herself; some of the lesser traits, especially of Hermann's mother, are drawn from her. The keen, housewifely eye, the exceeding care in packing, the delight in giving, combined with the habit of carefully hoarding things that might be turned to eventual use, are all traits which Goethe had taken from his own mother, no less than the kindly good sense which made her deal so wisely with her son when in trouble.—The president said that even if Frau Rath had not been interesting as the mother of her son, her letters would be worth studying for the originality and freshness of the character they reveal. He thought Miss Liebert, in giving such a bright picture of Frau Aja, had perhaps passed too lightly over the defects natural to her character—defects which her son inherited. The constant brightness of temper and absence of sentimentality came in part from a determined avoidance of trouble for herself and a certain want of feeling for the trials of others; she was one of those people who, perhaps happily for themselves, persistently ignore the disagreeable and sad side of life. There was in her, too, a certain lack of refinement, due largely to the narrow circle in which she moved all her life; and her patriotism, if existent, was of a very narrow order. As regards Christiane, these letters certainly do show her in a pleasant light, and no doubt there were many points of sympathy between her and Frau Rath which commended her to the latter. But her letters published in the *Jahrbuch* of 1889 are not, said the president, good reading, and it is clear from these that Goethe did, as was inevitable, stand very much alone in his family—Christiane, her son, and her brother forming a trio apart.—The Rev. F. F. Cornish drew attention to some more instances of Frau Aja's power of shutting her eyes to anything unpleasant, and pointed out how gradually she had taken Christiane to her heart, her first letter to her being cool and guarded in tone.—Mr. Schelling spoke of her great interest in literature, even apart from her son's work, as shown by her intense admiration for Schiller, and thought that passages might be found to prove that her patriotism was not after all so narrow.—The hon. sec. then read a short note from Mr. H. S. Wilkinson, drawing attention to a parallelism between the contract scene in "Faust" and a passage in Rousseau's *Réveries du Promeneur Solitaire* (written in 1777–1778, published in 1782); and also a note based on material supplied by Mr. P. Susmann on the question of how far Goethe's portrait which appeared in *Fraser's Magazine* (March, 1832) was from the hand of Thackeray.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 1.)

Dr. SANDYS, president, in the chair.—Dr. Postgate suggested that in Hor. *Od.* II. 18, 34, "regumque pueris" the word *pueris* should be scanned as a spondee, there being no other instance of a resolved syllable in this metre in Horace and *pueris* being so scanned in Lucr. IV. 1026. (This suggestion has already been made by L. Müller.) In Hor. *Serm.* II., 3, 208, "species alius ueri scelerisque tumultu," he proposed to read with Dr. Gow *alius ueris*; and for *scelerisque*, for which Dr. Gow proposed *corbrique*, to read *iscrique*, the MSS. having *iscrique* or *iscrique*. In Hor. *Ep.* II., 2, 87, "frater erat Romae consulti rhetor ut alter | alterius sermone meros audiret honores" he suggested the transposition of *frater* and *rhetor* and that *consulti* ita should be read for *consulti*, comparing for the meaning to be given to *frater* *Ep.* i. 10 4, 5 "sed cetera paene gemelli | fraternis animis, quicquid negat alter et alter, | adnuit pariter." On Prop. I. 19-25 he criticised Mr.

Housman's proposals published in the *Journal of Philology*, defending the MS. readings.—Mr. Housman briefly replied.

ROYAL HISTORICAL SOCIETY.—(Thursday, May 15.)

OSCAR BROWNING, Esq., in the chair. The following were elected fellows: N. Ball, G. B. Barton, F. A. Campbell, J. L. Currie, Prof. J. S. Elkington, J. N. Figgis, S. R. Gardiner, Sir Gerald Graham, Sir George Grey, H. Holloway, the Rev. W. H. Hutton, the Bishop of Lichfield, W. Marshall, C. W. O. Oman, the Rev. W. Potter, and E. Tregear. Mr. J. S. Stuart Glennie read a paper on "The Desirability of treating History as a Science of Origins." After criticising the literary view of history as presented by Carlyle and Mr. Froude, and defended by Mr. Birrell, Mr. Stuart Glennie urged a scientific treatment of history on three grounds. First, because a truthful description—truthful not merely in details, but in the standpoint from which details are described—is only possible as a result of a scientific study of origins; secondly, because we have at length got such an accumulation of new facts, and, in the theory of evolution, such a fund of new ideas, as make it possible to treat great questions of historical origins with some assurance of the possibility of scientific solution; and, thirdly, because of the important practical consequences which would follow that better understanding of the modern revolution which is possible only through a solution of the larger historical problems.—A discussion followed, in which Prof. Rhys Davids, Dr. Heinemann, R. Lloyd, A. Nutt, J. F. Palmer, and the chairman took part.

FINE ART.

THE GROSVENOR GALLERY.

MR. SWAN's lioness and cube, called "Maternity" (68), does much to redeem the present exhibition at the Grosvenor Gallery. It is the only picture of which the style is really grand; and it combines with its grandeur that fresh personal observation of nature, and that masterly use of the brush, which are the ideals of the best modern painting. There are also other things in it which are more rare: that pictorial grasp of the whole composition, for instance, without which the finest painting is comparatively wasted, and that "something else" too personal to be defined. Nor is it likely to fail in its appeal to the general public, for the life of it is sufficient to attract those who are unable to appreciate its more technical qualities. The proud happy look of the mother, distinctly feline as it is, the energy with which her children are seeking their natural refreshment (mark the curl in the tail), are sufficient to make it popular with those who may be unconscious of any special merit in the conception and execution of the picture. In colour, it is sombre but appropriate—the lions against what Dr. Garnett calls the "lion coloured sands," and all against a violet distance, make a simple and impressive harmony. The quality of the colour is a little dull and clayey perhaps, and the execution here and there, as in the hind paw of the raised leg, seems to have been arrested too soon; but these perhaps are questions of taste, on which opinions may differ without greatly affecting admiration of the work as a whole.

Much as there has been to admire at times in the work of Mr. Tom Graham, he has seldom or never done such full justice to the best that is in him as in his picture of "The Last Boat" (92). The little jetty with its water-worn stones still glistening with the last wash, and about to be deluged again by the stormy waves still banging against it; the sky, whose tattered clouds, though quiet now, tell of the fury with which the wind has been raging before sunset; the little fishing boat staggering in the still boiling waters; the man carefully trimming the pier lamp or beacon; the solitary

woman watching—they all tell their tale perfectly and in true pictorial language. It cannot be said to be a "good Grosvenor;" but it contains at least two pictures to be remembered—Mr. Swan's "Maternity," and Mr. Tom Graham's "The Last Boat."

The Academicians appear to have deserted the Grosvenor; if we except Mr. Orchardson's fine portrait of himself, they send nothing of note, though the names of Sir John Mallais and others may be found in the catalogue. And from the aspect of the walls it would seem that the demand of three spring exhibitions upon the artists of England has somewhat overtaxed their powers of supply. The Grosvenor is not, however, quite denuded of speciality or of novelty. There is Mr. W. Stott, of Oldham, whose "Diana: Twilight and Dawn" (190) is at least characteristic, if not very successful, and whose "Soft Winds" (11) is assuredly both. No one can model clouds with greater tenderness or render more simply and delicately the soft gradations of pale blue water and grey sand. In Mr. Arthur Melville's "Audrey and her Goats" (109), and Mr. Guthrie's "The Orchard" (195), we have two pictures apparently of the same school; and, moreover, both artists seem to have been moved by the same desire to emphasise the contrast between very green grass and very red hair. Mr. Melville is the more daring of the two, for he carries the red hair up into the trees, and sets them on fire, one might almost say. As a suggestion in colour it is no doubt striking, though not more so than "The Javonaise Dancers" (341), a wild sketch by Mr. Melville; but surely the place for such suggestions is the studio and not the picture gallery. Mr. Guthrie's picture was in the Salon a year or two ago, and the heads of the children are admirable. If the handling of the orchard is too summary, and the work on too large a scale for its subject, it at least shows earnestness, sincerity, and a fine feeling for colour. So also does Mr. W. R. Symond's "Queen of the May" (24); but here we have besides a rare sweetness and delicacy which we hope no one will mistake for weakness. The "Queen of the May" is no pretty simoleon, but as fresh and sweet and gay as the buttercups with which she is garlanded. There is not too much of such light gaiety in modern colour. It is more congenial perhaps to pastel, but it is welcome, while clever artists like Mr. Muhrman prefer to be murky, and to comparatively cheerful painters like Mr. Peppercorn sage-green would appear to have a sacred charm. Tone, no doubt, is an important quality, but the world is rather dull where slates and pinks prevail even in costume, and the sea has ceased to be anything but the coldest gray. A very clever picture here by Mr. F. Brangwyn, of a slanting wet deck and seething waves, "Sail Ho" (219), has scarcely a touch of anything that can be called colour in ship or sky or sea. On the other side, doubtless, are some artists who tend to the opposite extreme, like Mr. John Reid and Mr. Anderson Hague. By the former there are several fine, strong sketches, like "A Trial Trip" (58), "A Coastguard's Garden" (64), and "A Busy Quay" (126), which contain suggestions of splendid colour; and by the latter a sunny picture called "Waiting for a Bite" (101), which not unworthily occupies a position of honour in the East Gallery.

There is bold, rich colour, also, and more imagination in a sketchy landscape by Mr. E. A. Walton (40); and Mr. T. Austen Brown has several small pictures which repay attention, the best though not the largest of which is "Gossips" (112). But perhaps on the whole the most promising picture here by an artist who is comparatively unknown is Mr. James Paterson's "The Moon is up" (158)—a landscape full of the mystery of twilight, and not

less beautiful than original in its subdued harmonies of colour.

Its modesty and perfect keeping are shown in somewhat violent contrast against Mr. Hubert Vos's portrait of Prof. E. A. Freeman, in his hot red robes (157); but this clever artist is seen to much greater advantage in a large picture on the top of the stairs, "A Room in a Brussels' Alms House" (248), a subject treated with much dignity, and displaying to advantage the artist's skill in draughtsmanship and light and shade.

Though there are few pictures of any great note, there are, of course, many which are charming in their way. Mr. J. J. Shannon has two portraits, characterised by his usual grace and vivacity; M. Fantin Latour and Mme. Victoria Dubourg excel as usual in the painting of flowers; in landscape Mr. Anmonier delights us with his golden colour in "A Breezy Day," and Mr. C. E. Johnson with a silvery picture of "Autumn Sere," remarkable for the beautiful drawing of a pine tree. But it is not here that much need be said of artists whose more important work has been sent to other galleries; of Mr. Pettie, for instance, or Mr. Dicksee, or Mr. David Murray, or even of Mr. Clausen, whose "Girl at the Gate" (51) is one of the best painted, if not one of the most interesting, pictures in the Gallery. There is more excuse for calling attention to Sir Arthur Clay's colossal "Court of Criminal Appeal" (150), with its six life-size portraits of the judges; and Mr. Glazebrook's equally if not more colossal composition containing portraits of the Misses Sladen (381), though perhaps the size of these works is somewhat out of proportion to their value. Sir Arthur Clay has, however, succeeded in his portraits, and Mr. Glazebrook's picture has a large decorative effect. Among other portrait painters more or less specially associated with the Grosvenor are Mr. Llewellyn and Mr. Stuart Wortley. The former sends a charmingly simple portrait of "Netta" (8), which should add to his reputation; and Mr. Stuart Wortley, if he contributes nothing of unusual mark, succeeds, as he nearly always does, in conveying lively and pleasant impressions of the personality of his sitters.

Among the pictures which have at least the merit of originality is Mr. Arthur Hacker's "Flight from Bethlehem" (44), showing us the whitewalled village lit by moonlight and the Holy Family stealing away. The halos of the Virgin and Child contrast strangely with the realism of the scene. Another is Mr. Lavery's "Mary Queen of Scots in the Woods of Rosemuth on the Morning after the Battle of Langside" (41), which has little to attract except its strangeness. More easy to admire are Mr. Estall's bright landscape "Down by the Brook" (9), Mr. Olsson's "Grey October Morning," Miss Catherine Wood's "Wall-flowers" (138), Mr. Wellwood Rattray's "Passing Shower" (167), Mr. Beadle's "In Watering Order" (196), a very clever picture of "the Blues" falling in for exercise with led horses, Mr. Hudson's natural and pretty little girls in white, the daughters of the Rev. H. Tulford (278), and Mr. A. Tomson's "The Lark's Song" (20).

The sculpture, as usual, is not important; but there are some nice things, including Mr. Harry Bates' bronze panel of "Hector" (1), Mr. Onalow Ford's "Study of a Head in Bronze" (13), and statuette of a camel (12), Mr. Dressler's bust of Father Mackonochie (9), Mr. Roscoe Mullins's statuette of "The Muse's Younger Brother" (28), and Miss Mary Swainson's vivacious head of Miss Dolly Murray Prior.

COSMO MONKHOUSE.

CORRESPONDENCE.

PERROT AND CHAPIEZ ON THE ART OF JUDAEA.

Tell Hesi, Gaza, Syria: May 2, 1890.

The work of these active authors, entitled *Art in Sardinia, Syria, Judaea, and Asia Minor*, is so strange in its omissions and commissions that the ordinary reader needs some warning.

The extreme rarity of any pieces of Judæan art is well known, and we might therefore expect to find in a compass of 262 pages and 148 engravings at least a complete account of the materials. On the contrary, the most characteristic and remarkable examples that we know of are entirely ignored. The fine façade and sculpture of the so-called "Tombs of the Kings," the pediment of the so-called "Tombs of the Judges," the doorway of the same, and the highly characteristic cists for bones, found about Jerusalem—all these, though of Greco-Roman age, yet are all we have to judge by, being quite unlike the work of any other country, and ought to find place in a volume which illustrates buildings as late as Justinian. The only piece of early architecture yet known—Ramat el Khallil—is not even mentioned. The column lying in the quarry at the Russian church at Jerusalem, probably Solomonian, is also ignored. And looking to Syria, as well as Judaea, we fail to find any illustration of the Meshastela, of the sculptures of the Hauran, or of Palmyra. Yet these all belong to the history of Syrian art very essentially. There is, if I remember right, a slab figured in Smith's Dictionary, as being probably part of Solomon's sculpture, but no notice is taken of it. And in place of any intelligent or connected use of the coinage to illustrate decoration or motives, there are a few cuts scattered at random without any explanatory text.

What then does occupy all the space? may be asked. Largely the illustration of the ideas of M. Chipiez, as to the ideal Temple of Ezekiel. Two engraved plates and two large woodcuts are also occupied with a very hypothetical restoration of the brazen columns, Jachin and Boaz, of which one can only say that the shafts are very French, and the capitals suggest a triumph of a Parisian modiste in head-gear; certainly, as is claimed, they are "imbued with a stamp of originality and richness of aspect not met with among our predecessors," that is to say, among previous ideal restorations. We may note, however, an excellent little example of the "net-work" pattern in the Punic stela, fig. 168, which M. Chipiez has taken no notice of in his restoration.

The gradual change of opinion as to the age of the Haram Wall is curiously suggested by the Solomonian ascriptions on pp. 156, 177, the doubt on p. 179, and the Herodian ascription on pp. 186, 187, which last seems to me the truth, after examining the stones.

Some amusing drafts on the imagination occur: as in the deliberate statement about the use of the worn-out wheels of the water-tanks on p. 260; and the description of the scenery of the Gaza neighbourhood in the summer, while here already in April there is not a single run of fresh water in the whole country about Gaza, and only a little dribble of brackish stream in one place, soon swallowed in the stony soil. I would give a great deal to see "clear brooks running through grassy plots, or breaking in falls over immense boulders," in this dry and thirsty land.

On purely archaeological grounds there is some very questionable matter. The black conical vessels, fig. 250, are certainly of Arabic age, being found mainly in the mounds of Old Cairo. (That, however, is acknowledged in the "corrections.") The glass bottle, "made too by an Israelite for an Israelite," is just the same as one of Roman age found in the Roman cemetery at Hawara. For Judæan glass,

Baron D'Ustinoff's collection, and that of the Russian patriarch at Jerusalem, should have been consulted. But a more serious matter is the reproduction and patronising of the fictitious restorations of Jewish tombs by Cassas. The well-known "Grotto of St. James" is shown from an incorrect drawing of his, though a good photograph can be had for a trifle; and his wholly impossible and fictitious enlargement of it, in the guise of a restoration, is approvingly republished as material that helps in the restoration of the temple. An equally misleading restoration of his from another tomb is also given.

The illustrations in general are not what should be relied on in a modern work. The drawings of the "Dome of the Rock" and "Absalom's Tomb" are out of perspective; poor sketches are given of monuments of which excellent photographs can be had; and it is too late to reproduce Champollion's and Lepsius's drawings of Hittites and Sardinians, when anyone can get photographs of the original sculptures for a few pence, and they have appeared in popular magazines.

The business of the translation is far from happy. Some sentences are quite unintelligible: such as in the note, p. 153; "Numbers were placed against the stratum," &c., p. 161; "This great canal," &c., p. 181; and "the Sakhra has replaced the cistern of Araunah's threshing floor," p. 189. Also many misprints occur; coin, for corn, p. 6; cassiteris, for cassiterite, p. 91 (where we learn that zinc and copper form bronze!); trapeze, p. 156; vertical plan, for section, p. 156; meridional, for south, p. 172; mutule, for module, p. 201; agrimen-son, p. 206; tone, for torus, p. 257; coned, for pent, p. 277; Barnaim, p. 280; covered, for covert, p. 291, &c.; while on the plates we read of "Ezechiah" for Ezekiel, and "talren" for taken.

It is sad that a volume so well got up, and so little likely to be soon superseded, should not have been based on more complete material, and have really supplied the undoubted need of a complete and useful hand-book for the reference of the student and the information of the public.

W. M. FLINDERS PETRIE.

NOTES ON ART AND ARCHAEOLOGY.

THE project, started by the Society of Antiquaries, for the systematic excavation of the entire site of Silchester has been cordially taken up. Subscriptions to the amount of £200 have already been received, in addition to Dr. Freshfield's offer to provide the cost of laying bare one *insula* or square.

THE exhibitions to open next week include a series of water-colour drawings by Mme. Madeleine Lemaire, entitled "Flirt," at the Goupil Gallery in New Bond Street; and three pictures by Mr. Heywood Hardy, descriptive of incidents in "A Day with the Hounds," at the St. James's Gallery in King Street.

MRS. TIRARD will give a course of six lectures to ladies on "The Tombs and Temples of Ancient Egypt" at the British Museum, beginning on Monday, June 9, at 2.30 p.m. Each lecture will be illustrated by diagrams, and afterwards by a visit to the Egyptian Galleries in order to examine the monuments of the respective periods.

MESSRS. CHATTO & WINDUS have now issued their fifth Illustrated Catalogue for the season, being an English edition (with the usual murdering of the English language) of the Catalogue Illustré of the Exposition Nationale des Beaux-Arts, which was opened by the seceders from the Paris Salon on May 15 at the Champ-de-Mars.

MANY readers of the ACADEMY will be interested to know that the widow of Arsène Darmesteter (*née* Miss Hartog) has two works in this year's Salon—a portrait of Mme. Louis Havet, wife of the professor at the Collège de France; and a child's head, in pastel. The government also recently purchased from her a picture called "Nina," for 1200 frs.

AN interesting little memoir of a somewhat important Norwich artist—E. T. Daniell—has been issued privately in the most attractive of forms. It is the work of Mr. F. R. Beechens, of Thorpe near Norwich, who shows throughout it how keen has been his interest in saving from oblivion, while there was yet time, all sorts of details which had a right to become historical. We are grateful to Mr. Beechens—and Norwich people should be especially grateful to him—for this service. E. T. Daniell—whom even so great a man as Turner saw cause to admire—is not an artist who should be altogether neglected. He was clerk in holy orders as well as landscape painter, and as a priest, moreover, he was not without "cure of souls." He ministered for years in London, in a church in the heart of the West End, and saw there a good deal of the good society of his time. But he died prematurely; he was hardly in middle age when his career was closed. As a man, he appears to have been charming and estimable. As an artist, his work in colour commended itself, as we have hinted above, to one at least of the most illustrious of his contemporaries. An occasional associate of Turner, it is possible, but not absolutely proved, that he was a pupil of Cotman. E. T. Daniell's etchings and dry-points, even when not at first sight particularly attractive, will be found to have sterling merit. One of them, we may mention, is given in Mr. Beechens's agreeable publication (if a book that is issued privately can fittingly be called a publication). It and its fellows make plain to the student the very interesting circumstance that E. T. Daniell was on the right track in the matter of etching, some years before that art was generally revived with freedom and vigour. His work is never, we believe, petty, and never timid; and, for purposes of study, it is essential to remember that it was wrought fully fifty years ago. The tasteful monograph of Mr. Beechens should do good service in keeping alive the memory of the work of a not unimportant person.

THE STAGE.

STAGE NOTES.

THOUGH Monday next is appointed for the opening of the season of French plays at Her Majesty's Theatre, it will be a fortnight before the still substantial attraction of Mme. Sarah Bernhardt's appearance is offered to the public. This great artist is then to appear in a rôle of which it was reported that she was somewhat tired in Paris—that of Jeanne D'Arc. Meanwhile the boards will be occupied by two newish pieces of some little mark—"La Lutte pour la Vie" and "Paris fin de Siècle."

WE hope next week to be able to discuss the new play "Judah," by Mr. Henry Arthur Jones, which Messrs. Willard and Lart have just produced with marked success at the Shaftesbury.

It is doubtful whether Mr. Irving has ever been in finer form than he was last week, when—refreshed probably by a change of programme—he gave a few performances of "Louis the Eleventh," with extraordinary power. That the creation was always, from its very beginning, monstrously clever, there cannot be any manner of doubt; yet there were points about it at the

first to which, as we remember, we felt bound to take exception. Later on—on the piece's first revival, we think—the performance was felt by us to be more wholly satisfactory; and now it is not only satisfactory, but, we venture to say, of almost unexampled subtlety and force. Allowing, which we admit we have always been a little unwilling to allow, that there was not in the character of the monarch whom Quentin Durward served one touch of human virtue or charm—allowing that Louis was bad and hateful with an unbroken continuity such as has hardly hitherto been perceived or experienced—then the performance of Mr. Irving (who makes Louis more like a woman than a man, and more like a tigress or a cat than a woman) then, we say, the performance of Mr. Irving is of consummate truth as well as of consummate art. Within the limited range to which Mr. Irving by his view of the character deliberately restricts himself, the effects of the actor are as varied as it is possible for them to be. They are powerful and convincing in the extreme. They are elaborated with the utmost ingenuity—having been conceived, moreover, with no little imagination. Never has Mr. Irving's extreme cleverness in "make-up" served him in better stead. Never has his rich variety of gesture been more significant. Never has his voice been more biting and more telling. In these recent performances Mr. Harvey had some charm of youth as the Dauphin; Miss Coleridge some grace and ingenuousness as the young woman Marie. Then, again, there was enjoyed the ripe and singularly direct performance of Mr. Howe as Philip de Comines—a performance as honest and sturdy as '34 Port, so to say. Mr. Macklin and Mr. Haviland were not ill engaged; and Mr. Terriess—to name last a popular and engaging actor and an accepted *bel homme*—was seen to real advantage in the part of the Duc de Nemours. This week they are playing "Olivia," in which, of course, Miss Ellen Terry is most prominent and admirable; and in which Miss Annie Irish—a most sunny and sympathetic young actress—appears for, we believe, the first time at the Lyceum. And to-night, Saturday, the season ends, with Miss Terry's benefit.

MUSIC.

OPERA AT COVENT GARDEN.

BIZET's "Pescatori di Perle" was played on Thursday week. There seems very little chance of this work ever attaining popularity. It contains some good and pleasing music, but it lacks the charm and character of the composer's masterpiece. As a youthful production, it may interest musicians and encourage composers. Bizet, like Verdi, Gounod, and many others, did not become famous at a bound; they had to wait patiently for the day of success. Miss Ella Russell played her old part of Leila, and her clear and graceful singing was duly acknowledged. Sig. Valero was a good Nadir. M. Dufriche made his *début* as the chieftain Zurga. He has an excellent baritone voice, and he is an actor of marked intelligence. Signor Mancinelli conducted for the first time.

The performance of "Lohengrin" on the following evening attracted a large audience. One cannot wish for a better king than M. Edouard de Reske. His manner is dignified and his singing perfect. Again, M. Jean de Reske is the most satisfactory Knight of the Grail that has ever appeared in this country. Sig. d'Andrade as Telramund, and Sig. Abramoff as the Herald, satisfied all expectations. Miss Macintyre appeared for the first time as Elsa. Her pleasing and sympathetic voice and simplicity of manner won for her much favour,

and probably with experience she will be able to display more feeling and dramatic fervour. Vocally, indeed, the part suits her thoroughly. Mme. Fursch-Madi was most impressive as Ortrude. The chorus sang remarkably well. Sig. Mancinelli conducted with much intelligence.

"Trovatore" was the opera selected for Saturday night. This work has seen prosperous days, but it would seem to be no longer an attraction. This is not surprising; for not only is it worn, but other works have since arisen to draw off the attention of the public. Mme. Tetrassini was the Leonora. She possesses a light voice, and therefore the rôle did not suit her; but she is an actress of considerable merit and experience. The tenor, Sig. Rawner, who is said to have made a sensation in Italy, was a new comer. His voice is hard and he shouts; and he will find it more difficult to succeed in this country.

Meyerbeer's "Les Huguenots" was given on Tuesday evening. This is an opera which requires a specially strong cast. From what we saw of Mme. Tetrassini in "Trovatore," we did not imagine that the part of Valentine would suit her; and so it proved. But she is an actress of great ability, and in the duet of the fourth act some passages were sung with dramatic power. M. Ybos, who played Raoul is better as an actor than as a singer. M. Dufriche gave an excellent impersonation of the Conte di Sans Bris, and Sig. d'Andrade was effective as Conte di Nevers. Mlle. Ella Russell took her old part of Margherita, and Mme. Scalchi that of Urbano. M. Edouard de Reske's Marcello is above praise. Signor Bevignani conducted. The chorus was good, and likewise the *mise en scène*.

J. S. SHEDLOCK.

MUSIC NOTES.

THE fifth Philharmonic Concert took place last Thursday week. The novelty was a new work by Mr. Frederic Oliffe, an "orchestral picture" entitled "Cloud and Sunshine." Of the composer much was expected, for in his Symphony he had shown real power. We cannot say that we were greatly impressed with the thematic material of his new venture. The principal theme of the Allegro seemed to us lacking in originality and somewhat formal in character. But the workmanship is excellent; it shows a firm and intelligent mind. The orchestration, too, is most effective throughout. The performance, under Mr. Cowen's direction, was exceedingly good, and at the close the composer was called to the platform. Mme. Sophie Menter gave a magnificent reading of Weber's "Concertstück," and afterwards played a Rhapsody of Liszt's with marvellous ease and brilliancy. She made many additions to the written text; but these probably emanated from the composer. Mme. Nordica sang Beethoven's "Ah perfido" with great success. The programme included Beethoven's Symphony in D.

M. PIERRE-RENÉ HIRSCH gave a pianoforte recital at Princes' Hall on Wednesday afternoon. He commenced with the Liszt transcription of Bach's Organ Prelude and Fugue in G minor. In this, and likewise in Liszt's Rhapsody No. 12, he displayed splendid technique. In Chopin's music his readings were forced or fidgety, and his alterations of the text were not improvements; but it would be difficult to speak in too high terms of the actual playing, and of the "octave" passage in the A flat Polonaise. The programme comprised several light modern pieces, and concluded with Liszt's Thirteenth Rhapsody and the *Mélodie hongroise*.

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THE present work is a condensed record of explorations and discoveries in Palestine. No man has laboured more indefatigably, and none, perhaps, with greater success, than Major Conder in throwing light upon many hitherto enigmatical points in the Bible. The services he has rendered to students of theology, science, and history are of world-wide repute; and, in producing his present publication, he places a work of great utility and interest within the means and the understanding of all classes. It cannot fail to rouse the dormant interest of a large number of readers in this country, to whom Palestine—the human cradle of Christianity—would otherwise be a dead letter.

In an introductory chapter Major Conder gives an outline of the earliest exploration of Palestine. This he dates back to the invasion of Thothmes III. He attributes a good deal of our knowledge of the topography of Palestine in the fourth century, A.D., to the *Onomasticon* of Eusebius—which was translated into Latin by Jerome. From Antonius Martyr—a great traveller and pilgrim—much has been learnt, especially regarding the customs and beliefs of the people of Palestine in the sixth century. Major Conder gives credit to the Arab invaders of Syria for their toleration and generous attitude towards the Christians. He says:

"The conquest of Palestine by Omar did not by any means lead to the closing of the country to Christians. One of the best known and most detailed accounts of the Holy Land written up to that time was taken down from the lips of the French Bishop of Arulphus, by Adamnan, Bishop of Iona, about 680 A.D., in the Monastery of Henry. It appears that Arulphus was in Palestine during the reign of Mu'awiyah, the first Khalif of Syria ruling in Damascus; and the same policy of toleration and peace, which was inaugurated by this ruler, enabled St

Willibald, in 722 A.D., to journey through the whole length of the land."

After the introductory chapter, the author proceeds to treat of "The Explorations in Judea," "The Survey of Samaria," "Researches in Galilee," "The Survey of Moab," "Exploration in Gilead," and "Northern Syria." These chapters form a valuable and concise record of modern research in the land of the Bible. The book further contains a useful general index and an appendix. There are also numerous illustrations and maps, all of which enhance the value of the work.

The most interesting and instructive portion of the book is Chapter VII., "The Results of Exploration." It is a scholarly and well-considered paper, in which the author has poured forth all his knowledge gained from careful study and long experience. Want of space precludes many quotations, but the author's remarks as to the ancient fertility of the land in comparison with its present condition are of special interest.

"Palestine," he says, "is still a land of corn, wine, and oil, as of yore, and sheep are still fed in the same pastoral regions; the same vineyards are still famous, the corn of its plains still yields an hundredfold. I am unable to see that in any respect, either in climate or natural productions, can the land have changed, excepting always that a decrease in population has led to a decrease in cultivation."

Major Conder very rightly argues that the most interesting study in connection with Palestine is that of ethnology, and he observes (referring to the natives of Syria) that "it is still thought in England that they are Turks, though the number of Turks in the country south of Damascus might perhaps be counted by tens." I readily agree that there exist in Syria various races and many religions. But I think his assertion that the population is "very mixed" is somewhat misleading, for he immediately proceeds to enumerate the various religions and sects. In another place he says:—"Race and language are not synonymous." Surely the same thing may be said of race and religion.

Referring to the Druzes of Mount Lebanon, the author is inclined to think that they are of Persian descent. It is more probable, however, that the origin of the Druzes was coeval with that of the Persian race; they may possibly even be descended from the same stock. It is also to be regretted that the author—evidently through want of space—occasionally makes such bald remarks as—"In the time of Christ Greek was spoken in Palestine." Does he mean that Greek was the sole language spoken, or only that it was used among other dialects?

With regard to Arabic, Major Conder remarks that "the Lebanon muleteers' jargon would certainly not be understood by an university professor of Arabic." In a manner this is undoubtedly true, but one must inquire into the causes. As a rule, those who study Arabic devote themselves to what is called the classical language, and there the matter rests. Very few take the trouble to follow the developments of the language, from the earliest times down to the present day. One often hears Arabic distinguished as ancient and modern, from which it might be inferred that the difference between the two is like that which exists between ancient and modern

Greek. As a matter of fact, there is scarcely any difference in respect either of vocabulary or grammar between the best Arabic writing of the present day and the earliest works of Arabic prose—excepting possibly a few modifications adopted through modern exigencies. The language of the present day, in all Arabic-speaking countries, is certainly more corrupt than that of olden times; but this is owing especially to the intermixture of races and the introduction of foreign elements. Nevertheless, it is a noteworthy fact that, of all the ancient languages of the world, none has maintained the same degree of purity as Arabic, in spite of many obstacles. There is of course a good deal of difference between the speech of townsmen and of peasants; between the speech of Egyptians and Syrians. Still, the difference is assuredly not greater than that which exists between the dialects spoken in different counties of England.

While on this subject I must refer to another matter, which Major Conder seems to ignore. This is the effect of the language on the character of the people. A true knowledge of a people—of their manners, customs, and modes of thought—is impossible without an intimate acquaintance with their language and religious beliefs; and a careful study of a living race is essential to a correct understanding of its history. The effect which the Arabic language has produced on all Arabic-speaking people is immense, not only by its literature, but also through the stories persistently handed down from generation to generation. This applies to the population of Syria and Egypt at large—both Muhammadans and Christians; especially to those who are free, or almost free, from contact with Europeans.

Another matter should also be borne in mind: the effect of the Muhammadan religion on the character of the people—on Christians as well as on Muhammadans. So great is the influence of Arabic (through its being the sacred language of Islam) that it has not only permeated other Oriental languages, but it has influenced the life and character of most Oriental nations. Arabic literature is the most extensive of all the living literatures of the East, most of which were written by Muhammadans, whose minds have been irrigated (so to speak) by the doctrines and ideas of Islam. It should be remembered that Muhammadanism is a religion which regulates the social system of the people. The promises of a future life in the Kuran are a repetition—only in a more glorious aspect—of their life on earth. Hence, their social system, manners, customs, &c., are dictated to Muhammadans by their Book of Faith. Necessarily, therefore, those Christians who have for centuries been in close contact with their Muhammadan compatriots cannot escape being greatly influenced by Islam. When I speak of the people, I mean the peasants and lower classes, who must always be considered as the true representatives of a nation. It is, of course, useless to take into consideration the inhabitants of large ports and cities, a great number of whom have for many years been indoctrinated with Western ideas of civilisation, and have adopted European customs (especially French), and, with them, European ideas of religion and morality. These can hardly be classed now as natives.

Take therefore the lower middle and the working classes. A Muhammadan is continually swearing by Allah; so does the Christian. The Muhammadan swears by his Prophet; so the Christian swears by Christ and the Virgin and the Saints. Muhammadan women are veiled; so are the Christians, though they are not so particular in hiding their faces. The same dress, food, and customs are used by the Christians as by the Muhammadans.

Major Conder strongly insists on the necessity of the study of native life. He says:—

"the object of those interested in such studies should be to organise inquiries from sympathetic residents"; and again "a complete Fellah vocabulary should be collected in Syria. The vulgar pronunciation should be preserved, the vulgar idioms and grammatical blunders. A great many archaic words which are not in Lexicons would thus be unearthed, just as we find valuable survivals in the dialects of our own provinces. To this vocabulary every legend, song, proverb, or mythical tale that can be gathered should be added, and every custom noted. The charms and amulets worn, the burial, birth, and marriage rites, the common oaths and salutations, the peasants' ideas of etiquette and ceremony—every one of these has an unknown scientific value."

I heartily endorse these opinions. A collection of this kind would greatly increase our knowledge of the people of that ancient land. Moreover, it would be of much practical utility in other ways. But these things are not easy to accomplish. What says the Arab poet?

"How often man cannot attain
His wish and heart's desire,
As sailing ships but rarely gain
The wind they most require."

Before concluding, I am constrained to refer to Major Conder's remarks about Muhammadanism in pp. 122 to 126. He here waxes eloquent and enthusiastic. Eloquence is always pleasing, but enthusiasm is dangerous. It may lead one unconsciously into exaggeration. The author says that

"there are in Islam as many antagonisms, as much indifference and disbelief, as many sects mutually hateful, as much discord and contention over abstract dogmas, as are to be found in the West."

It would have been interesting had Major Conder enumerated these numerous sects instead of speaking in general terms. As to religious indifference, I venture to say (and I think that the author on further reflection, as well as all those who have had experience in Muhammadan countries, will agree with me) that more religious fervour is to be found among Muhammadans of all classes than in any other religious body in the world. This much is certainly to be said in their praise. The ignorance and superstition which the author describes as prevailing among the poorer Muhammadans are unfortunately too true. On the other hand, it must be observed that ignorance and superstition equally exist among the poorer Christian communities. I fail, therefore, to see why Islam should be made responsible for these evils. One must go elsewhere to seek the cause. It is impossible here to enter fully into this matter; suffice it to say that the darkness of ignorance and superstition are fast fading away before the rising sun of knowledge, in spite of

many obstacles which have hitherto like mountain-clouds barred the light from reaching the ancient races of that ancient land.

H. ANTHONY SALMONÉ.

In Scottish Fields. By Hugh Haliburton. (Paterson.)

THIS is the ripest and in every sense the best book that has yet come from the possibly too facile pen of the writer who occasionally and quite unnecessarily veils his personality under the designation of "Hugh Haliburton." Alike in subjects and in style, it is a remarkable advance upon *For Puir Auld Scotland's Sake*, the volume which immediately preceded it. Perhaps it is so because its author has almost emancipated himself from that fascinating—to some minds—Scotch parochialism, of which Emeritus Professor Blackie is at once the showman and the preacher. When Hugh Haliburton has given up the habit of talking about a poet as "a makkar," and using such phrases as "rustic bard," even under the shelter of inverted commas, he will have completely emancipated himself. As things are, the criticism which is here given or implied, both of the life and of the works of Burns, is distinguished by robust sense. It is sandwiched between articles of an informing and descriptive character, dealing mainly with rural Scotland, and in short chapters bearing such titles as "Burns Leaving School," "Burns introducing Himself," "Burns and Highland Scenery," and "The Prose of Burns." A good deal of the characterisation which is included in these chapters is indeed only lucid conventionality—for example, when we are told of Burns's prose:

"There we have in a long scarcely broken series of views the man Robert Burns, divested of his singing robes, his laurel crown, and his lyre, handling the rude implements of his earthly toil, and wearing 'hoddie gray and a' that.'"

This is little better than what Carlyle used to call "a dud." Still worse is this:

"Too much is being made of the art of Burns. . . . Burns belongs to the class of natural poets. He is of kin to Shakspeare and Scott, rather than to Pope and Tennyson. He is of those who 'never blotted a line,' whose song was meant for ears and hearts, rather than eyes and intellect. . . . There is no science in his poetry. His strains are racy. They are such as should come from the lips of an inspired ploughman. Ploughman he was, and not penman."

Hugh Haliburton objects, and very properly objects, to the fantastic cleverness which would make out Burns's work to be "a clever, but merely mechanical, whittling of cherry-stones." But his own "natural" theory of Burns's art is not much better. If it meant that Burns was born with a greater instinct for art than most poets, everybody would agree with it. But this is apparently not what is meant. For we are told that Burns was "a literary man in the sense that what he left is literature, but in no other. His were not the literary habits that make writing a profession." If that be the case, how comes it that Hugh Haliburton places Burns in the same class with Shakspeare and Scott, who made writing not only a profession, but

a highly successful profession, and whose "literary habits" must, therefore, have been by no means despicable? Beside, were Burns's "literary habits" so very different from those of the ordinary writer by profession? He was not careless; he was in the habit of composing his verses before he reduced them to manuscript. If he did not blot much, he often revised a great deal; his prose bears only too many traces of "literary habits."

As a rule, however, Hugh Haliburton's contributions to criticism are marked, as already said, by strong Scotch sense, like that shown in his dismissal of Mr. R. L. Stevenson's fantastic representation of Burns as a Don Juan. His article on Dunbar, under the title of "Scotland's Earlier Burns," is a solid piece of work—informative rather than critical in the true sense; from the purely literary point of view, indeed, it will not compare—to take only recent estimates of Dunbar—with that of Prof. Minto. All things considered, the best essays in this volume are those which deal, not with the literary, but with the social aspects of Scottish life of the past, and to some extent also of the present, such as "Holy Fairs," "The Revolution in the Rural Districts," "The Old Scottish Ploughman," "The Doom of Vagrancy," and "Whipping the Cat"—which last phrase means the practice among tailors of "going from farm-town to farm-town, even from cottar-house to cottar-house, and there working for and meanwhile messing and lodging with the inmates." These papers, most of which are based on the writer's own experiences, contain a great amount of out-of-the-way knowledge, and are agreeably though not brilliantly written. They are full of painstaking photography. This sketch of a Scotch ploughman, after he has been under the hands of the itinerant tailor, is a good example of Hugh Haliburton's style of writing and of his habit of looking at men:

"Jock was a striking figure when, under favourable sartorial auspices, and with health, youth, and fine May weather in easy auxiliary attendance, he assumed the part which, according to Shakspeare, we all pass through, of 'braw wooer,' and stalked 'down the lang glen' to see his jo. His faultless fawn-coloured corduroys caught him at the knees, and fell loose about his ankles, a knot of blue and red ribbons danced above his calves, and mother o' pearl glanced lavishly about his fetlocks. His waistcoat was of crimson plush, and twinkled with rows of starry white buttons, while his short jacket of mole-black or snuff-brown velvet showed in front, and at sleeve band another display of pearls, but of larger size—large and lustrous as moons. His broad blue bonnet surmounted brows of more than regal happiness, and was adorned with a rosette and a whip of gaily-coloured streamers, that rustled in his left lug like the cap-wing of Mercury. . . . Our picture of Jock's equipment as a wooer is complete when we have put a song in his mouth, a book of ballads in his right hand, and a brass-bound whip under his left arm."

Almost no book of the same kind as *In Scottish Fields* has been published for a number of years—certainly none nearly so good.

WILLIAM WALLACE.

The Foundations of the Creed. By Harvey Goodwin. (John Murray.)

The Foundations of the Creed is an effort to expound and defend the Christian religion as expressed in the Apostles' Creed in a manner that shall be persuasive to modern modes of thought. The author observes that, "in some respects Pearson's great work fails to meet all the wants . . . felt by those who in our own days study and think about" the Christian Faith; and he therefore considers that an attempt "to present to English readers something of the nature of a discussion of the whole question of the Foundations of the Creed" is "likely to do some good in its generation."

We quote this language because it indicates the first and most obvious difference between Bishop Pearson and Bishop Goodwin. Bishop Pearson wrote for the theologian, and will scarcely be appreciated without special knowledge and training; Bishop Goodwin, on the contrary, strives to gain the ear of the intelligent citizen, whose only preparation for the subject is a sincere interest in it. "Something of the nature of a general discussion of the whole question" is a fairly accurate description of his book. It has just enough of system to make it clear, but no parade of special learning, and no elaborate accumulation of references; it will be easily followed by every reader of intelligence. A second difference of method Bishop Goodwin himself calls attention to. The older work was originally preached to a congregation, and thus "the reader sitting (as it were) inside the church, is armed against those who by the nature of the case, are outside"—against atheists, Jews, Photinians, &c.; but, continues Bishop Goodwin, "I am not so sure that he is protected against those doubts and difficulties which he carries about with him in his own heart." In other words, the modern divine, going deeper down than his predecessor, is more sympathetic. He does not divide men sharply into believers and heretics, and maintain towards the latter an attitude of hostility and scorn. The heretic he confutes is a voice in his own soul; the light that leads astray is light from heaven, and, perhaps, need not lead astray.

Both these characteristics of Bishop Goodwin's book—its popular character and its sympathetic charity—connect themselves with the distinction he makes in his opening chapter between faith and knowledge. He insists that no article of faith can be known as a proposition of Euclid is known; he even suggests that "where there is no place left for doubt there is no opening for the exercise of belief properly so called"; he would "concede that all men are agnostic," but would like some special word to be coined, as, for instance, "apistic," to express impossibility of believing. This position, so familiar to readers of Browning, is not developed at any length, it is merely stated; but the whole treatise is permeated with the spirit of it. The cock-sure, positive style of reasoning, which aims at convincing a man against his will, is banished altogether, and replaced by an almost anxious candour and sobriety of statement—far more persuasive, of course, to modern minds. We have said that Bishop Goodwin addresses the general reader; but he

also contends that the Apostles' Creed should be held for the ordinary Christian a sufficient definition of the Christian faith, and he has carefully refrained from discussing matters of doctrine not referred to in it. Of these he mentions six in particular—inspiration, original sin, justification, predestination, the authority of the Church, and the Sacraments. Even as regards the Creed itself, the "tendency" of his exposition is to "reduce the difficulty of accepting the Creed to that of accepting the Incarnation."

Inasmuch as the inspiration of Scripture is not dealt with, it is almost needless to record that so logical a writer as Bishop Goodwin does not use the authority of Scripture in support of his positions. He even points out at the end of his Introduction the impossibility of relying upon the infallibility of either Church or Bible. This, of course, at once distinguishes *The Foundations of the Creed* from the huge class of works which depend upon the authority of either Church or Bible, and make elaborate use of tradition or of Bible texts to establish their positions. The special strength and persuasiveness of Bishop Goodwin's book is the special weakness of too many volumes of Christian apologetic; he makes a consistent and successful effort to rest his case upon arguments and intuitions for which his readers will not have to refer farther than their own minds.

We have devoted most of our space to a consideration of the method of the Bishop of Carlisle. It is its method which gives the book its importance. Able and adequate as the matter is, it cannot claim to be new. Nor is the method entirely new. The bishop tells us in his last chapter that he has been led to the conception and execution of *The Foundations of the Creed* by his "participation in periodical literature." He has himself already, on a smaller scale, written papers, "bearing directly or indirectly upon the Christian Creed in its relation to human knowledge," in a style which intelligent laymen can follow; but we are acquainted with no work of at all the proportions of the one before us which deals in a similar spirit with religious questions. Bishop Goodwin can claim to speak for his own Church; and his unusual scientific and philosophic attainments entitle him to a respectful hearing from science, and teach him, what so many divines are ignorant of, the language in which science must be addressed. We scarcely like to say that the modern Pearson on the Creed has been written; but the task, after reading Bishop Goodwin, no longer seems impossible.

We might remark upon almost all the bishop's fourteen chapters. He has the unusual power of stating an argument pleasantly as well as clearly, so that the reader follows without effort, and continually wishes to reach the end of a vista his guide only looks down. Moreover, the wise reserve of some passages, and the judicious compression of others, suggest continual comments to the critic; but we must be content with one only. The skill which the writer shows in arguing upon God or the Holy Spirit or the forgiveness of sins in terms that can be easily followed and understood, does not help him when he has only to make a plain statement. He gives us no sufficient account of the Gospel narratives. So far as our belief in Christ is

historical, it is a matter of knowledge rather than of belief. The nature of the documents upon which that historical knowledge rests should be stated as succinctly, as definitely, as clearly as possible in every defence of Christianity however elementary. Bishop Goodwin gives us an excellent passage upon the opening chapters of S. Luke, and valuable comments upon the evangelical records; but we get no adequate summary of the nature of the narratives upon which our knowledge of Christ rests. In any work written to persuade the modern doubter to accept the Christian religion, we hold this to be a serious omission. No definition of the inspiration of the Gospels is necessary, but a criticism of them merely as documents is essential. This is a weak point in a persuasive to Christianity unusually wise and candid, and certain to exercise an immediate and valuable influence upon the methods of Christian apologists.

RONALD BAYNE.

The Life of Carmen Sylva. Translated from the German by Baroness Deichmann. (Kegan Paul.)

THE binding of this book is very good, its paper irreproachable, its type excellent, its contents indifferent. For this disappointment the translator is not responsible. Occasionally—as when speaking of General von Moltke (p. 100), she informs us that "Princess Elizabeth became much attached to this so eminent and distinguished man"—her speech betrays her origin; but, on the whole, she has translated Baroness Stackelberg's book into idiomatic English. We may notice here the remark of Moltke made in 1866 anent the future King of Roumania, then Prince Charles of Hohenzollern. "That young Prince of Hohenzollern," said the Prussian field-marshal, "will make his mark and become talked about."

This is one of the few historical references in the book which would interest the general reader. To tell the plain truth—the book is dull. The reason of this is not far to seek. The book is saturated with introspection and lacking in incident. In this it faithfully mirrors the character of the illustrious lady whose character it purports to describe. No one, therefore, can fairly complain of the author, unless, indeed, it be urged against her that she has disclosed to the public eye feelings too sacred to be recorded even in a private diary. This, however, is a matter less of taste than of national prejudice, and a Teuton would regard the Schwärmerei of a German poetess with more favour than a cold-blooded Englishman. We are told that the poetic journal of the princess for 1860 "reveals a soul longing for God." Many extracts are given from this journal; one must here suffice. On January 2, 1869, Princess Elizabeth writes:

"My early years have been rich—rich in love, in sunshine, and many trials. I have always been saved from one thing, and that is to be bereft of all joy. This weight has never fallen on my heart, and so I am still young and strong, and look forward to middle age with joy and pleasure. If only heaven will continue to grant me the power of writing poetry, I will guard and keep it as a sacred shrine. I

do nothing to cultivate the gift in order not to become vain. I only beg that it may live on for me and in me, and pray for the freshness of youth, which is necessary for writing a poem from one's heart. Adieu, you beautiful year, and may the new year look in kindly upon my room and my heart. 'Tout ou rien' shall be my motto" (p. 119).

The chief incidents in the life of the Princess Elizabeth, of Wied, can be briefly stated. She was born on December 9, 1843, and was married to Prince Charles of Roumania on November 15, 1869. On September 8, 1870, she gave birth to a daughter. Well had it been for the peace of Roumania had the wife of her ruler been the mother of many children; but this was not to be. Her only child died on Maundy Thursday, 1874. Those who were allowed to approach the parents during their bitter bereavement were struck by their resignation to God's will. "Dites à leur tous," said the Princess, "que je tâche de suivre l'exemple de ma mère. Je l'ai vue souffrir! Elle était plus forte que moi!" (p. 177). Although written some years before, a verse from one of Carmen Sylva's English and, in our opinion, most beautiful of her poems may be quoted here:

"In life's deep sorrow, grief, and pain,
When none by me below'd remain,
I ever heard the thrilling strain:
Oh, serve the Lord with gladness!"

We can well believe that the childless queen felt keenly the disappointment of her hopes on that day (November 26, 1886) when her husband's nephew was declared his successor. But the queen had already raised a monument to her lost child, which is enshrined in the most famous and magnificent of Roumanian churches. "I have undertaken a great work for the Church of Curtea d'Ardeş," she writes to her mother on March 5, 1886. "I am inscribing the gospels on enormous sheets of vellum, from which they are then to be read every Thursday as a recollection of that Thursday on which I heard them read beside the coffin of my child" (p. 293). In the Roumanian churches the words of the four evangelists describing the Passion of our Lord are read every Maundy Thursday, and are called "the twelve gospels," as their reading is interrupted twelve times with song and prayer. Of the beauty of the Cathedral Curtea d'Ardeş it is difficult to write without appearing to exaggerate. The Queen described it as "like one of the Arabian Nights, with its magnificent background of mountains, which are as high as Caraiman."

Recent events in Roumania are of great interest, but they are not dealt with in this book. "In politics the Prince is my oracle," wrote the Queen in 1884, "and I avoid discussing them with anyone else." Happy, indeed, is the country where the consort of the sovereign does not concern herself with party politics, and Roumania and Greece are both blessed with queens who have no desire to rule. The good that Queen Elizabeth has done is simply incalculable. This is manifest not only in the moral but in the intellectual character of her court. She has herself said that she was "first a wife, then the mother of her country, and then a poetess." By a singular perversion of merit her claims as a poetess have taken precedence, both in this book and in general repute, of her far nobler services as

a queen and a patriot. In all relations of life, both public and private, she has been a true and admirable woman; but in the republic of letters the poems of Carmen Sylva will be finally pronounced—what they really are—mediocre. Posterity, however, which is beyond the reach of the most industrious flatterer, will give Queen Elizabeth of Roumania her full due as “the mother of her country.”

J. G. COTTON MINCHIN.

THE HISTORY OF THE EARLY GREEK PEOPLE.

Geschichte des Griechischen Volkes bis zur Zeit Solons. Von H. Welzhofer. (Gotha: Perthes.)

THE Germans have surprised the world in a good many ways since 1866. But the improvement of German literary style has been perhaps even a greater surprise than their victories, their growing commerce, or their colonial policy. Picturesqueness has acclimatised itself across the Rhine, and German works on history can now sometimes be read with pleasure, as well as studied with profit. Herr Welzhofer's account of the early Greeks (really the second volume of his “*Geschichte des Altertums*”) is an excellent example of the new manner. It is brightly and pleasantly written, and glides easily from topic to topic. The brevity necessary in a part of so large a plan has not degenerated into curtness or prevented the story from being artistically told. With excellent taste, the author has recognised that to tell the legends briefly is to spoil them. Yet, though they are not here repeated, he manages somehow to convey to us an impression of the wealth of poetry which is locked up in them, and he reveals to us the Greeks as an artistic people.

The last few years have seen in Europe a great revival and extension of the taste for things Hellenic. The world is really receiving a fresh instalment of that wonderful and all-embracing impulse which we call Hellenism. The present history distinctly takes its place as a communication of Hellenism as well as a record of facts. The historian is doing far more than recording the past; he has caught its spirit, and (if we are not mistaken) he will impart that spirit to his readers.

From another point of view, too, his work is interesting. It illustrates a second change which is in progress—the reaction against the sceptical school of historical enquirers. The incessant destructive criticism of ancient statements is felt to have gone far enough. People have hoped that the denudation of years would lay bare at last the solid rock of fact; but layer after layer of material is disintegrated and the solid truth is never found at the bottom. What wonder then if a certain number of independent minds think that inquiry is on a wrong track, or that a right track has been followed too far; that the statements even of the simplest old authorities may be sometimes true; that all which is strange is not necessarily false; that tradition is not always a liar; and that great men do sometimes influence the current which seems to carry them along? No doubt the young science of anthropology has done something to bring about this change of mind. It has revealed to us on indisputable evidence, and

even as existing in the present day, institutions, incidents, legends, and states of mind among other peoples which are closely parallel or akin to early Greek and Roman affairs; while instances in which the unlettered tradition of savages has been found true cannot fail to raise the credit of the traditions which tell us of a Roman kingship, of an Etruscan dynasty, or of a Trojan war. Herr Welzhofer restores Lycurgus to his place as a great man and a great legislator; Lycurgus is no collective name of a priestly guild, no alias of a god. In Homer he finds one poet, and the greatest of poets; and he speaks with deep regret of the share which his countrymen have had in the fruitless effort to argue the poet away and (as Mr. A. Lang expresses it) to “rend his songs.”

Of the points in which (even in his handling of Homer) we find ourselves unable to agree with Herr Welzhofer, it is hardly worth while to speak. His book is vigorous enough and fresh enough to deserve a simply commendatory notice.

FRANKLIN T. RICHARDS.

NEW NOVELS.

Cutting for Partners. By John Cordy Jeaffreson. In 3 vols. (Hurst & Blackett.)

The Failure of Elizabeth. By E. Frances Poynter. In 3 vols. (Bentley.)

Till the Great Assize. By Vere Clavering. In 3 vols. (Hurst & Blackett.)

The Conspirator. By Count Paul P—. Edited by Frank Harkut. In 2 vols. (Sampson Low.)

For so Little. By Helen Davis. (Swan Sonnenschein.)

Who is the Man? By James Selwyn Tait. (Chapman & Hall.)

Agatha's Quest. By R. H. Sherard. (Trischler.)

AFTER being silent for some years in the department of fiction, Mr. Jeaffreson makes a welcome re-appearance with his *Cutting for Partners*. The story is none of those spasmodic attempts to catch a little fleeting popularity which are the feature of the day with so many novelists, but a clever, honest, and entertaining piece of work. It is a novel by a man who can think, and think to some purpose, and his delineation of three generations of the Challoners is marked by much vigour and originality. The first volume is the least interesting, but it is absolutely necessary as laying the basis for the future development of the characters; while the third volume, which is generally the strongest test of a writer of fiction, is one of the most charming and successful pieces of composition we have read for a long time. The growth of character in Sophy and Robin—the hero and heroine—from childhood to womanhood and manhood is tenderly and lovingly depicted, and is marked by many natural and graceful touches. Admiral Challoner, also, is all through a distinct and impressive individuality, from the time when he begins life as a boy under Nelson till the time when he closes his earthly course, beloved and respected by the nation he has gallantly served. Of course, the novel has its secret; and it takes the form of a harmless deception

practised upon the Admiral by his wife, Antoinetta, who is perhaps the best and most lovable character in the whole work. Knowing how earnestly he desires offspring of his own, she yields to the strong temptation of palming off Sophy upon him as his own child, whereas she is really his niece. But the innocent imposture does no one any harm, and it causes the admiral to love for her own sake a child whom he would otherwise have held in abhorrence, owing to an old feud. The author demonstrates his medical lore in many parts of the story; and there is something touchingly pathetic in the way in which the admiral and his wife endeavour to conceal from each other the knowledge of certain fatal maladies from which both are suffering. Some readers may argue that Antoinetta, who is as truthful and upright as the day, would never have deceived her husband as to the parentage even of his brother's orphan grandchild; but the weight of the temptation has to be considered, and she paid for the error by bitter self-reproach. East Anglian life is graphically reproduced in these pages; and one figure especially, Mr. Peter Norcross, the old family solicitor, stands out in bold relief. There are other characters also little less skilfully drawn. Mr. Jeaffreson has produced a very able work, and one both complex and comprehensive in its interests.

Miss Poynter is scarcely fair to her heroine in entitling her novel *The Failure of Elizabeth*. If she fails to win the love of her husband, the Rev. Robert Holland, vicar of Thornton Briars, the fault is not hers. Holland is a cold, hard, unsympathetic man, who marries Elizabeth when still a girl, and treats her with reserve and a total lack of affection. He even exasperates her by giving his confidences to a scheming and volatile woman, on the ground that she knows all about his parish work. The Rev. Robert Holland is, in short, a curmudgeon; and his early career was marked by certain pecuniary eccentricities which would have brought him within the meshes of the law but for the considerate kindness of his ecclesiastical superior. He originally makes the acquaintance of Elizabeth Verrinder under somewhat romantic circumstances in Germany. The young impressionable girl gets to believe in him thoroughly as a superlatively good man; but, after marriage, she becomes sadly disillusionised. Hers was a nature “where a strong individuality was for ever in revolt against a scarcely less strong instinct of submission,” and experience had not been sufficiently extensive to adjust their claims. Her sordid husband did not understand her, so they daily drifted further apart, only to be reconciled when Holland was upon his death-bed. The characters in this story are carefully drawn; and if Miss Poynter does not depend upon excitement for effect, she appeals to us by something better—a style that is at once strong, flowing, and lucid.

Till the Great Assize is a formidable title, and seems naturally to portend the punishment of some great crime, whose perpetrator has escaped the hands of earthly justice. It is, therefore, rather disappointing to find no reference to this final judgment until the last page of the third volume, and then to discover that the grand secret which has to be un-

ravelled concerns only the identity of a little child. Apart from this flaw of nomenclature, Vere Clavering's story possesses quite the average degree of interest. Gladys Ackroyd's sorrows are, indeed, calculated to stir the sympathy of the reader; and she is a heroine who can be brave and not merely mawkish and sentimental. The chief fault against her is that she could fall so readily into the wiles of so palpable a swindler and *mauvais sujet* as Wilfred Ackroyd, a man in every way despicable. All the time, Basil Glendyne, who has loved her from childhood, and is worth a hundred Ackroyds, is permitted to eat his heart out in grief and disappointment. Only when he has proved by fire, so to speak, how deep his attachment is, and when he has grown grey by labour and sorrow, does he meet with his reward, and Gladys finds in his tried affection a sure haven. The tragic death of the scapegrace Ackroyd is related with some power; and another of the few really good things in the book is the way in which Ned Radford, who has been temporarily led astray by Ackroyd, asserts his manhood and recovers himself. Basil's father, the irascible old Sir Everard Glendyne, who is ever ready with that most insupportable of phrases, "I told you so," is capably drawn. Society hunters get some hard knocks. Glendyne eschews all sets, and, by way probably of showing that society is not necessary to a man's rise, he eventually becomes one of the ablest and most honoured of Her Majesty's judges. In spite of a certain want of grip, this novel is readable.

The horrors of Russian despotism, especially in Poland, and the ineffectual attempts of patriotism to overthrow the imperial system were never more vividly described than they are in some chapters of *The Conspirator*. It purports to be a romance of real life. The editor vouches for the truth of the main incidents, which are sufficiently startling to satisfy even the most exacting in this respect. It seems almost incredible that in this advanced age cruelties should be practised suggestive only of barbaric times. But the events detailed in Count Paul P——'s revelations are of comparatively recent occurrence, and many of the persons who took part in them are still alive. Two characters make an indelible impression upon the reader: Alexei Wassiljevitch, a man of infinite power and resource; and Miriam, a beautiful Jewess, who exhibits a sublime and unparalleled devotion. There is one observation in these volumes which conspirators would do well to reflect upon, and it is made by the cleverest and most restless plotter of his time.

"I am as old as the century," he says, "and I have lived through many changes. My experience has led me to the conclusion that conspirators have done very little, if anything, for the cause of liberty and the rights of man."

But what has poor England done that she should call down this condemnation from the Count: "Time was when your Palmerstons and Gladstones thundered at Czars and Bombas. Nowadays, you are glad to elink away with a novel in one pocket and peace with honour in the other." This novel is sure to attract a wide circle of readers, but on other than purely literary grounds.

For so Little is the story of a crime. It traces the career of a clever, intellectual young man, whose character becomes gradually more and more debased, until for money's sake he actually poisons one person and endeavours to murder his wife in the same way. Laurence Maher seemed to have a brilliant future before him, for he was gifted with external beauty, high mental capacity, and the power of drawing men, and more particularly women, to himself. But there was a latent strain of vice in his nature, which, encouraged, grew by what it fed on. His end was melancholy in the extreme. The author cleverly keeps the secret as to who the real murderer is till towards the close, suspicion being all the way through thrown upon a young lady, Beatrice Morte, who is passionately in love with Maher. But in the end all is made plain. The scene is laid in Australia, but there is little scope for local colouring, as the novel is one of character. It is unquestionably exciting.

Exciting also is *Who is the Man?* a Tale of the Scottish Border. But Mr. Tait makes us sup too full of horrors. A series of the most ghastly murders is committed, which forcibly remind us of the Whitechapel tragedies; and after suspicion has unjustly hung upon two persons, one of whom is tried for the crimes, the real murderer is discovered in the person of a poor, half-witted fellow, who takes revenge for certain wrongs in this way. Those who like a gruesome story have it here in perfection.

A decidedly sensational story is *Agatha's Quest*, but it is by no means destitute of ability. Agatha is a newspaper correspondent who is deputed to unravel the secret of a murder committed under extraordinary circumstances. It would be unfair to the author to reveal the nature of the remarkable, not to say terrible, discovery she ultimately makes; but it is a wholly new and unexpected incident. Mr. Sherard scarcely seems so happy when he is discussing the mysteries of a newspaper office.

G. BARNETT SMITH.

THREE VOLUMES OF VERSE.

Poems. By Joseph Thomas Chapman. (Bristol: Arrowsmith.)

Tales of a Tennis Party. By Blancor Dash. (Kegan Paul, Trench, & Co.)

Echoes of Thought. By Emily E. Reader. (Longmans.)

POEMS which, though lyrical in form, are didactic in character—which lack some of the more essential qualities of poetry, but make up for their absence by admirable thoughts and excellent lessons—rather defy criticism. The critic ought perhaps to say that verse, and especially lyric verse, is not the most suitable medium for homilies on everyday truths. But he is checked by the reflection that everyday truths are just those which most escape observation; and he is bound to admit that the poet—be his rank as poet whatever it may—who crystallises them into couplets and stanzas for their better recognition does a serviceable work. Mr. Chapman's poems are of this modest but useful character. His subjects appear to be all, or nearly all, selected for the practical lessons that may be drawn from them; but their range is, nevertheless, a wide one. Aspects of nature, passages of human experi-

ence, passions of the mind or the heart—all suggest to him valuable moral truths which are self-evident when they are pointed out, but of which a busy world needs to be reminded. Thus, he enforces afresh such familiar lessons as that mere gain is not necessarily success—that loss, when it is helpful to others and to the world, better deserves the name. He teaches the philosophy of little things, out of which all great ones come. He shows us that life, wealth, power, truth, death are what we make them to be by the manner in which we use or receive them. He shows the rich man the limitations that beset him; he reminds the poor man that all nature is his park and his mansion. He sings of progress; of glory that consists in noble effort and honest work; of the boundless satisfactions of thought; of the inequalities that disappear, and the petty differences that are forgotten, when the soul gets high enough to take broad views of men and things. Sometimes—as in these verses on "Contentment"—he conveys by a pleasant apologue a very effective lesson:

"Contentment knocked at a poet's heart;
The poet gave an impatient start,
To see such a stranger there.
Infinite longings, beautiful dreams,
Wonderful thoughts on numberless themes,
Metaphors rich and rare,
Sensitive sentiments morbidly sad,
Exquisite raptures, hopes half mad,
For these there was plenty of room to spare,
But none for Contentment anywhere.

"She next approached a philosopher's soul;
The sage put down some mystical scroll,
And a vexed look crossed his face.
Whether the will is bound or free,
Whether there was an eternity,
Whether all matter and space
Only exist as part of the mind,
These and more of a similar kind,
Were secrets long he had sought to trace;
Till found, Contentment could have no place.

"She went to the house of a millionaire,
But the poor rich man was full of care,
And begged of her not to stay.
One who had only lived for fame,
Sighing at last for a loftier aim,
Told her to go away.
Those who had most of wealth and ease
Always appeared the hardest to please;
And even the people who seemed most gay
Asked her to call another day.

"At length she entered a peasant's breast;
The poor man gladly received his guest
As an angel passing by.
Proud of his garden, pleased with his cot,
Plain though his fare, and humble his lot,
Gratitude beamed from his eye.
Peacefully here she hoped to remain;
But soon she heard the peasant complain
Of some small trouble, and then with a sigh
Contentment left earth and flew to the sky."

There is nothing in these verses that has not been said in other forms by preachers and teachers without number. Every lesson, indeed, in the book has been enforced many times over in homily and essay and sermon; but the repetition is not to be regretted. If the poet's way of telling the wholesome truths which it is so necessary men should know be the more effective way, then it is well he has taken up the parable of the homilist. In a preface Mr. Chapman justifies the views he takes on social and moral questions, but they need no justification. They are manifestly the views of a man who realises the true relations of men to each other, and is right-minded in regard to the inequalities of life.

Mr. "Blancor Dash"—who is to be congratulated upon his smart *nom de guerre*—may have the making in him of a tolerably expert writer of verse. But he has much to learn, and perhaps still more to unlearn, though

whether he will ever do the necessary learning and unlearning seems a little doubtful. His present mood appears to be one of comfortable satisfaction with his achievements. Such a mood is obviously a pleasant one; and a writer who can keep it up is spared a good many mortifications and vexations—to say nothing of an infinite deal of work—which his less complacent brethren must needs submit to. But it has its disadvantages. It is, of course, fatal to progress; it prevents the possibility of higher attainment, and even deteriorates a man's present standard. Mr. "Blancor Dash" will therefore have to choose between going back and going forward. If he wishes to advance he will have to reconsider his view of his work and of himself. In a note to the longest piece in this volume, "Our Host's Tale," which is a versified Arthurian story, he refers to the Laureate's poem, "Balin and Balan," dealing with the same subject. He is concerned to show that he wrote his story before reading the Laureate's poem—a statement to which we are willing to give full credence. But, having said this much, he adds that he had to decide whether he would throw away what he had written, or publish it and run the risk of comparisons between his work and Lord Tennyson's. He elected to publish—

"believing," he remarks, "that with this explanation I shall not be accused of arrogance by the ordinary reader, whilst professional critics who *have* [the italics are Mr. "Dash's"] to say something may, for all I care, accuse me as much as they please."

Now we are not aware that we are obliged to take any notice of Mr. "Dash"—or (in his elegant way of putting it) that we *have* to say something about him. But it may be none the worse for him that we should. We shall not accuse him of arrogance, for there is no arrogance in copying another man's style, even when the copying is as closely done as it is in the following passage:

"And then he asked her of the king; she smiled, Telling him all; and of the queen, and still She smiled, but tearfully, and told him all; Of the princess, but neither tear nor smile; And e'er she answered, as the valley's top They neared, where joining from opposing sides The mountains leant together, swift came one Around the dragon's head, and shouting loud, 'Look, knight, defend ye! from the king I come, So yield to him through me,' in mad career Rushed on: and Balin, hurtling to the charge, They shocked together, as two mighty rocks Crash from opposing slopes; and as the least Leaps into fragments, so the splintering spear Of Launcer left his shield; but Balin's stroke Hurl'd man and horse to ground, as some great wave That strikes a vessel's stubborn side unbroke, Yet casts it from its height into its vale To plunge and sink for ever; so they fell."

But Mr. "Blancor Dash" is not wholly a copyist. He can produce original work which, though it has its defects, has also its merits. Here is a passage of much merit:

"Man's life is born into a bootless world. If he strive not, how base! and if he strive What weariness and grief, whilst evermore Recedes the earthly goal! We plan and act, Our little wisdom runs before our deeds Led other ways by Fate; and all our days But mock the visions of our yesterdays, Till every purpose seems as shaped by dreams, Futile, and waking, voided."

Here is a happy suggestion of Spring:

"Far and near,
Spring filled the woodlands with her lucent green,
And bared heaven's inner blueness, scattering
White waving fleeces, in the skies, of clouds,
On earth, of hawthorn's blossoms."

And here is an effective picture in a couple of lines:

"And in the gap left clear,
Athwart the moon there loomed the midnight towers
Of a sieged city."

The defects in Mr. "Blancor Dash's" work appear to be mainly the result of haste and want of care. Some of them are due to a false taste in language, as where he describes rocks and rising ground as "sheery," or speaks of "the slope plain," or produces such a couplet as:

"That vain wild strain of grief to death that clings
Swept every heart, and none would mute its strings."

The inversion in the first line is not less objectionable than the impossible verb "mute" in the second. The inversions indeed throughout the volume are its chief blemish. We have no doubt, however, that Mr. "Blancor Dash" can produce good work if he will. But he must first put away the mood of self-satisfaction; and he will be well-advised if he avoids the temptation to reproduce a style which he cannot make his own.

Deep religious feeling, a certain quaint simplicity, and an earnest if meagre attempt to interpret some of the higher problems of life—these are characteristics of Mrs. Reader's poems. Though the poems are modestly called "echoes," they have an original value of their own, within the somewhat narrow limits which Mrs. Reader is content not to pass. She has no heterodoxy and no new orthodoxy to proclaim; she does not concern herself with theories of belief or non-belief; she takes what have been accepted as old truths, and reflects them afresh from the clear surface of her own mind. In saying this we are really borrowing an image from one of her shorter poems. We quite assent to her argument that the mind presents a varying—as she puts it, a concave or convex—reflection, but it is something that the reflecting body should be as clear as it can be. The following is the poem:

"TRUTH."

"Men's minds are like a polished shield, for both Have convex sides, where truth and right remain;
And concave ones, where all things mirror false;
And yet the world without is just the same.
One says the universe is full of care;
Another says the world is bright and fair.
One speaks of Nature ravaging for blood;
Another calls her merciful and good.
But Nature's self, in spite of praise or blame,
Stops where she was, and does her work the same.
Yet both speak truth. It is not they have lied—
One sees the concave, one the convex side
Of this world's mirror. Who is wrong, who right,
Is tested in a sphere outlying human sight."

It is in thoughts suggested, rather than fully wrought out, that Mrs. Reader is at her best. The lines we have quoted are an example of a crudely stated idea, which the thoughtful reader can amplify and work out for himself. Here, in a still shorter poem, is another example:

"QUIET."

"Let the light speak—and it shall say
There is no speed and no delay,
Perfect quiet brings the day.
Perfect growth by little shows:
He who hastes shall lose by speed;
He who clutches mar by greed;
He who hurries spoils his deed
And swells the debt he owes."

But here is, perhaps, a more forcible example

still, contained in a single couplet, the introductory lines of a poem on "Life":

"Death is the life of a man when he careth for all
the world giveth;
Life is the life of a man who is dead to the
world while he liveth."

Each of these propositions contains an obviously true thought, capable of wide amplification, but needing to be much qualified.

NOTES AND NEWS.

THE biography of Lord Sherbrooke, which Mr. A. Patchett Martin is writing, will have a brief prefatory memoir by Sir John Coope Sherbrooke, sometime governor-general of Canada. The book will form two volumes, and will be illustrated with two portraits—one taken at Sydney in 1847, the other in London in 1883.

THE mid-June issue of the *Universal Review* will contain a contribution from Count Tolstoi, embodying not only a reply to the criticisms which have been made upon his latest work, "The Kreutzer Sonata," but also a definite declaration of his own views on the subjects of morality, marriage, and Christianity.

MR. T. FISHER UNWIN will publish immediately, as the second volume in their "Adventure Series," Robert Drury's *Journal in Madagascar*. Such doubts as have been raised against the veracity of the narrator are fully discussed by the editor, Capt. Pasfield Oliver, who, by his work, *The French Dispute in Madagascar*, has already identified himself with the island.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER, & Co. are about to publish a work by Mr. Clarmont Daniell, entitled *The Industrial Competition of Asia*; or, the Connexion between Currency and the Trade and Finances of our Empire in the East, with especial reference to the competition of India in European markets, and to the importance of increasing the supply of gold available for British purposes.

MESSRS. MACMILLAN propose to complete their cheap reissue of Charles Kingsley's works by the addition of nine volumes of sermons, to appear at monthly intervals between now and February next. The entire series will thus consist of twenty-nine volumes. We doubt whether there is any other author recently dead, novelist or not, whose popularity can be attested by such evidence.

MR. ANDREW LANG is editing a companion volume to *The Blue Fairy Book*, to be called "The Red Fairy Book." Like the former, it will contain numerous illustrations by H. J. Ford and Lancelot Speed.

MR. ELLIOT STOCK announces the tenth volume of "The Gentleman's Magazine Library" as just ready for publication. It will contain *Architectural Antiquities*, being the first of two volumes to be issued on this subject.

MESSRS. SIMPKIN, MARSHALL & Co. will publish next week *Yorkshire in the Olden Time*.

THE Bishop of Ely has recently caused all the ancient records of the diocese, hitherto scattered in different places, to be removed to the palace at Ely, where they are now deposited in a spacious muniment room, and made available for historical research. In further pursuance of his design, the bishop has commissioned Mr. A. Gibbons, author of *Early Lincoln Wills* and other similar works, to prepare a calendar and concise view of these records, which—it need hardly be said—are of more than merely ecclesiastical interest. The episcopal registers proper begin in 1337; and the visitation books and the transcripts of pariah registers are in unusually good preservation.

It is proposed to print copies of all the wills, and also of the marriage register of the old chapel of Ely House, Holborn. The volume will be issued in a limited edition of fifty copies; and subscribers should address themselves to Mr. A. Gibbon, The College, Ely.

SHAKESPEARE students will be glad to know that a new volume of the "University Series," *Julius Caesar*, edited by Mr. Benj. Dawson, will be issued early in June by Messrs. R. Sutton & Co.

MR. WILLIAM ANDREWS, of Hull, has in the press a volume to be issued shortly under the title of *Obsolete Punishments*, dealing with the ducking stool, cranks, pillory, stocks, gibbet-lore, witchcraft, burning of books and punishing of authors, &c. Numerous illustrations will be given.

MESSRS. F. V. WHITE & Co. will publish immediately Fergus Hume's new novel, *The Man with a Secret*, in three volumes; and *Crisis Cross Lovers*, by the Hon. Mrs. H. W. Ochetwynd, also in three volumes. John Strange Winter's one-volume novel, *Ferrers Court*, will be issued by the same publishers shortly.

THE first edition of *The Journal of Marie Bashkirtseff*, translated by Mathilde Blind, has been already exhausted. A second edition is now in preparation, and will be ready during the course of next week.

A NEW edition of Mme. Darmesteter's (*née* Mary Robinson), *New Arcadia and other Poems*, has been called for. The book will be issued in a French style of binding at a cheap price.

WE are asked to state that Mr. Charles Marvin is lying seriously ill at Plumstead. He was to have started last week for a journey to the oil regions of America, when he was attacked with a recurrence of the lung trouble that followed the severe attack of Russian influenza that prostrated him early in the year.

THE last Friday evening discourse at the Royal Institution will be given on June 13 by Prof. Silvanus P. Thompson on "The Physical Foundation of Music."

ON Saturday next, June 14, Messrs. Sotheby will begin the sale of a miscellaneous collection of books and MSS. brought together from different quarters, some of which (we fancy) have appeared in the same sale-room not very long ago. Among the books we may mention a subscriber's copy of Audubon's *Birds of America*; the Kilmarnock edition of Burns; copies of Charles Lamb's *Prince Dorus* and *Beauty and the Beast* (coloured); besides many of those illustrated works which are sought after by both English and French collectors. The MSS. include an exceptionally fine Office of the Virgin, illuminated by an Italian miniaturist of the fifteenth century; a list of all the incumbents of parishes in Norfolk, from the earliest times to the present century, compiled by Mr. E. J. L. Scott, of the British Museum; and several Browning autographs.

ON Wednesday of last week a new tombstone over the grave of Charles Avison was publicly unveiled in the churchyard of St. Andrew's, Newcastle. The former inscription, in mixed Latin and English, has been restored, with the following quotation appended from Browning's *Parleyings*:

"On the list
Of worthies who, by help of pipe or wire,
Expressed in sound rough rage or soft desire,
Thou whilom of Newcastle organist."

THE Orient Company, who propose this summer to repeat their enterprise of sending two of their large steam-ships on a series of pleasure cruises to "the land of the midnight sun," have again commissioned Lieut. G. T. Temple, author of the *Admiralty Pilots* for

Norway, to compile a guide-book for their passengers. On this occasion the pamphlet is augmented by two special contributions—on the astronomical aspect of the subject, by Mr. J. Norman Lockyer, with several explanatory illustrations; and on the geology of Norway, by Mr. Grenville A. J. Cole, with a geological map.

THE new sixpenny edition of *Tom Brown's School Days* (Macmillan) contains on the verso of the title-page a bibliography so full as to constitute a life-history of what we may safely call one of the half-dozen most popular books of this century. Almost the only information not given is the number of copies of which each edition consisted. The total number of editions, since the first publication in April 1857, is fifty, of which seven were issued at the price of half-a-guinea. The illustrations, by Mr. Arthur Hughes and Mr. Sydney Hall, were first added in 1874; and, concerning these, it is important to notice that the original blocks required to be cut down to fit the crown octavo editions. The first really cheap edition, and also the one most frequently reprinted, was the pott octavo of 1865. As many will recollect, a sixpenny edition previously appeared, in 1882; but in the form known as medium quarto, which is by no means so well suited for permanent preservation as the present form of medium octavo. To make the bibliography complete, it would be necessary to ascertain the number of (pirated) editions that have been published in America.

UNIVERSITY JOTTINGS.

AT the Commemoration at Oxford, on June 25, the honorary degree of D.O.L. will be conferred upon the following: Mr. W. Q. Orchardson; Prof. Henry Sidgwick, of Cambridge; Mr. Henry M. Stanley; Mr. E. Maunde Thompson, of the British Museum; and Sir William Turner, professor of anatomy at Edinburgh. We understand that Mr. Stanley will be the guest of Prof. Jowett, at Balliol.

DR. BUTLER, Master of Trinity, has been re-elected vice-chancellor at Cambridge for the coming academical year.

THE President of the French Republic, at the instance of the Académie des Sciences, has conferred the distinction of officer of the legion of honour upon two English mathematicians: Prof. Sylvester of Oxford, and Prof. Cayley of Cambridge.

IN Convocation at Oxford, next Tuesday, it will be proposed to make a contribution not exceeding £150 to the Oxford Historical Society.

THE tapestry worked by Mr. William Morris after a design by Mr. Burne-Jones, has now been hung in the chapel of Exeter College. The subject is "The Adoration of the Magi." It is interesting to remember that the two artists matriculated together at Exeter in 1852, and that both were elected to honorary fellowships in 1882. Mr. Burne-Jones, it appears, did not graduate, though the university conferred upon him the degree of D.O.L. at the Commemoration of 1881.

THE Council of the Cambridge Philosophical Society has decided—in accordance with the reports of the adjudicators, Sir W. Thomson, Lord Rayleigh, and Prof. G. H. Darwin—to award the Hopkins Prize for the period 1883-1885 to Mr. W. M. Hicks, for his memoir upon "The Theory of Vortex Rings" (*Phil. Trans.* 1885), and for his earlier memoirs upon related subjects; also to award the Hopkins Prize for the period 1886-1888 to Mr. Horace Lamb, for his paper on "Ellipsoidal Current-Sheets" (*Phil. Trans.* 1887), and for his numerous other papers on mathematical physics.

THE special board for biology and geology at Cambridge have nominated a lady—Miss L. Aekroyd, of Newnham—to occupy the university table at the Plymouth laboratory of the Marine Biological Association for one month.

THE registry at Cambridge calls formal attention to the fact that, by the recent admission of six unattached students, the total number of persons matriculated during the present academical year amounts to 1027, being the highest on record.

THE subject chosen for Sir William Browne's gold medal for Greek elegiacs at Cambridge next year is "In Obitum Roberti Browning."

PROF. ROY and Dr. D. MacAlister have been appointed to represent the university of Cambridge at the tenth International Medical Congress to be held at Berlin in August.

MR. C. WOOD, organist of Caius College, is writing the music for the performance of the "Ion" of Euripides, which is to take place at Cambridge next term.

AT the annual meeting of Mansfield College, the following were among those elected to form the enlarged council of twenty-four: Prof. A. S. Wilkins, of Owens College; Dr. Dale, of Birmingham; Mr. T. Raleigh, of All Souls; and Mr. B. F. Horton, of New College.

ORIGINAL VERSE.

MR. WATTS'S PICTURE OF MAXIMON.

Come, and behold your god, ye worshippers!
He sits at the receipt of sacrifice.
Hunger is up in those inveterate eyes:
Already two are crouched, and neither stirs.
His gross hand dabbles in that hair of hers—
Frail form, whose sick deep slumber testifies
Lethe begun! A youth with shoulder lies
Upheaved, unstrung, and tarnished face averse.

England! thy souls in this oblivious hell
Lie sunken, and for ever more forget
Honour and shame. Whose voice is like a bell
To pierce their souls with some outworn regret
Of innocent days, so that they sleep less well,
So that in dreams their hard-sealed eyes are
wet?

OLIVER ELTON.

MAGAZINES AND REVIEWS.

THE *Antiquary* is falling into the fault of having too many articles in each number, the result being that no single subject can be treated so fully as it deserves. By far the most important article in the June number is contributed by Canon Scott Robertson. It relates to the tomb of Archbishop Hubert Walter, who died in 1205; for that it is that prelate's tomb the evidence now seems to be conclusive. The rich embroideries and other objects found in it are worthy of the attention of all antiquaries. We hope they may some day be reproduced, so far as is possible, in coloured facsimile. An engraving is here given of the paten and chalice. As our readers know, it was the custom to bury ecclesiastics with objects of this kind on their breast. They were never, or very rarely, such as had been used for Mass, but copies, intended as symbols only. They were commonly made of lead or tin. These are of base silver. The chalice, judging from the engraving, must be very beautiful. It is, we believe, the oldest piece of ecclesiastical plate in England. "The Antiquary Among the Pictures" is an unsigned article which we should have been glad to have met with in a newspaper, but which is quite out of place here. Miss Lucy Toulmin Smith reviews Mr. Gomme's "Village Community." We do not suppose that there is anyone else in this country who knows so much

of the early life of our ancestors as she. The only criticism we have to make is that we wish her paper had been much longer. Mr. R. O. Hope continues his annotated list of Holy Wells. The paper before us includes those he has heard of in Lancashire, Lincolnshire, Monmouth, and Norfolk. As a first attempt, it is valuable. We trust that his collections will be much added to and reproduced as a kind of gazetteer of wells having such associations.

THE AMERICAN ORIENTAL SOCIETY.

We quote the following from the *New York Nation*:

"Boston, May 8, 1890.

"The spring meeting of the society was held yesterday at the rooms of the American Academy. To the great regret of the members, Prof. W. D. Whitney sent in his resignation as president. Dr. W. Hayes Ward was elected to fill his place. The other officers elected for the year were—vice-presidents, the Rev. A. P. Peabody, Prof. E. E. Salisbury, Prof. D. C. Gilman; secretaries, Prof. D. G. Lyon, Prof. C. R. Lanman, Prof. W. W. Goodwin; treasurer, Mr. A. Van Name; directors, Mr. A. I. Othel, Prof. M. Bloomfield, Prof. J. H. Thayer, Prof. E. W. Hopkins, Prof. R. J. H. Getthell, Prof. A. L. Frothingham, Prof. J. P. Taylor. Profs. Antonio Maria Ceriani (Milan), H. Brugsch-Pasha (Berlin), Eberhard Schrader (Berlin), and W. D. Whitney (New Haven), were elected honorary members. Mr. Alexander I. Othel, of New York, sent a gift of 1,000 dollars to the society.

The following papers were presented:

"Prof. W. R. Harper (Yale), with a view to show the value of historical syntax, gave several studies of the Taylor inscription of Sennacherib. The following points were dwelt upon: the accusative in *u* and *a*, the relation between adjective and substantive, permissive, participle, infinitive, and noun with pronominal suffixes. Mr. Lester Brader, jun. (Yale), presented a Classification of the sentences in the Taylor inscription of Sennacherib. Mr. George A. Barton (Harvard) spoke on the Origin and Character of Tiamat, the Biblical *tehom*, symbolised as a dragon. Dr. W. Hayes Ward spoke on Babylonian Mythology as illustrated by Babylonian Art. The chief sources of information are the seal cylinders. Dr. Ward thinks that there is no figure of Gisdubar on the celebrated Sargon stone. The figure is rather that of the god of fertilising waters. We see this from other examples in which there appears in addition an undoubted Gisdubar figure. This god of the fertilising waters is represented with fish, and with streams coming from his shoulders or from his navel. Before the god there generally appears an attendant pushing a figure. In later art the stream disappears, and the figure seems to come forward willingly. Dr. Ward sees in this figure Shamash, the sun-god, who is also pictured with streams. The Abbu Habba tablet seems to represent the same scene as the one so familiar to us on the seals. When the streams disappear from the seated god, they reappear in the emblems of the sun-god, as four streams of water crossing a circle. There is no doubt that the figure on the Abbu Habba tablet is that of Shamash. The scene must therefore be laid in Heaven, and not in Hades, as heretofore supposed. In the Abbu Habba representation, the god rides upon the *upper* waters, in the neighbourhood of which stars are plainly visible.

"Dr. Robert Harper (Yale) made a communication in regard to three tablets now in his possession which he had brought back from the university of Pennsylvania's expedition to Babylonia. They belong to the so-called class of loan-tablets, and were unearthed at Niffer. They are dated in the years two and four of Ashur-tilili-ilani, King of Assyria. The dates are of chronological value. They show that the Babylonian empire existed, if only in name, for four years after the death of Assurbanipal.

"Mr. F. P. Ramsay (Wetheredville, Md.) proposed to substitute the terms 'postpositive' and 'prepositive' in Semitic grammar for 'perfect' and 'imperfect.' Dr. William M. Arnold (Johns

Hopkins) sent a criticism of Schrader's *Keilinschriftliche Bibliothek*, vol. ii., and Prof. D. G. Lyon (Harvard) a criticism of Peiser's *Keilinschriftliche Aftenstücke*.

"Dr. Cyrus Adler (Johns Hopkins) presented an account of the Johns Hopkins and the Abbot Egyptian collections. The first consists of 680 objects collected by Col. Mender I. Cohn in the years 1832 and 1835. Among them are two Ooptic inscriptions deciphered by Mr. Max Müller. The Abbot collection, the property of the New York Historical Society, is well known. It is said to be fully equal to the great collections in Europe; Miss Edwards is authority for the statement that it is one of the best in the world. The more the pity that it is not put in a building where it can be studied to advantage, and that complaints have been made by several scholars that it is not readily accessible.

"The Rev. Lysander Dickerman discussed the Egyptian synonyms for the word 'pyramid.' He finds the word to be Egyptian and not Greek, and to denote always 'a sacred enclosure for the preservation of things.'

"Prof. R. Gotthell (Columbia) showed several photographs of a remarkable Alhambra vase now in the possession of Mr. Charles A. Dana, of New York. The vase is said to have been dug up by some peasants in the Alpujarras, whither Abu Abdallah Mohammad (Boabdil) and the remnants of the Beni Nasr retired after they had surrendered Granada to Queen Isabella, January 2, 1492. The vase is a beautiful specimen of Moorish art. It is perfectly preserved, and contains several interesting Arabic inscriptions. Of the four other Alhambra vases known to exist to-day, that in the Hermitage at St. Petersburg is the only other one in a perfect condition.

"Dr. A. V. Williams Jackson (Columbia) read two papers on 'Sanskrit *brade-oaksu* (Rig-veda x., 95, 6), and on 'Avestan Transcription.' In the latter, Dr. Jackson pleaded for uniformity of transcription, at least among American Avestan scholars. Mr. Charles J. Goodwin sent a paper on 'The Hermes Function of the War-God Skanda,' based upon a hitherto unpublished text of the Atharva-veda. The likeness between Skanda (from the root *skan*, to leap) and Hermes is very close. They are both gods of cunning and roguery. They have parallel functions and resemble each other in many minor points.

The fall meeting of the society will be held at Princeton College.

"R. J. H. G."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRELEUX, J. La caricature politique en France pendant la guerre, le siège de Paris et la Commune (1870-71). Paris: Labitte. 25 fr.
- CHOISY, A. Histoire de la littérature grecque. T. 2. Paris: Thorin. 8 fr.
- OSWALD, J. Bildnisse d. Königs Mathias Corvinus u. der Königin Beatrix in den Corvin-Codexen. Budapest: Kulan. 8 M.
- GOSSET, A. Les couples d'orient et d'occident. Paris: Baudry. 60 fr.
- IMHOOF-BLUMER, F. Griechische Münzen. Neue Beiträge u. Untersuchungen. München: Franke. 40 M.
- KOBELL, L. v. Kunstvolle Miniaturen u. Initialen aus Handschriften d. 4. bis 16. Jahrh. 3. Lfg. München: Albert. 8 M.
- PITRE, G. Curiosità popolari tradizionali. Vol. VIII. Tradizioni ed usi nella penisola Sorrentina, da Gaeta ad Amalfi. Turin: Loescher. 5 fr.
- RACONTE di antiche miniature estratte dal Codd. di Montecassino. Serie I. Fasc. 1. Turin: Loescher. 10 fr.
- SAN CARLOS, La Marquise de. Les Américains chez eux. Paris: Nouvelle Revue. 8 fr. 50 c.
- STRIKACH, A. Geschichte u. Leben der Schweizer Kolonien in den Vereinigten Staaten v. Nordamerika. Zürich: Müller. 5 M.
- WALCKER, K. Adam Smith, der Begründer der modernen Nationalökonomie. Berlin: Liebmann. 1 M. 50 Pf.

HISTORY, ETC.

- BOUQUET, Comtesse de la. La Guerre de la Vendée, 1793-6. Mémoires inédits, p.p. sa belle-fille. Paris: Plon. 7 fr. 50 c.
- COLLIEROW, P. Frankfurt am-Main im schmal-kaldischen Kriege. Strassburg: Trübner. 2 M. 50 Pf.
- CORRESPONDANCE diplomatique du Comte Pozzo di Borgo et du Comte de Nesselrode. T. 1. 1811-18. Paris: Calmann Lévy. 7 fr. 50 c.

- DONIOL, H. Histoire de la participation de la France à l'établissement des Etats-Unis d'Amérique. T. 1. Paris: Picard. 80 fr.
- EGLOFFSTEIN, H. Frh. v. Fürstbist Balthasar v. Darmbach u. die katholische Restauration im Hochstift Fulda. 1570-1606. München: Rieger. 8 M.
- FORTES rerum Bernensium. 5. Bd. 4. Lfg. 1817-1831. Bern: Schmid. 9 M.
- FORSCHUNGEN zur brandenburgischen u. preussischen Geschichte. Hrg. v. R. Koser. 2. Bd. 1. Hälfte. Leipzig: Duncker & Humblot. 6 M.
- GILBERT, O. Geschichte u. Topographie der Stadt Rom im Altertum. 3. Abtlg. Leipzig: Teubner. 10 M.
- LIEBENWALD, W. Zur Geschichte u. Organisation d. römischen Vereinswesens. Leipzig: Teubner. 10 M.
- LUBOMIRSKI, le Prince. Histoire contemporaine. T. 2 (1834-1837). Paris: Calmann Lévy. 7 fr. 50 c.
- MEYER v. KNONAU, G. Jahrbücher d. Deutschen Reiches unter Heinrich IV. u. Heinrich V. 1. Bd. 1054 bis 1069. Leipzig: Duncker & Humblot. 16 M. 80 Pf.
- PÉRIE, G. La faculté de droit dans l'ancienne université de Paris (1180-1793). Paris: Larose. 7 fr. 50 c.
- REGISTRES de Boniface VIII. Fasc. 5, pp. G. Digard. Paris: Thorin. 12 fr.
- ROBIQUET, P. Le personnel municipal de Paris pendant la révolution: période constitutionnelle. Paris: Quantin. 7 fr. 50 c.
- SAIGY, G. Documents historiques relatifs à la principauté de Monaco depuis le 15^e siècle. T. 2. 1494-1660. Paris: Picard. 25 fr.
- SALOMON, F. Frankreichs Beziehungen zu dem schottischen Aufstand 1687-1690. Berlin: Speyer. 1 M. 40 Pf.
- SCHAEUBLE, K. H. Die Juden in England vom 8. Jahrh. bis zur Gegenwart. Karlsruhe: Braun. 3 M.
- SCHNEIDER, J. Geschichte der evangelischen Kirche d. Elsass in der Zeit der französischen Revolution (1789-1801). Strassburg: Schmidt. 8 M.
- TOULANNEUX, M. Bibliographie de l'histoire de Paris pendant la révolution française. T. 1. Paris: Champion. 10 fr.
- WIEGANDT, L. C. Julius Caesar u. die tribunitische Gewalt. Leipzig: Fock. 1 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ALTMANN, R. Die Elementarorganismen u. ihre Beziehungen zu den Zellen. Leipzig: Veit. 28 M.
- BAUMANN, Geschichte der Philosophie nach Ideen-gehalt u. Beweisen. Gotha: Perthes. 7 M.
- HEILIGER, K. M. Der Urbüffel v. Celebes: Anoa depressicornis (H. Smith). Berlin: Friedländer. 8 M.
- JACQUARD, A. Etudes géologiques sur l'asphalte et le bitume au Val-de-Travers. Basel: Geering. 2 M. 40 Pf.
- LAURENT, E. Les habitats des prisons de Paris: étude d'anthropologie et de psychologie criminelles. Paris: Masson. 10 fr.
- LIPPERHEIDE, V. Thomas v. Aquino u. die Platonische Ideenlehre. München: Rieger. 3 M.
- MASSONIUS, M. Ueb. Kant's transcendental Aesthetik. Leipzig: Fock. 2 M. 40 Pf.
- POLARFORSCHUNG, die internationale, 1881-3. Die deutschen Expeditionen u. ihre Ergebnisse. 2. Bd. Berlin: Aaber. 22 M.
- SCHREIBER, E. Vorlesungen üb. die Algebra der Logik (exakte Logik). 1. Bd. Leipzig: Teubner. 16 M.
- SCHWAB, H. A. Gesammelte mathematische Abhandlungen. Berlin: Springer. 26 M.

PHILOLOGY, ETC.

- ANTHOLOGIA PLANTINIANA appendix Barberino-Vaticana. Recensuit L. Sternbach. Leipzig: Teubner. 4 M.
- ATHENAEI Naucratis dialecticosophistarum Libri XV., recensuit G. Kaibel. Vol. III. Libri XI.-XV. et indices. Leipzig: Teubner. 7 M. 50 Pf.
- BROKER, Ph. A. Ueb. den Ursprung der romanischen Versmasse. Strassburg: Trübner. 1 M. 30 Pf.
- BREGAIGNE, A. et V. HENRY. Manuel pour étudier le Sanscrit védique. Paris: Bouillon. 12 fr.
- COMMENTATIONES philologiae Ienenses, edd. seminarii philologorum Ienensis professorum. Vol. IV. Leipzig: Teubner. 8 M.
- HARLET, B. Studien üb. die sog. Zypeta. Leipzig: Fock. 2 M. 40 Pf.
- HARODOT'S 2. Buch, m. sachl. Erläuterung. Hrg. v. A. Wiedemann. Leipzig: Teubner. 12 M.
- HIRSCHWÄLDER, B. Beiträge zu e. Commentar der unter Lucians Namen überlieferten Schrift "Lob der Heimat." Leipzig: Fock. 80 Pf.
- LUCHS, A. Emendationum Livianarum particula IV. Erlangen: Blassing. 50 Pf.
- MÜLLER, W. Quaestiones vestiarum. Göttingen: Dieterich. 1 M.
- SILI ITALICI Paulus, ed. L. Bauer. Vol. I. Leipzig: Teubner. 2 M. 40 Pf.
- UHLIRBECK, O. C. Die lexikalische Urverwandtschaft d. Baltoslavischen u. Germanischen. Leiden: Blakenberg. 2 M.
- WEBER, H. Quaestiones Catullianae. Gotha: Perthes. 4 M.
- XENOPHONTIS historia graeca. Recensuit O. Keller, cum apparatu critico et indice verborum. Leipzig: Teubner. 10 M.

CORRESPONDENCE.

DISCOVERY OF THE SIXTH BRĀHMANA OF THE SĀMAVEDA.

Ct'ord: June 2, 1890.

Instead of troubling your readers about the next meeting of the Oriental Congress and the legal aspects of the *reversio suffragii ad populum*, I shall be glad if you will allow me to call the attention of Sanskrit scholars to a curious discovery, lately made by Pandit Satyavrata Sāmāsrāmī.

It was in the year 1849, in the preface to the first volume of my edition of the Rig-Veda, p. xxvii., that I pointed out that at the time of Sāyana there must have existed eight Brāhmanas of the Sāma-Veda. Prof. Weber doubted the fact, which I had communicated in a letter to Prof. Benfey, and I therefore quoted Sāyana's *ipsissima verba*. These amounted to this: that the first Brāhmana is the Praudha-, the large one, that is, the Pankavimsa; the second the Shadvimsa, the third the Sāmavidhi, the fourth the Ārshaya, the fifth the Devatādhyāya, the sixth the Upanishad, the seventh the Samhitopanishad, the eighth the Vamsa.

I returned to the subject again in my *History of Ancient Sanskrit Literature* (1859). There I showed that Kumārila Bhatta also knew eight Brahmanas of the Sāmaveda, and that, according to him, no accents were marked in them.

Whether Sāyana was right in calling these works Brāhmanas is a question which does not concern us. He gave them that name, and ascribed to them full *śrauta* authority. That is enough.

The question of interest, however, was whether these eight Brāhmanas could still be identified. No doubt existed about No. 1, the Praudha or Tāndya-brāhmana, which is published in the *Bibliotheca Indica*. No 2 is the Shadvimsa, of which a portion, the Adbhuta, has been published by Prof. Weber; No. 3 is the Sāmavidhāna, published by Burnell, 1873; No. 4 the Ārshaya, published by the same scholar, 1876 and 1878; No. 5, the Devatādhyāya, published by the same, 1873. No. 7, the Samhitopanishad-brāhmana, and No. 8, the Vamsa-brāhmana, have likewise been edited by Burnell in 1877 and 1873.

There remained therefore No. 6 only, called the Upanishad. Prof. Weber thought this must be meant for the well-known Khândogya-upanishad, constituting eight out of the ten books of the Khândogya-brāhmana. I myself was inclined to adopt the same opinion, though I hesitated between it and the Kena-upanishad.

Thanks to the researches of a well-known student of the Sāma-veda, Satyavrata Sāmāsrāmī, to whom we owe a useful edition of the Sāma-veda-samhitā, we know now that the Khândogya consisted really of two parts, and that the two books hitherto missing are the two books of the Mantra-brāhmana.

The words of Sāyana so often quoted, giving an account of the eight Brāhmanas, the Pandit reads: "Ārshayam daivatam kaiva mantram vopaniśat tatah," not, as they are usually read: "Ārshayam daivatam kaiva bhaved upaniśat tatah."

The ordinary reading is not wrong, and conveys the right information to any one acquainted with ancient Sanskrit literature. Still it is possible that Sāyana himself wrote "mantram vopaniśat tatah," and that an ignorant scribe, not knowing what to make of "mantram vā," changed it into "bhaved." I should prefer to read "mantrā."

Pandit Satyavrata Sāmāsrāmī had published this Mantra-brāhmana in the *Hindu Commentator*, 1872, with a Sanskrit commentary and a Bengali translation. This text has been severely

criticised by Prof. Knauer in his excellent edition of the Gobhila Grīhya-Sūtras, 1884; and the Pandit, acknowledging the defects of his first edition, has now published an improved edition in a Journal, called *Ushā*, the Dawn. In it he explains that the real Brāhmana of the Kauthumas consisted, like the Satapatha-brāhmana, of forty Adhyāyas. The Praudha consists of twenty-five, the Shadvimsa of five. These thirty Adhyāyas are devoted to Śrauta ceremonies, and form one whole. Then follows the Mantra-brāhmana, consisting of two Adhyāyas, devoted to Grīhya ceremonies; and, lastly, the Upanishad, consisting of eight Adhyāyas or Prapāthakas, making forty in all. The remaining five Brāhmanas are treated by our Pandit as Anu-brāhmanas, and Sāyana is severely taken to task for his ignorance of all matters pertaining to the Sāma-Veda.

The Mantra-brāhmana contains verses to be used at marriage ceremonies. It is clearly presupposed by the Gobhila Grīhya-Sūtras, as has been shown by Prof. Knauer.

The same number of the *Ushā* contains also the beginning of a Sāma-prātisākhya. If the series is continued in the same spirit, it deserves the support of all Sanskrit scholars in Europe.

F. MAX MÜLLER.

THE ORIENTAL CONGRESS.

Queen's College, Oxford: June 2, 1890.

The anonymous correspondent who signs himself "One of the English Delegates," could not have understood what passed at the Christiaia meeting. The committee was not "unanimously chosen"; it consisted of only four persons, one of whom was not present; and it did not include representatives of England, France, America, Italy, Spain, Portugal, or Russia. The anonymous correspondent has a very poor opinion of his fellow-countrymen. This is not surprising, as he considers Count Landberg a more "noted" Orientalist than Prof. Weber or Dr. Oppert.

A. H. SAYCE.

ETYMOLOGICAL NOTES: "COCKNEY," "CLOCK," "COBLE."

Yale University: May 22, 1890.

It has occurred to me, in reading Dr. Murray's spirited letter on the word "cockney," that in the equation *cohenay*=fowl's egg, the first element might possibly be some other word than *cock*=French *coq*. In the phrase: "œuf à la coque," *coque* means "shell," and is derived, according to Littré, from Lat. *concha*. "œuf à la coque" literally signifies "egg in the shell," which for many purposes is simply equivalent to "egg." To assume that *cockney*, in the peculiar uses instanced by Dr. Murray, is a translation of "œuf à la coque," may seem too daring, and I shall not venture to take the responsibility for such an assumption. Still, there is something to be said in favour of it as a conjecture. The same word *coque*, whether related or not to the *cock* in *cockboat*, may, for anything I can see, be contained in M.E. *cokebelle*, which occurs in Trevisa and the *Promptorium*, the quotation from Trevisa (i., 219) being as follows: "a cokebelle of silver i-honged aboute his nekke," a translation of the Latin "nolam argentum circa collum." A bell of the shape or size of a shell might not inconceivably take the name of *cokebelle*. The sense, "egg in the shell," would, of course, suit the context in the passages from Piers Plowman and the *Tournament of Tottenham*, and has perhaps a special significance in that from Heywood: "Men say that he that cometh every day, Shall have a cockenaie [egg in the

shell] . . . But I gat not so much . . . As a good hens fether, or a poore eg-shell," i.e. instead of getting the egg in the shell, I got not even the shell. Dr. Murray recognises the difficulty in the interpretation, "cock's egg," and, indeed, it is no slight one. As for the *n*, which Dr. Murray interprets as the sign of the genitive plural, it might be euphonic to prevent the clashing of initial with final vowel, or might be due to some mistaken analogy. The *n* in *bittern* and *nightangle* are, strictly speaking, not organic. With reference to the derived senses of *cohenay*, it may be worth noting that in two modern French words, *coquecigue* and *coquefredouille*, the first element would appear to be identical with the *coque* cited above; and that both these words, as well as a much larger number in Old French coined on the same model, are terms of disparagement, and remind us of the last meaning adduced by Dr. Murray under (1) namely, "milksoop." In presenting these considerations, I have no intention of setting up a rival etymology to that of Dr. Murray, but merely wish to suggest what may possibly not have occurred to him and the others who have written on the word.

In reading Reeves' *Adamnan*, I have come upon *clocca* in the sense of "bell," and produce the instances, in the hope that they may be useful to investigators of English *clock*. They are (p. 120): "*cloccam pulsa*"; (p. 214) "*pulsata personante clocca*." These are especially interesting because they may be conceived to have been used with the Celtic form in mind, or perhaps to have been a direct Latinisation of the Celtic.

For the etymology of *coble*, Adamnan's *caupallus* (p. 170) should be borne in mind. Reeves notes one variation in the accusative singular, *caupulum*, and Du Cange has a variety of forms. I fail to see why the Century Dictionary should say of *coble*, "not connected with O. North. *cuopel*, a boat." Considering the influence of Celtic monks upon Northumbrian civilisation, it seems to me natural enough that North. **cuopel* (dat. *cuople*, Matt. viii. 23), Lat. *caupulus*, &c., and the current Celtic etymon, should be interrelated.

ALBERT S. COOK.

Strassburg University: May 27, 1890.

As I see that the correspondence on this subject is not closed, I should like to suggest another explanation of the meaning of the expression "cock's egg," supposing that Dr. Murray has indeed found in this the origin of the M.E. *cohenay*. I cannot see how his suggestion that children think more of cocks than hens (even if they do, which I doubt) could possibly be the origin; children do not, as a rule, contribute to the permanent vocabulary of a language. Nor does the suggestion of Prof. Karle seem satisfactory to me.

Now in German there exists exactly the same expression, *Hahneuei*, as a term of reproach; and this is what Grimm says of it in his *Wörterbuch*:

"Hahneuei, n. nennt das volk im Göttingischen und anderwärts die misgestalteten hühnerelmen glaubte solche eier hülbe der hahn gelegt und aus ihnen entwickelte sich ein basilisk. daun bezeichnet man auch durch hahneuei scherzhaft etwas wunderbares unglaubliches."

May not the same legend have existed in England to explain small misshaped eggs. And may not a similar process of folklore have caused a specialisation of the use of the word in the sense of something wonderful to that which was certainly then as now to the simple rustic one of the most wonderful phenomena in nature—the London "cockney"?

H. FRANK HEATH.

THE WORD "HANSELYNS" IN CHAUCER.

Cambridge: June 8, 1890.]

I am of opinion that this word was borrowed from French, and is mentioned in Godefroy's dictionary.

I there find: "*Hamselin, hamcellin, hainselin, a.m., sorte de robe longue.*" Godefroy gives examples from Christine de Pisan, and from documents dated respectively 1403 and 1416.

I cannot lay hold of the etymology; but I believe that the last syllable is precisely *F. lin.*, in the sense of linen-cloth (Cotgrave). The rest of the word suggests the theoretical Teutonic **hamisa*, noticed by Kluge s.v. *Hemd*.

WALTER W. SKEAT.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 8, 7.30 p.m. Ethical: "Dr. Johnson and his Contemporaries," by Dr. I. B. Milnehead.

TUESDAY, June 10, 8 p.m. Royal Institution: "The Natural History of Society," III, by Mr. Andrew Lang.

8.30 p.m. British Museum: "The Manners and Customs of the Babylonians," II, by Mr. G. Bertin.

8 p.m. Colonial Institute: "Capital and Labour in the West Indies," by Mr. Henry Fowler.

8.30 p.m. Anthropological: "The Nomad Tribes of Asia Minor," by Mr. Theodore Bent; "A Contribution to a Scientific Phenology," by Mr. Bernard Hollander.

THURSDAY, June 12, 8 p.m. Royal Institution: "Flame and Explosives," VI, by Prof. Dewar.

8 p.m. Society of Arts: "The Rationale of Indian Railways," by Sir Theodore O. Hope.

8 p.m. Mathematical: "Parabolic Note," by Mr. R. Tucker; "Further Notes on Simplicissima," by Mr. W. J. C. Sharp; "Rotatory Polarization," by Dr. J. Larmor; "The Expression of the Square Root of a Quartic as a Continued Fraction," by Prof. G. B. Mathews; and Papers by Messrs. A. R. Johnson and R. Russell.

FRIDAY, June 13, 8 p.m. New Shakespeare: "Much Ado about Nothing," by Mr. H. S. Pearson.

8 p.m. London Amateur Scientific Society: "The Lias and Oolites of Northampton," by Mr. A. Loydell.

9 p.m. Royal Institution: "The Physical Foundation of Music," by Prof. Silvanus P. Thompson.

SATURDAY, June 14, 8 p.m. Royal Institution: "The Ballad Music of the West of England," with Musical Illustrations, III, by the Rev. S. Baring-Gould.

8.45 p.m. Botanic: Fortnightly General Meeting.

SCIENCE.

Syntax of the Moods and Tenses of the Greek Verb. By William Watson Goodwin. Second Edition. (Macmillan.)

It would, perhaps, be fairer to the book before us if we could imagine it to be Prof. Goodwin's first contributions to the subject. But his former book has laid us under such obligations that this is impossible. The present *Syntax* is a good deal handsomer book than our old friend *Greek Moods and Tenses*, which I have before me in the Boston edition of 1870. It is in larger print and on better paper, and weighs more than twice as much. But its increase in contents is not nearly so great; and the publishers would have done better for themselves, for the author, and for the interests of classical scholarship in this country if they had kept nearer to the old size and price. It is necessary to protest against the prices of classical books of the more advanced kind, which are continually on the rise. The same sum is asked for two plays, better edited undoubtedly, as sufficed formerly to purchase the entire dramatist. The additions are partly due to the Appendix, which has grown to one-tenth of the volume; partly to disquisitions on various subjects, which might, I think, have been more conveniently added to the Appendix; and partly to an expansion of treatment and increase of illustrations throughout the book, among which must be mentioned the full and generally satisfactory account of Homeric syntax.

The well-known characteristics of Prof. Goodwin's work—his power of making practical inductions, his distinctness of thought, and his masculine common sense—are as conspicuous in this book as in its predecessor. In addition, it shows a breadth of scope, an enlargement of view, and an appreciation of recent developments which the first book could not, from the nature of the case, display. The birth of a real historical syntax of Greek and Latin, and the application of statistical methods to Greek and Latin grammar, correcting and corrected by a sharpened and more consistent textual criticism, are making the grammatical student's path clearer and more certain walking. Exceptions, the "sundries" of grammar, have to give a strict account of themselves. They can no longer be explained away in the old metaphysical fashion after which Hermann said of the aorist of attempted action—such as *ἐκτεῖνα*, "I tried to kill"—that it "*fecisse sed sine effectu significat*." (By the way, Prof. Goodwin does not notice this usage of the aorist, though he calls its use "like the future" in questions "strange" (82). It is discussed in an Appendix to Sheppard and Evans's *Notes on Thucydides*.) Nor, again, will any sober scholar, however much he may admire Madvig's masterly discussion in the *Adversaria* of the use of the aorist for the future infinitive, follow Cobet in sweeping all such infinitives out of Homer. Survivals of earlier usage, prejudices or *nuances* of particular writers, masterings of the sense by the sound, are *veras causas* of irregularity recognised by Prof. Goodwin. Of the last, Thuc., I, 118 is a pretty example, *ὄντες καὶ πρὸ τοῦ μὴ ταχέως ἵέναι*, the *μὴ* being simply due to the fact that *τοῦ μὴ ταχέως ἵέναι* sounded more natural than *τοῦ οὐ τ. ἱ.*, though neither *τοῦ* nor *μὴ* have anything to do with the infinitive. A passage like this should give Dr. Rutherford pause.

Prof. Goodwin has made good use of recent works, especially of the magnificent collections of the writers in Schanz's *Beiträge*—whose writings, *pace* Prof. Goodwin's abstracts, all scholars should study in the original—of his countryman Prof. Gildersleeve's acute and learned dissertations, and of the excellent Homeric Grammar by Mr. Monro. Not only scholarship, but teaching, will be improved by these researches. The behaviour of *πρὶν* need not bring pain even to schoolboys; *μὴ*, in expressions of fear, is no longer alarming; and even *μὴ οὐ* with the subjunctive may be dealt with without an invocation of ellipse. Prof. Goodwin himself has settled *οὐ μὴ*'s business; and in Cambridge, at any rate, we are well prepared to receive the theory which he has expounded in a luminous and convincing Appendix. I should myself have welcomed it with the sober joy which one feels when one is anticipated; but I hear that Dr. Peile has taught substantially the same doctrine for several years.

The book bears throughout the marks of most careful and judicious revision. Prof. Goodwin's formulations of general statements, and his framing of definitions, are in general excellently done. It is difficult to find a page in which some improvement, often slight, though not on that account unimportant, has been made on the previous edition.

Conditional sentences are a branch in which Prof. Goodwin has a special right to be heard.

He adheres to his distinction between *ἐάν* with the subjunctive, and *εἰ* with the optative, as being only one of greater and less "vividness"; and to those who object that this view is not sufficiently distinct, he makes the sufficient answer that it is as distinct as the case allows. Still, I cannot admit it as entirely satisfying the facts. "If he *leaves* (=shall leave) the house he *will* be captured," seems to me in all respects (except in the time referred to) to be parallel with "if he left yesterday he was captured"; while "if he *were* to leave, or *should* leave the house, he *would* be captured," contains the imagination and conveys the impression that he is not expected to leave the house. It is in this (which I would fully admit may have been derived from an original difference in degree of vividness or of sense of distance) that must be sought the real distinction between the two usages in ordinary Greek. The form which implies nothing, but simply places the consequence and the condition side by side, is naturally "more vivid" than one which suggests a possibility that their connexion has not got beyond the limits of imagination. In general suppositions Prof. Goodwin's treatment of sentences introduced by *εἰ* *τις*, &c. (§ 67), with the indicative as a variety of those introduced by *ἐάν* *τις* has lately been criticised by Mr. Bayfield in the *Classical Review*; and probably a distinction between indefiniteness of person and indefiniteness of occurrence might with advantage have been introduced. The use of past tenses of the indicative with *ἄν* in statements ordinarily expressing unfulfilled conditions is very well delimited and pertinently illustrated. In particular, Prof. Goodwin clearly and acutely points out where an idea of non-fulfilment is gratuitous or inadmissible.

The treatment of the potential indicative and subjunctive is much less satisfactory. Prof. Goodwin says that—

"In most cases the limiting condition involved in the potential optative is not present to the mind in any definite form, and can be expressed in English only by such words as *perchance*, *possibly*, or *probably*, or by the auxiliaries *could*, *would*, *should*, &c., with the vague conditions which these imply (like 'if he should try,' 'if he pleased,' 'if he could,' 'if what is natural should happen,' &c.). Sometimes a more general condition is implied, like 'in any possible case,' as *οὐκ ἂν δεχόμενοι τούτο*, 'I would not accept this' (on any terms),"

and just below, "the optative, thus used with no conscious feeling of any definite condition, but still implying that the statement is *conditioned* and not *absolute* [the italics throughout are mine], is the simplest and most primitive potential." Further on, speaking of the development of the potential optative, he marks most correctly, as a "final step," that of "the condition being actually stated in the sentence" as *εἰ κελεύσεως ἔλθοι ἄν*. Now, if he had adopted the vulgar notion that the potential usage was due to mutilation or suppression in the "conditional sentence," his view would be intelligible; but, as it is, he has embraced a phantom. In *ἔλομ' ἢ κεν ἔλθοι*, "I may slay or I may be slain" (Il. 22, 253, p. 77), how can the optative still imply that the statement is *conditioned*? Conditioned by what? By his "going into battle," implied in *ἔλομ'*? Then a verb could condition itself—a fearful

thing to admit. Is it not obvious that the possibility is as absolutely undetermined and unconditional here as, say, in the English, "I may be killed in battle," or the Latin "feri potest ut occidat"; and that the unconditional possibility comes first, the conditioned possibility, whether explicit or implicit, after it? The treatment of similar sentences relating to past tense is vitiated by a strange unwillingness to admit that the optative may be used of past events in principal clauses. He will only go so far as to say "*φαίης κε*, without a protasis may have a vague potential force, 'you might perchance say,' which could be felt as either past or future, as the context demanded." This seems to admit that the potential optative can be used as the potential indicative of past time, especially as it is immediately followed by a quotation of οὐκ ἂν ἐρίσσειεν (*Il.* 3, 223), "No other mortal could then vie with Odysseus." But then I cannot understand why Prof. Goodwin throughout his citations from Herodotus translates λέγοιεν ἂν, &c., by the ambiguous *might tell*, &c., instead of by the ordinary English *may have told*.

Among the potential uses of the past tenses of the indicative, he classes a use of ἂν with the participle which may be just as well referred to the optative, and unduly reduces its extent. In *Soph. O. T.* 523, ἀλλ' ἤλθε μὲν δὴ τοῦτο τοῦνιδος τάχ' ἂν ὀργῇ βιασθέν, the order of the words and the sense (for the reproach *had* come; the fact was certain, though not the cause) show that to translate "this reproach may have come from violence of wrath" is to import into Greek a looseness characteristic of English. So in *O. C.* 964 and *Thuc.* 6, 2. As I have discussed these and similar passages in the *Transactions* of the Cambridge Philological Society (vol. iii., part i.), I need only add here that it was the fact that the optative and indicative were in use together which determined writers unconsciously to adopt an ambiguous form. Later on, the more distinct indicative here, as in unfulfilled conditions and unfulfilled purposes, drove out the optative.

Prof. Goodwin begins section 744 by saying "the subject of the infinitive, if expressed, is in the accusative." I find it difficult to believe that Prof. Goodwin should have slipped into such a statement; yet I cannot find any correction or qualification of it, though it is contradicted by many of his own citations. The well-known passage οὐκ ἔφη αὐτὸς ἀλλ' ἐκείνον στρατηγεῖν, the direct form of which Prof. Goodwin (p. 267) gives as οὐκ ἐγὼ αὐτὸς ἀλλ' ἐκείνος στρατηγεῖ,* is the first example that occurs; see also § 784, 1, *Xen. Anab.* 1, 4, 15; *Thuc.* 2, 65 (§ 798).

It would not be necessary to do more than mark this imperfection of statement if it were not accompanied by other apparent misconceptions of the power of the infinitive in Greek. "The most indefinite infinitive, so far as it is a verb, must, at least, have a subject implied" seems a very cautious and, at first sight, plausible statement. But the words in italics can only mean "so far as it is the *finite* or, rather, a *personal* verb"; for its other verbal functions have no relation to

its subject. And this is obviously absurd. Prof. Goodwin, however, probably means that the infinitive ultimately involves an idea of a subject of some sort. We may grant this. It is true of every verbal noun and of a great many other ones. But a grammatical subject is no more involved or implied in καλὸν ἔστιν ἀποθανεῖν, "it is honourable to die" or "there is honour in dying," than in μέλλει βροντᾶν, or in "bibere est uiuere," or in "post Caesaris caedem," or in "occiso Caesare." And where the subject of the infinitive is expressed, its case originally depended on its own relations to the rest of the sentence, and continued so to depend, except in a certain number of cases where the accusative established itself to the exclusion of other cases. The "impossibility of expressing an independent subject" with what Prof. Goodwin calls the "object infinitive," as ἀρχεται αἰδεῖν, "he begins to sing," no longer distresses us, if we think of ἀρχεται δοῦδης, or translate "begins singing." The same prepossession tinges Prof. Goodwin's account of the infinitive after adjectives. "The infinitive is here regularly active or middle, even when the passive would seem more natural." The omitted subject of the infinitive (except when it is passive) is distinct from that of the adjective." Prof. Goodwin's feeling for language in concrete examples leads him to translate his illustrations correctly—ἐπιτηδεῖα καὶ λέγειν καὶ ἀκούειν, a road "convenient for speaking and hearing," λούσασθαι ψυχρότερον, "colder for bathing." This "object infinitive," he says, "may be the object of a verb, generally appearing as the accusative of the direct object, sometimes as the accusative of the kindred meaning." With him, then, the whilom dative (for such he admits it was) has so changed its character that it is now to be classed as an accusative only, the proper force of its datival uses having been "already forgotten." I submit that there is no evidence that the Greek mind felt the infinitive as an accusative any more than as any other case. The difficulties of this artificial and anachronistic view are perhaps best seen by quoting Prof. Goodwin's section 748 [the italics are mine], "The poets, especially *Homer*, allow an infinitive after many verbs, which commonly do not take this construction. The meaning of the verb, however, makes the sense clear." The impression which this leaves on my mind is that Homer (for Homer is a poet) takes the liberty of using constructions which are "peu correctes," but does not go so far as to be unintelligible. As an example *Il.* 1, 22 is given, ἐπευφήμισαν Ἀχαιοὶ αἰδεῖσθαι ἱερεῖα, translated "the Achaeans shouted with applause (*commanding*) that they should reverence the priest." The effect of the original upon a mind unprejudiced by grammatical forms is rather "the Achaeans, in assent, *shouted for reverencing* the priest." In *ἔπειρα τὸν ἄνδρα ἀπιέναι* Prof. Goodwin would, if I do not misunderstand him, see three accusatives—an actual one in τὸν ἄνδρα, a virtual one in ἀπιέναι, and an implied one in the "omitted subject" τὸ ἀπιέναι. This view I cannot venture to embody in a translation. But I have no difficulty in translating the Greek. It is simply "I won the man over to departing." Prof. Goodwin, indeed, says that in *περὶ μὲν βουλήν περὶ δ' ἐστὲ μάχεσθαι* (*Il.* 1, 258) "βουλήν shows that

μάχεσθαι was felt as a limiting accusative." But, in the "fluid" condition of Homeric speech, how is this to be proved? I notice, in conclusion, that μὴ οὐ, Mr. Whitelaw notwithstanding, is always explained as conditional, even in *Herod.* 6, 106. In *Soph. O. T.* 12 it is rightly explained as conditional, but not rightly referred to 817; the double negative is due to the negative idea of the sentence. "I should be hard-hearted [which I am not] if I did not pity"; an exact parallel is *Eur. Med.* 568 (quoted in § 443 b).

A few minor but not unimportant points may be referred to. The new numbering by undivided sections is a great improvement; not so the concession to "universal use" in citing the orators by "the numbers of the orations." *Dem. Mid.* or *Zenoth.* at once conveys information, often important, to the reader: he seeks it in vain in *Dem.* 21 or 32. *Per contra*, Prof. Goodwin has not fallen in with the prevailing affectation of "lettering" the books of Homer or Herodotus. In another edition we shall hope to have the names of speeches at least in the index, and we should be glad also to have the sections of chapters in *Thucydides* and *Herodotus*. I have not noticed many misprints; but the same word is misprinted four times in two lines on p. 143, twice also on p. 144.

As a whole, the book is a treasure house of Greek syntax. To put its merit in a word, it is indispensable.

J. P. POSTGATE.

AN INSCRIBED GAULISH MENHIR.

M. LIÈVRE, the librarian of the town of Poitiers, has just published a pamphlet (Poitiers: Blanchier; Paris: Leroux) on the Gaulish inscription on the menhir of Vieux-Poitiers, with a drawing of the stone, and philological notes by Prof. Ernault. The inscription is in Roman characters of about A.D. 200, and, according to M. Lièvre, runs thus:

RATIN BRIVATIOM
FRONTV. TARBELSONIOS
IREVY

that is, "Fronto, son of Tarbello, made (or dedicated) the *ratis* of the Brivates." To *ratis* M. Lièvre attributes the meanings "pierre sacrée," or "pierre," while Prof. Ernault compares Irish *rath*, Welsh *rhodd*, Old-Breton *rat*, "grace, favour," and Greek *ἐ-παρίς*, *ἐ-παρίς* (from *ἐ-παρί-ς*), and translates "objet de culte pour les Brivates," "protection (divine) pour les Brivates," "gratum opus Brivatibus." All these renderings are somewhat vague. The drawing shows that the stone is a *linga*, and it may be conjectured that *rati*- here signifies a *linga* or *φαλλός** made of stone. This conjecture is supported by the fact that one of the meanings of the Sanskrit *rati*- is "pudenda." That these menhirs are the *simulacra* of Mercury of which Caesar speaks (vi. 17, 1) is maintained by M. Salomon Reinach in the new number of the *Revue Celtique*.

W. S.

OBITUARY.

WITHIN the last few days two names have been struck off the roll of geologists by the hand of death. Mr. John Gunn, of Norwich, formerly rector of Irstead, died on May 28, in his eighty-ninth year. During his long life he

* It should be οὐκ ἐγὼ ἀλλ' ἐ. σ., the αὐτὸς being only required to give the contrast in the indirect discourse.

* The Gaulish man's name Rati-agros (*Corpus Inscrip. Lat.*, x. 4969) may possibly be compared with the Greek names φαλλικάϊος, φαλλίων.

had accomplished much excellent work in connexion with the geology and archaeology of Norfolk; and his well-known collection of local fossils, presented to the Norwich Museum, is a standing memorial of his zeal as a collector.

MR. W. S. DALLAS, of the Geological Society, was carried off somewhat suddenly by a paralytic attack on May 29 at the too early age of sixty-six. The loss of so accomplished and amiable a man will be mourned equally by geologists and zoologists. Many of his early writings related to entomological subjects, including a Catalogue of the Hemipterous Insects in the British Museum. Mr. Dallas was well known as the author of *A Natural History of the Animal Kingdom*, and as the translator and editor of a large number of works, such as Heer's *Primeval Switzerland*, and Müller's *Facts and Arguments for Darwin*. His name is also associated with a good deal of the serial literature of science, especially with the *Popular Science Review*, Cassell's *Natural History*, and the *Annals and Magazine of Natural History*. From 1858 to 1868 Mr. Dallas was curator of the York Museum, and in the latter year was appointed to the assistant-secretaryship of the Geological Society—a position which he held until the day of his death, ever discharging its duties with fidelity and with characteristic ability.

CORRESPONDENCE.

THE ANTONIUS OF HORACE.

Manchester: June 2, 1890.

I am indebted to Prof. W. M. Ramsay for pointing out my careless slip in speaking (*obiter*) of the "Spanish" *as Sallustianum*: the error is the less explicable that I wrote with Plin. *N.H.* xxxiv. 3, "in Centronum Alpino tractu," fresh, as I thought, in my memory.

I wish it had been possible for Prof. Ramsay to give the reference to the recently-discovered IVLLO. ANTONIO. The evidence which, up to the date of this discovery, seemed overwhelmingly against "Iullus" may be found collected in Mommsen's *Römisch. Forsch.* i., p. 35, note 54, and in Keller's *Epitomena*, p. 297. I do not know of any recent critical editor of Horace who accepts "Iullus."

In *C. I. L.*, vi., 12,010, we have

M. ANTONI IVLLI,

which is poor evidence that Iullus was a *praenomen*. Prof. Ribbeck is at least not one of those who endorse the "accepted fact" that Iullus was the *praenomen* and Antonius the *nomen*; for he calls him "C. Iulius Antonius," and it was this form of the name which seemed to me so doubtful, in 1890 as in 1884.

A. S. WILKINS.

SCIENCE NOTES.

THE following arrangements have been made for the meeting of the British Association at Leeds this year, from September 3 to 10. President-elect, Sir Frederic Abel; presidents of sections—(A) Dr. J. W. L. Glaisher; (B) Prof. T. B. Thorpe; (C) Prof. A. H. Green; (D) Prof. A. Milnes Marshall; (E) Sir R. Lambert Playfair; (F) Prof. Alfred Marshall; (G) Capt. A. Noble; (H) Dr. John Evans. Evening discourses will be given by Mr. E. B. Poulton on "Mimicry," and by Prof. C. Vernon Boys on "Quartz Fibres and their Applications"; and Prof. Perry will also lecture to the working classes on "Spinning Tops."

THE Linnean Society has this year awarded its centenary medal to Prof. Huxley. The three previous recipients are Sir Richard Owen, Sir Joseph Hooker, and Prof. Alphonse de Candolle.

PHILOLOGY NOTES.

INVITATIONS have this week been issued for the ninth International Congress of Orientalists, to be held in London in 1891 from September 1 to 10, under the hon. presidency of Sir Henry C. Rawlinson. The president of the organising committee is Sir Mount Stuart Grant-Duff, and the vice-president Sir George Birdwood. The members include Profs. Sayce, Douglas, Margoliouth, R. S. Poole, Terrien de Lacouperie, and Cecil Bendall, Dr. Richard Morris, Canon Isaac Taylor, Dr. Ginsburg, Mr. Stanley Lane-Poole, Mr. F. V. Dickinson, Mr. T. G. Pinches, &c. The secretaries are—Dr. Leitner, Woking; Prof. Douglas, British Museum; the Rev. Dr. E. W. Bullinger, Woking; and Mr. J. F. Hewett, Walton-on-Thames.

THE *Oxford Magazine* for June 4 contains an elaborate review of Mr. Wharton's *Etyma Latina*, which is characterised as "a book of which not only Oxford but England should be proud, and which will leave its impress on editions of Latin dictionaries and grammars for a long time to come."

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Annual Meeting, Monday, May 19.)

PROF. T. McK. HUGHES, president, in the chair. The annual report mentioned several publications which had been issued, or were on the point of being issued, to members; those who had passed away were duly commemorated. The roll of the society now numbers 321 ordinary, and 12 honorary members.—Prof. J. H. Middleton gave the following description of a sixteenth-century jug, exhibited by Prof. G. F. Browne. Beer jug of what is called in Elizabethan inventories "Cullen (Cologne) ware," and in French "Grès de Flandre." It was very highly valued in England during the latter half of the sixteenth century, and jugs such as this were often mounted with costly, elaborately-worked silver lids and handles. The South Kensington Museum possesses some fine examples. The "body" of the jug is a very hard siliceous clay, covered with a lead glaze, the peculiar mottling of which was much admired. It was made in this way: first the jug was "thrown" on the potter's wheel, and then thin slabs of the same clay were pressed into moulds, and fixed by some fluid "slip" on to the surface of the jug. The whole was then fired in the kiln, and then fired a second time after being dipped in the glaze. The designs consist of three female figures in the costume of the potter's own time. (1) Judith holding a sword and the head of Holofernes, with scroll over her head inscribed IVRR 1569. (2) Queen Esther standing with folded hands, ESTER HAT FICTORIA, i.e., "Esther has the victory." (3) Lucretia holding a dagger to her breast; LVCRETIA A. 1569. Prof. Browne tells me that this very interesting piece of dated Cullen ware was dug up recently in Downing-street. In many cases the reliefs on this kind of pottery are similar to those used for the stamped vellum book-bindings which were so commonly made in Germany and Flanders during the latter half of the sixteenth century. The three ladies on this jug frequently occur on these beautiful and elaborate bindings. A similar connection between designs on book-bindings and on pottery occurs on the rare (so-called) Henri Deux ware which is of about the same date as Prof. Browne's jug.—The following remarks were also made by Prof. Middleton on a Christian engraved gem belonging to the Rev. S. S. Lewis: Before describing this very interesting gem I will say a few words on the origin of its design. In many cases pagan motives were adopted by the early Christians for their representations of Christ. One of these, in which Christ is represented as the Good Shepherd, is taken from an early Greek design of Hermes Psychopompus—Hermes, that is, in the character of the conductor of souls to the realms of Hades. In Greek art Hermes Psychopompus is represented in various ways. In one of them, the original of the Good Shepherd type, he is shown standing, and

bearing on his shoulders a ram or sheep—typifying the soul of the dead person. This type is known as Hermes Criophorus—the sheep-bearer. Pausanias mentions an early and very sacred Criophorus statue as existing in his time at Tanagra in Boeotia. Many bronze statuettes of this group have been found in various places both in Greece and Italy. In other works of art Hermes Psychopompus is represented escorting the soul in human form to the banks of the Styx, where Charon, the ferryman, waits to carry the ghost over the dark stream. This motive occurs on some very beautiful terra cotta reliefs, and also on some of the painted *kyklii* of Attica, and Eretria in Euboea. In Greek art death was never treated in a horrible or painful way, and among the early Christians there was the same habit of avoiding any painful subjects in their painting and sculpture. On the sarcophagi and in the catacomb paintings of the third and fourth centuries the scenes of Christ's life which are selected are those which illustrate His power or His beneficence, not His death or sufferings. In later times the case was very different, and scenes of horror and torture of every kind became the favourite subjects for the mediaeval artists. If the personification of death was represented in Greek art, death (thanatos) was treated in a graceful way, either, as on the Attic *kyklii*, as a handsome bearded man in conjunction with Hypnos; or, as on the sculptured column from Epheesus, as a beautiful winged youth, differing only from Eros in the fact that he is armed with a sword. Another variety of the Good Shepherd type was taken by the early Christians from the Greek or Graeco-Roman Orpheus. In some of the earliest catacomb paintings this subject is adopted without any modification to suit its new meaning. The Christ-Orpheus is represented as a youth wearing the Phrygian cap, seated, playing the lyre to a circle of listening beasts and reptiles of all sorts. In later representations sheep only surround the seated figure, which thus becomes more distinctly that of the Good Shepherd. On Mr. Lewis's gem we have the more frequent Criophorus type of the Good Shepherd, which occurs in many forms in Christian art from the third to the fifth century. It is especially found in the following connexions—on the elaborate sarcophagi reliefs of the third and fourth centuries; on the catacomb paintings of the same date; on terra-cotta lamps; on rings and engraved gems; and on those curious glass vessels with pictures in gold leaf, of which so many examples have been discovered in the catacombs of Rome and Naples. Figures in the round of this type are very rare. The most perfect example is a statuette of about half life-size, which was found during the excavations of the lower Church of St. Clemente in Rome. This latter figure seems to date from the latter part of the third century. It is closely similar in design to the figure on Mr. Lewis's gem, but is inferior to it as a work of art, being, like all the sculpture of that date, clumsy in type and coarse in execution. This is one among many examples of skill in the lesser arts surviving long after the more important arts of painting and sculpture on a large scale had fallen into a state of decadence. The workmanship, not only of gems, but also of coins and ivory reliefs, is, in many cases, very good even during the period of the late Roman empire. Mr. Lewis's signet gem is a very beautiful sard, an oval of about one inch by 3/4 inch wide, engraved with a figure of Christ, bearded, in short tunic and long boots; bearing a sheep with curved horns on his shoulders. He stands on an anchor, emblem of Faith; two lambs leap up towards Him; behind Him is a tree, on which three birds are sitting. In the field are two fishes—the IXΘΥΣ being the well-known emblem of Christ. In the exergue, below the anchor, is a small cross on a disc. The workmanship is unusually fine, both in proportions and details. The design is pictorial in style, and an unusual amount of the field is unoccupied. On the whole it is the finest gem of the kind I have ever seen. From its exceptionally fine workmanship it cannot be later than the fourth century; and, if the figure of Christ had not been bearded, I should have given it an earlier date. It has unfortunately been damaged by re-polishing, which gives, at first sight, a dubious look to the gem. In

point of technique it is an interesting example of very skilful work with the wheel and the drill, as is described by Pliny (*H. N.* xxxvii., § 200) in an interesting passage which gives the various methods of work employed by gem-engravers, the most important being the use of tools driven by a bow and drill—"plurimum vero in its terebrarum proficit fervor." Perhaps the finest collection of gems of this type is that in the possession of Dr. Drury Fortnum, who has written some interesting articles on them in the *Archæological Journal*. This collection includes many rings, either wholly of metal or set with engraved gems, with figures of the Good Shepherd represented both by the Orpheus and the Hermes Criophorus type.

ROYAL ASIATIC SOCIETY.—(*Anniversary Meeting, Monday, May 21.*)

SIR THOMAS WADE, president, in the chair. The election of Mr. M. L. van Deventer as a non-resident member was announced. The president reviewed the position of the society, both as to finances and as to its work. Though a small body, it was larger in numbers than it had ever been, and was steadily though slowly increasing; and its financial position was thoroughly sound. After giving details on these points, the president pointed out that the activity of the society in its special work was encouraging. The *Journal* was not only much larger than formerly, but had now for some time been issued at regular quarterly intervals; and the society was also undertaking the delivery of regular courses of lectures, and was contemplating the foundation of a new fund for the translation of oriental works on history and geography. After urging the members to increased effort, he vacated the chair for the new president, the Earl of Northbrook.—Sir M. Monier-Williams, as the oldest member present, moved a vote of thanks to the outgoing president, and welcomed the new president, who had been preceded in office by another ex-viceroy of India, Lord Auckland, and who had already showed in many ways, more especially in connexion with the Indian Institute at Oxford, his interest in orientalism. The motion was seconded by Sir Mountstuart Grant-Duff, and supported by Sir Henry Rawlinson, who referred to the support he had received from the society in the publication of his Assyrian researches, and by Mr. Howorth, who strongly urged the importance of the new translation scheme. The following were elected as council and officers for 1890-91: president—The Earl of Northbrook; director—Sir H. O. Rawlinson; vice-presidents—Sir A. Cunningham, Sir F. J. Goldsmid, Sir Monier Monier-Williams, Prof. A. H. Fayce, Prof. W. Robertson Smith; council—F. F. Arbuthnot, Sir George Birdwood, Edward G. Browne, F. V. Dickins, Sir M. E. Grant Duff, Prof. Douglas, Dr. Theodore Duka, J. F. Hewitt, Sir W. Wilson Hunter, Henry O. Kay, Sir Peter Lumsden, Gen. Robert MacLagan, E. Delmar Morgan, Robert Sewell, T. H. Thornton; treasurer—E. L. Brandreth; secretary—Prof. T. W. Rhys Davids; hon. secretary—Robert N. Oust.

FINE ART.

THE ROYAL ACADEMY.

III.

As usual, it is in the departments of portraiture and landscape-painting that the greatest vitality is observable—in those departments, in fact, in which absolute contact with nature is a necessity, and the crowning grace of true imagination, though a quality not less precious than in other branches of art, is perhaps not so readily missed as in these. While, at the Academy at any rate, some of the greatest and most deservedly popular among English portraitists have fallen conspicuously below their highest level of excellence, others have displayed an equally remarkable advance.

It would be unnecessary cruelty to dwell on the only too obvious demerits of Sir J. E. Millais's "The Right Hon. W. E. Gladstone, M.P., and his Grandson" (361). These may be condoned in remembrance of the same master's magnificent profile portrait of the

great orator, formerly in the possession of the Duke of Westminster. Neither can it with any fairness be asserted that Mr. Watts in the charmingly-conceived study of babyhood, "Hester Fraser Tytler" (196), shows any of his lost cunning of hand. Too many of our competent portrait-painters are apparently now condemned to perpetuate the features of provincial mayors with or without their insignia of office, of masters of foxhounds past, present, and future, and of vigorous government officials more or less known to fame. No one executes such a task with greater dignity and success than Mr. Oulless, who, notwithstanding a certain dryness of execution which is inherent in his manner, has rarely been happier than in his "Angus Holden, Esq., Mayor of Bradford, 1887" (74), in which the precise and brilliant execution of accessories difficult to deal with enhances rather than detracts from the character of the whole. A great rarity and exception in this artist's practice is the full-length of a lady, "Mrs. North" (214), which, by reason of his mannerism in the treatment of flesh, is far from being an agreeable performance.

The unexpectedly brilliant success attained by Mr. Luke Fildes when he some four years since broke new ground with his "Mrs. Luke Fildes," is on the present occasion more than sustained. Such is now his vogue that we may expect that, as was ultimately the case with the late Frank Holl, he will in future devote himself mainly to portrait-painting. His "Mrs. Thomas Agnew" (303) is a fine and delicately-modelled presentment of an elderly lady, in which, however, the gown of puce-coloured brocaded satin, set off with adornments of white lace and gauze, is rendered with a certain harshness and want of brilliancy in the textures. In the more sculptural portrait of "Mrs. Robert Borwick" (395), there is—or rather we imagine that we can trace—a certain resemblance to the style of M. Elie Delaunay. Mr. Fildes's most complete and striking achievement is, however, the large full-length "Portrait of a Lady" (467). This white-haired dame, soberly yet magnificently attired in black velvet and Venetian point, faces the spectator, just leaning one hand on a console of pronounced Louis Quatorze design. Although this picture is perfectly simple and realistic in conception, it has elements of strength and dignity such as the painter has not yet revealed in the same measure. Something in the general arrangement of the whole suggests a study of the *grands portraits d'apparat* produced during the first half of the last century.

It is a rash thing to condemn any performance of Mr. J. S. Sargent's without returning to it a second and a third time. He has on occasion an odd way of asserting himself, and of giving the careful student of his work an uneasy feeling that his first impression has been a hasty and a wrong one. Still, it is difficult to find any excuse for the defiant and unmitigated ugliness of the "Portrait of Mrs. K." (652), with its trenchant grey tones and bluish shadows. It may perhaps have for the artist himself a significance which it certainly lacks for the uninitiated beholder. The "Portrait of a Lady—a Study" (421) shows equally that element of perverseness in the artistic nature of this gifted painter, which prevents him from contemplating from its serious side, or with the respect due even to average humanity, the personality which he seeks to reproduce. This vivacious lady, robed in mauve satin, relieved by a crimson flower in her bodice, raises her ample skirts with an unrefined movement, which is, moreover, of too ephemeral and too trivial a character to be suitable for reproduction in a portrait. Yet the truth and vitality of the representation,

the easy, or apparently easy, brilliancy of the execution are such that, when we look round and compare the uninviting performance with its soberer neighbours, this appears—to borrow the words often applied to the art of Mr. Sargent's prototype, Velázquez—*verdad*, the rest merely *pintura*. Should, however, the *advocatus diaboli* reply to this praise, "If this be truth, let truth for ever hide her head," it is not sure but that many might be found to agree with him. Mr. Jacob-Hood's "Miss Shaw Lefevre, late President of Somerville Hall, Oxford" (436) shows a remarkable power in the artist of adapting style to subject; for this serious and imposing presentment of a learned lady is modelled with an almost over-anxious precision, and conceived in a reticent spirit altogether well suited to the subject. Admirable, too, in its pathetic simplicity, and its easy skill of arrangement, is Mr. J. H. Lorimer's likeness of "The late Professor Lorimer" (471), depicted in his doctor's robes. Mr. Alma-Tadema's half-length of "E. A. Waterlow, A.R.A." (160) is a singularly natural and unaffected piece of portraiture, lacking only that absolute success in the rendering of flesh which Mr. Tadema seldom attains in dealing with a life-size subject. Mr. Hubert Herkomer's performances in portraiture will not satisfy his admirers. Neither of his female portraits at all approaches the level of the "Miss Grant" or the "Lady in Black"; while the male portraits show rather the assumption than the possession of true solidity of execution. Of these, by far the best is the "Major E. R. Burke" (318). There is a certain alertness of movement, a suggestion of life, in Mr. Pettie's "Sir Edmund Hay-Currie" (144), which is, however, marred by the painter's usual defect—the vitreous quality of his environing atmosphere. In his "Sir Baylton Dixon" (1099), the bright scarlet coat of the sitter is treated with most unpleasant effect, its tone being neither in true relation nor in happy contrast to the hot background. We had accustomed ourselves to look upon Mr. W. Carter as one of the most rising of the younger English portrait painters. He is, however, this year all at sea, groping on the one side in the direction of French art, with his "Mrs. D. Dale" (98); and, on the other, seeking apparently to assimilate the style of Mr. Oulless, as in the official likeness of "James Hughes, Esq., Mayor of Oxford" (138). The large full-length "Study in Red" of Mr. W. T. Dannat (237) may be looked upon either as a portrait or as an exercise, on a large scale, in the combination of cunningly-graded reds with ivory-like flesh and locks of a ruddy fairness. Considerable success attends the attempt; but a higher degree of technical subtlety would be requisite in order to give adequate interest to a study of such size and pretensions.

On the whole, the completest and most satisfactory performances of the year are to be found among the landscapes and marine pieces; both the veterans and that ever-increasing band of younger wooers of nature having this year highly distinguished themselves. That Sir John Millais's twilight landscape "The Moon is up and yet it is not Night" (25) has been to him a labour of love is evident. Not often of late years has the master revealed so much genuine pathos in depicting a scene of his favourite Scotland. Unfortunately he is still but too faithful to the principles of the school to which he originally belonged; and, declining to generalise or omit, he yet selects for representation subjects which do not, unassisted, compose themselves or constitute in their virgin simplicity pictures proper. We have never been great admirers of the hard artificial quality of light affected by Mr. H. W. B. Davis; and yet we are constrained to admit that "A Ford on the Wye" (780), though by no means free from

this drawback, is a noble composition. The drawing and grouping of the oxen crossing the fair stream in the afternoon glow is first-rate. Mr. Vicat Cole and Mr. Leader, the protagonists of what we may call the popular British school—that which gladdens the eye of the average tourist and the lover of the commonplace picturesque—are both represented by characteristic works: the former by a large canvas, "The Thames at Greenwich" (390); the latter by three pictures, of which the best is the well-composed "The Silent Evening Hour" (672), and the worst the intensely harsh and drily-painted coast scene, entitled "The Sandy Margin of the Sea" (131).

Hardly ever has the veteran Mr. Hook done better than on the present occasion. At this stage of his prolonged career it seems unnecessary to dwell upon the obvious limitations of his well-matured and in its way consummate art—the narrowness of its scope and its too great monotony from a technical point of view. It is refreshing to find the master abandoning for once British coast scenery and giving us in "A Dutch Pedlar" (309), an unsurpassed view of a wide canal or inlet in Holland, with its expanse of calmly-flowing water meandering through low green banks, and its warm, moisture-laden atmosphere. The rendering is altogether masterly, save for the figures, which are, as usual, uninteresting. A good specimen of Mr. Hook's work, in his more usual vein, is "Breakfasts for the Porth" (317); and a better still, "Last Night's Disaster" (75), in which, with more than usual daring and felicity, he has depicted the movement of a still violently agitated yet slowly subsiding sea. We have seen Mr. Henry Moore to greater advantage than in the three canvases here shown, though in all of them the hand of the true artist and the true nature-lover is apparent. We prefer to any of them the smaller of his contributions to the new Salon of the Champ-de-Mars. A fine imaginative conception is Mr. Audley Mackworth's study of vast sun-dyed clouds overhanging a calm sea, called by him "Cloud Chariots" (158). He owes something to the example of Mr. Brett, but avoids that painter's pre-Raphaelite insistence on embarrassing detail, and takes a more emotional view of nature. The latter displays his wonted industry in four canvases, of which the most important, if not the most successful, is "Echoes of a far-off Storm" (472). We cannot but regret Mr. Adrian Stokes's temporary abandonment of landscape proper for studies of white, frothing sea tinged by the sunset hues of a clear sky; since what he shows at present gives proof rather of endeavour than of achievement. Of the superficial brilliancy, the loose *à peu pres* technique, of Mr. Peter Graham and his followers it is not easy to say anything new or interesting. The master himself has been seen to far greater advantage than in "Departing Day" (190), or "Low Tide" (215); while Mr. MacWhirter is characteristically himself in the large and purely scenic "Mount Etna from Taormina" (708). A far better executant, coming nevertheless within the same category as the last-named painter, is Mr. J. Farquharson, who in "My Heart's in the Highlands" (562) has from his own standpoint well rendered a subject of singular charm—a winding Scotch river glancing in the sun and fitfully shown through the branches of fir-trees projecting across the foreground. One of the best things in the exhibition, and certainly, up to the present, the *magnum opus* of its author, is Mr. David Murray's large landscape, "The Young Wheat" (1090), showing a vast prospect of bleak fields upon which the corn is beginning to sprout, these being sparsely marked out along the boundaries by blossoming trees. The hardness and paintiness of the far distance in

this, as in another charming example on a smaller scale, "In Summer-time" (875), alone mars the satisfactory effect of the whole. A very brilliant *tour de force* is the "Tulip Culture" (750) of the American landscapist, Mr. George Hitchcock. He depicts in the freshness and sparkle of morning sunshine a formal garden on parterre of tulips, arranged in broad bands of white, yellow, pale and deep pink blossoms, in the midst of which stands a female figure in quaint Dutch costume of lilac hue. The painter of this curious study has derived something in the rendering of light and air from the impressionistic school of Claude Monet, but he shows, nevertheless, only a tempered enthusiasm for this special phase of modern art. Among the most delicate pieces of tone and colour to be found on the walls of the Academy, is Mr. Alfred East's "October Glow; near Yardley Woods" (1104). Want of space prevents us from referring in detail to some interesting performances, including Mr. W. L. Wyllie's "Davy Jones's Locker" (81); Mr. Robert Noble's "By the Linn Pool" (759); Mr. Napier Hemy's "The Rescue" (1147); Mr. Yeend King's "Autumn's Wooing" (1098); and Mr. W. L. Picknell's "November Solitude" (779).

The relatively narrow space devoted as usual to the exhibition of sculpture is, on the whole, not less well filled than on recent occasions, although neither the hope of the new school, Mr. Alfred Gilbert, nor the President have been able this year to contribute anything. We have been accustomed to identify Mr. Harry Bates with sculptured reliefs, executed in a style hovering midway between the later Greek manner and the style of the Renaissance; but he now takes, for the first time, high rank as a sculptor in the round. His "Pandora" (2117) is a nude kneeling figure of harmonious lines and delicate modelling, informed, moreover, with a melancholy grace most appropriate to the subject. It was a quaint and dainty conceit to fashion the fatal casket of gold and ivory after the fashion of the chryselephantine sculptures of ancient Greece. Yet this seems at once to necessitate a polychromatic scheme of colour, such as M. Gérôme has this year applied, with signal success to his statue "Tanagra" at the old Salon; and such as Gibson employed some thirty years ago in his once famous "Tinted Venus." Mr. Bates has slightly tinted his surface, so as to take off the crude whiteness of the marble, but this concession appears hardly sufficient. Mr. Hamo Thornycroft shows no statue of importance, but by his diploma work, the bas-relief styled "The Mirror" (2057), gives proof of an important progress in the one branch of his art which he had not completely mastered. A young American sculptor, Mr. John Donoghue—who is better known as yet in Paris and Rome than in London—makes an important first appearance with "The young Sophocles leading the Chorus of Victory after the Battle of Salamis" (2119). It may, perhaps, be objected that this is not the boy Sophocles leading a choric song of thanksgiving, but rather a comelier Tyrtæus chaunting a fierce war-song as he urges his Spartans on to the attack. However this may be, the artist displays a genuine power of assimilating Greek forms and the Greek spirit, while infusing into them a vitality and a personal quality belonging to himself. Mr. George Frampton's bronze figure, "The Angel of Death" (2090), shows some passages of fine and subtle modelling and some pathos of conception, but it lacks altogether impressiveness of general aspect. On the contrary, in Mr. W. A. Davis's marble statue, "The Genius of Sculpture" (2091), admiration is compelled for the flowing lines and easy harmony of the general composition, while the triteness and stagey quality of the conception exercises a repel-

lent effect. Decorative skill of a class not usually found in modern English sculpture is shown by Mr. Lawes in his large allegorical composition styled "Figures representing Liberty, Peace, Commerce, &c." (2004)—a work giving proof of strong leanings towards the French style of the end of the seventeenth and beginning of the eighteenth century. It is wanting, however, in purpose and in the distinctiveness which belongs to a true artistic individuality. Mr. J. Havard Thomas's "The late Right Hon. W. E. Forster" (1962) gives proof of ability in the treatment of the unmanageable costume proper to the modern civilian, but displays a too rhetorical conception of a noble and simple personality. Last, but by no means least, we come to Mr. Onslow Ford's colossal bronze group, "Charles George Gordon" (1958)—showing the hero of Khartoum in a magnificent gala uniform, mounted on a camel which is caparisoned with a fanciful and excessive splendour. It is impossible not to admire the skill with which the character of the huge beast is given, with which the multitudinous details of its hair and skin and its magnificent trappings are reproduced; while we will not deny that the form and attitude of the great leader are very cleverly adapted to that of his strange mount. Yet who will be found to maintain that this is a fitting or dignified mode of presenting to posterity one of England's noblest children, or that we have here any really typical elements of the man or the essence of his true personality? And it would constitute no good answer to our strictures to prove that the uniform, the decorations, the camel's shaggy mane and its adornments are all textually correct; for the impression which they combine to convey is not truly characteristic, but a false and misleading one. Mr. Onslow Ford's other contributions are the bronze statue "Music," which is evidently a pendant to the "Dancing" in the New Gallery, and the bronze version of the curious decorative figure "Peace," of which the plaster model appeared here some two or three years since.

CLAUDE PHILLIPS

PROPOSED EXCAVATIONS AT CHESTER.

SOME repairs executed three years ago in the North Wall of Chester resulted in the discovery of Roman inscriptions and sculptures; and a further exploration, started by the Chester Archaeological and Historic Society, produced more inscriptions and sculptures. It is now proposed to set on foot further explorations at the same spot. The former discoveries have excited great interest both in England and on the Continent, and Prof. Mommsen, of Berlin, has written to Mr. Haverfield strongly urging further search. Of all the historic sites in England none are so likely to aid our knowledge of Roman history as the Roman military centres, and it is well known that Deva was garrisoned by the Twentieth Legion from the earliest times almost until the end of the Roman occupation of our island. The results of the excavations are therefore likely to be of importance not only to English archaeologists, but to all professed scholars, and it is to be hoped that both will readily respond to the appeal for subscriptions, and do their best to further this really important work in any way possible to them.

The area of search will be the Dean's Field and the North Wall adjoining the portions previously examined. A scheme of excavation, signed or supported by the Duke of Westminster, the Bishops of Chester, Salisbury, and Oxford (Bishop Stubbs), Dr. Evans, President of the Society of Antiquaries, Dr. Collingwood Bruce, Dr. Hodgkin, Prof. Pelham, Mr. F. Haverfield, and others, has been put forth,

with the concurrence of the Chester Archaeological Society, and the Dean and the Corporation have given leave for the excavations. Subscriptions may be sent either to Prof. Pelham, 20, Bradmore-road, Oxford, or to Mr. Haverfield, Lancing College, Shoreham.

The extract from a private letter of Prof. Mommsen referred to above is as follows:

"I approve, with all my heart, the project of taking upon a larger scale the excavations at Chester. For the story of the Roman empire, so far as it has to be based on the monuments, there is nothing so instructive as the great headquarters of the imperial army. The cemetery discovered at the beginning of this century at Mayence has more advanced our knowledge of this period than all the vulgar scribbling with which the *plebs urbana* has filled our volumes. We Latin scholars will pray very earnestly for good luck to the English pick-axes occupied at Deva; and the last discoveries give good hope. Perhaps Greek inscriptions are more in vogue with your classic and roving nation; but I think you do not lack men who, remembering or not remembering our poet's words, *Willst du immer weiter schwelgen? sich! das Gute liegt so nah*, will act up to it.

NOTES ON ART AND ARCHAEOLOGY.

A SERIES of water-colour drawings by Mme. Madeleine Lemaire is on view just now at the Goupil Gallery. Attention was drawn to the artist some years ago, it will be recollected; and, after a lapse of time, she had a distinct success with the illustrations to *L'Abbé Constantin* of Halévy. Of these it has been lately said that, as actual interpretations of the novelist's character, they are hardly equal to Maurice Leloir's illustrations to *Manon Lescaut* or to Lynch's illustrations to Calmann Levy's *édition de luxe* of the *Père Goriot* of Balzac. But for all that, they are possessed of two qualities not very often found in combination—grace and dash. Of the new drawings which illustrate M. Hervieu's *Flirt* the same may, we think, be averred. Such qualities as they have are French, essentially—neither in conception nor method have they anything in common with English water-colour. They are not the less attractive and clever, and a spare half-hour may be spent not unprofitably in seeing them.

THE eighth exhibition of works in black and white executed for Cassell & Co.'s publications is now on view in the Memorial Hall, Farringdon-street, and will remain open until June 20.

MESSRS. R. H. SUTTON & Co. announce folios of *Lace and Embroidery*, edited by Mr. Alan S. Cole, and folios 2 and 3 of *Wood-Carving*, edited by Eleanor Rowe.

WE quote the following from the *Oxford Magazine*:

"The British excavations at Megalopolis are continuing to produce very satisfactory results. Though the tumulus which gave rise to somewhat unfounded hopes seems to contain little of interest, the theatre is repaying excavation admirably. Mr. Loring, of King's College, Cambridge, and Mr. Woodhouse, of Queen's College, Oxford, are now in charge. They have found the bottom of the *caeca* quite perfect. The number of 'wedges' is nine, each fronted by a long *throne*. Besides the lower row, a continuous channel and stone border have been found. The orchestra is of a horse-shoe pattern, not a complete circle as at Epidaurus. A series of most interesting inscriptions of several periods has been brought to light upon the *throne*. These were all dedicated, it appears, by one Antiochos after he had been Agonothetes. The names of tribes also occur in Roman and in earlier characters. The latest find is a cylindrical dedication-base, with an artist's inscription; the statue has not been found, but may yet be forthcoming. At the end of this month [May] the excavations will be discontinued for the present."

THE STAGE.

"JUDAH."

AT the vast Shaftesbury Theatre, where even "The Middleman" had not quite the length of run that was expected, and where "Dick Venables"—not an uninteresting play by any means—came to an untimely end, Messrs. Willard and Lart have now produced Mr. Jones's "Judah." "Judah," though it does not afford to Mr. Willard the opportunity for a personation so picturesque and so varied as that of Cyrus Blenkarn, bids fair to be a distinct success. It will carry Messrs. Willard and Lart comfortably on to the end of their management, and it would probably do more than this. It appears to me extremely well constructed; it is certainly well written—written, indeed, quite admirably, if judged by the unexacting standard of the modern stage; and it is performed well enough as regards its secondary characters, and all but perfectly as regards its two principal ones. And the two chief parts, be it noted, those of Mr. Willard and Miss Brandon, though good up to a certain point, are yet more trying than remunerative. An examination of "Judah" can only confirm the statement of its author, that it is the first of a series (as I think I understand him) not designed for a particular actor or a particular theatre, but the unfettered product of the imagination of its writer.

Nevertheless, I am not sure whether Mr. Willard's part on a certain side—the character of Judah Llewellyn in a certain phase of him—might not have been strengthened with advantage. Literary interest, at all events—what one may call poetic interest, indeed—would have been increased rather than lessened had Mr. Jones been pleased to emphasize that which is essentially Celtic in the temperament of the Welsh Presbyterian minister, who, living in his youth the life of a shepherd on the hill-side, heard "voices," as Joan of Arc did. The first act has not proceeded very far before the essentially Celtic—the visionary, the poetic—is a good deal dropped. Judah, though he yields before long to a terrible temptation, and becomes, to put it severely, a perjured soul, remains in the main a well-intentioned and not extraordinary young man, with a certain desire after piety. As a dramatist's creation he is not so good but that he might be still better; as an imaginative study he cannot take rank, I think, with Cyrus Blenkarn, who, though indeed he did not so conduct himself as to prove what the Socialists would like him to have proved (since he was artist, and only artist, and needed a middleman to work him) was yet a character curiously complete and well considered, a portrait observed and executed with real penetration—not a type, but an individual, another Bernard Palissy, of the Staffordshire towns. Llewellyn Judah, the young minister, does not impress us so powerfully. Again, there is the character of the heroine, Vashti Dethick. To the artist who interprets her she presents immense difficulties, which are admirably minimised—I cannot say, vanquished. As the creation of a writer she is excellent—more fully satisfactory, perhaps, than Judah Llewellyn; yet, as a rôle for the theatre, she must be pronounced to be at the same time

exacting in her requirements and limited in her effects.

But if "Judah" does not present to its chief performers opportunities as great and as sympathetic as did "The Middleman," it lays hold as boldly of what may be considered a problem of the day, and leads it to a noble solution. It would be hard to imagine a more dexterous treatment than Mr. Jones has applied in his new piece to what at first sight may seem the merely sensational subject of a fasting-woman working, or preparing to work, a cure upon a young girl who suffers from some obscure nervous disease. What the disease is we are not explicitly told; but there is, among other matter, very true observation of life in the author's full recognition of the immense influence exercised upon the very sensitive—their deterioration or improvement, in fact—by the mere presence of particular persons, either antipathetic or congenial to them. The little Lady Eve—played by Miss Bessie Hatton with *naïveté* naturalness and tact—is visibly better, before Miss Vashti Dethick, with her magnetic attractiveness, has been in the house half an hour. And, apart from observation of life and purely literary gifts, one remarks in the piece a singular excellence of construction; and it has been implied already that one's moral sense is satisfied at the ending—an ending in which two lovers, both of whom have been faulty, accept the responsibility of living down their faults in the midst of the very people who have been most conscious of them. The blemish on Vashti was certainly not irremovable; not irremovable, even, was the fault of the Welsh minister. The really moral conclusion may be genuinely liked—it will, at all events, be heartily applauded by a public never slow to recognise the necessity of virtue in others. "We have all of us," says La Rochefoucauld, "resignation enough to endure the sorrows of other people." We have all of us, too, morality enough to perceive the necessity of moral behaviour on the part of our neighbours.

Miss Bessie Hatton—who acts a difficult though sympathetic little part with so much discretion—is the only artist engaged upon the Shaftesbury stage of whom I have yet spoken. And since we happen to be among the secondary characters, let tribute of praise be offered to the interpreters of several more of them: to Miss Gertrude Warden, for instance, who plays with naturalness and right effect what Miss Gertrude Kingston would have played with higher and more forced but still with always effective colour—the part of the scientific young woman, who is an active member of the Watch Committee, self-appointed, so to say, at Lord Asgarby's, to inquire into the *bona fides* of Vashti Dethick. Mr. Sant Matthews is excellent as Professor Jopp; and Mr. Kerr as the scientific young man who makes slightly physiological love to the scientific young woman. The material for satire in these matters is neatly indicated by Mr. Jones—the satire itself might, I think, with advantage have been carried further. As Mr. Dethick—humbug altogether, "Sludge, the medium" in the life of to-day—Mr. Royce Carleton is everything that he ought to be.

It remains only to speak of Mr. Willard and Miss Olga Brandon. In the hands of

both these artists the play receives fullest justice. In "Dick Venables" the young emotional actress, who has taken rather suddenly a distinguished place, had more opportunities to use, and she used them; but in "Judah" nothing is neglected, and something of a magnetic presence—a presence that might have cured Lady Eve and fascinated Judah Llewellyn—is assuredly made manifest. The performance of the Dissenting minister by Mr. Willard is a contribution of an almost inestimable kind to the success of the play—ineestimable inasmuch as he leaves us no means of realising how great are those difficulties of the part which his stage art contrives almost imperceptibly to surmount. I do not propose to dwell upon this or that particular point in an impersonation that is throughout consistent, discreet, and powerful, but rather to invite the reader to ask himself how many actors we possess who, in the performance of Mr. Willard's part, would have been able to carry the sympathies of the public completely with them. Judah Llewellyn—though the author might have developed him more amply than he has chosen to do—has to be at once something of a poet, of a seer, of a lover, of a saint, of a penitent, of a shepherd of his flock. How to be convincing in all, and repulsive and mawkish in none? Mr. Willard solves the difficulty. He portrays with a poetic realism and with vivid interest a character essentially noble, yet not built by any means upon popular lines. The performance is broad and consistent. It has, as I have said, the rare merit of being convincing.

FREDERICK WEDMORE.

STAGE NOTES.

WE were bidden last Friday to witness at a *matinée* at Terry's Theatre the performance of Mrs. A. Webster's poetic drama, "In a Day." Augusta Webster has long and deservedly enjoyed consideration as a poet; but we fear that "In a Day" does not evince much aptitude on the part of its author for purely theatrical writing. The play, which reads well, somehow gathers about it a sense of diffuseness when seen upon the stage; and on Friday many passages not uninteresting in themselves visibly bored an audience which consisted in the main of more or less literary people. Again, if it was desired to know what effect might be produced by the performance of that which is confessedly a piece of good literature, it was ill-advised to make the experiment with so amateurish a cast as that of last week. Miss Davies Webster—the daughter of the poetess—has indeed, as we are informed, had some little provincial experience, and she is of sympathetic presence, and highly intelligent. But she has much to learn. The technique of the art of an actress has yet to be acquired by her. From the first words it was evident that she was a lady, and evident, hardly less distinctly, that she was not an artist. Mr. Mathew Brodie's performance of Myron, a wealthy Greek who is not a little of a Sybarite, was well-intentioned, and occasionally not wanting in freshness: but it was inadequate. The part of Olymnius, father to the heroine, Klydona, was looked and acted with feeling and an unusual measure of tact and expressiveness by Mr. Stephen Phillips, who filled a small rôle, we recollect, in one of the recent productions of Mr. Benson. Mrs. Webster has decided

lyrical faculty, and it was a relief to find that one of her songs—

"Once a sea-nymph loved a boy:
He and she, they loved so well"—

was given very effectively. The music was composed by Miss Mary Carmichael. But whatever may have been the refreshment afforded by certain passages of the performance, whether dramatic or lyrical, the result of all cannot truthfully be said to have shown that Augusta Webster is a poet for the stage. It is much to be a poet for the closet.

MUSIC.

MUSIC OF THE WEEK.

"LA TRAVIATA" was given at Covent Garden on Saturday evening last, with Miss Ella Russell as the Violetta. Though a difficult part for her, she may be said to have played the invalid very well. For her brilliant vocalisation she deserves much praise. M. Montariol, the Alfredo, was good, except for the fact that he occasionally forced his notes. "Don Giovanni," Mozart's masterpiece, was given on the following Monday, with a strong cast. The new lady from Munich, Mme Tavery, took the part of Donna Anna. She has a clear voice, good intonation, and her declamatory singing is very fine. Mme. Nordica, as Elvira, and Miss de Lussan, as Lerlina, were both satisfactory. Sig. Ravelli sang "Mio tesoro" exceedingly well, but he wisely declined the encore. It is now beginning to be felt that encores are even more of a nuisance on the stage than on the concert platform. Mr. Augustus Harris is evidently trying to use his powerful influence to abolish them. Mr. Plumkett Greene's voice told well in the Statue scene. Sig. d'Andrade was good in the title rôle. The chorus was admirable. The band under the direction of M. Randegger was also remarkably good. "Roméo et Juliette" was performed in French on Tuesday evening, and drew a large audience. Mme. Melba did full justice to the part of Juliette so far as vocalisation was concerned, but her impersonation of the daughter of Capulet, on the whole, lacked emotion. M. Jean de Reske, as the Romeo, surpassed himself; he is in better voice than ever this season. M. E. de Reske, as Friar Laurent, sang and acted as usual—that is, magnificently. M. Montariol was excellent as Tybalt. Mlle. Regina Pinkert made a satisfactory appearance as Stephano. The chorus sang brilliantly; and the orchestral accompaniments, under the direction of Sig. Mancinelli deserve high praises, especially in the matter of delicacy. Another great attraction this week will be "Die Meistersinger" on Saturday evening, with M. J. de Reske as the Walther. Mme. Tavery will be the Eva and M. Lassalle the Hans Sachs; the rest of the cast is also a good one.

M. Paderewski gave his third recital at St. James's Hall last Thursday week. There is no occasion to describe the programme in detail, for we have nothing fresh to add about his interpretations of modern compositions, including his own. He played Beethoven's Sonata in A flat (op. 110) in an interesting and characteristic manner, though little artifices from time to time interfered with one's enjoyment. His reading of Schumann's Carnival was exaggerated. In this music one can have plenty of sentiment, but not sentimentality. M. Paderewski does not seem to be in touch with this composer. We are glad to find that he is attracting larger audiences.

A very interesting concert was given the same evening at Princes' Hall by Mme. Sophie Löwe and some of her pupils. The programme was an excellent one, comprising songs of Brahms, Schumann, and Schubert. Mme. Löwe sang with her usual good taste, and the pupils gave evidence of careful training.

M. Sapellnikoff gave a pianoforte recital on the following afternoon. Of his perfect command of the keyboard we have already spoken. He had a good chance for display in a Liszt transcription of one of Bach's organ works. His interpretation of Beethoven's Sonata Appassionata was thoroughly sound. Mendelssohn's "Variations Sérieuses" were given in a brilliant though at times somewhat too demonstrative a manner. Chopin's Fantaisie in F minor and A flat Polonaise were played with energy, although in the latter piece there was too much effort. The Nocturne in D flat is a real test piece, but M. Sapellnikoff never seemed to get beneath the notes. Some Tchaikowski Variations, and some Liszt and Tausig transcriptions gave the pianist further opportunity of showing his strength and marvellous technical skill.

Mr. George Grossmith's humorous and musical recital at St. James's Hall on Saturday afternoon deserves mention, although it cannot properly be regarded as a concert. Mr. Grossmith has a pianoforte on the platform, of which, indeed, he makes skilful use. The humorous songs which he sings, and the funny, clever, and, at times, satirical remarks which he makes, are, however, the chief attraction of the entertainment. The fact that Mr. Grossmith for two hours amused an immense audience proves him to be specially fitted for the career which he has chosen. His success was never for a moment in doubt.

The programme of the third Richter concert on Monday evening included two excerpts from the "Ring des Nibelungen": the first scene from Act 3 of "Siegfried," in which Wotan wakens Erda from her long sleep to ask questions respecting the fate of the gods; and the third scene from "Götterdämmerung," in which Hagen and the vassals welcome Gunther and his bride, Brünnhilde. The performances were excellent. Miss Lena Little and Mr. Max Heinrich sang with dramatic power, and with due appreciation of the music. The male chorus sang with energy. One may ask, however, whether it is right to give selections of this kind. The enthusiastic admirers of Wagner have an answer ready to hand—Beethoven's Symphonies became known in a similar manner. Those who are well acquainted with the work, and especially those who have been to Bayreuth, can enjoy the music as a reminiscence; but we much fear that to others it can mean but little. The programme included Goldmark's Overture "Im Frühling," lately produced at the Crystal Palace; Brahms's serious and profound Rhapsody on a fragment from Goethe's "Hartzeise im Winter," for alto solo, male chorus, and orchestra; and Mozart's "Linz" Symphony. Herr Richter conducted with his usual ability and success. The hall was crowded.

Herr Willy Hess, Sir C. Hallé's able leader, gave a morning concert at Princes' Hall on Tuesday. He played in a firm and thoroughly artistic manner Rust's Sonata in D minor; the music, if old-fashioned, is of great interest. Ernst's Concerto in F sharp minor enabled him to show how good a player he is; but the composition is weak, and is not improved by a pianoforte accompaniment. Herr Hess gave likewise some solos. Mr. and Mrs. Henschel sang solos and a duet in their best style. The audience was large and appreciative.

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THE science of comparative mythology is undergoing a silent but radical revolution. Not many years ago it was generally believed that the ancestors of the Aryan-speaking nations had all migrated in successive swarms from Central Asia, bringing with them an elaborate mythology, consisting chiefly of storm gods, dawn maidens, and solar heroes. It was asserted, and without contradiction, that the "real theogony of the Aryan nations" was to be found in the Veda, which was "to comparative mythology what Sanskrit has been to comparative grammar." All these fancies are now exploded, and it is recognised that the primitive Aryans were rude forest tribes or pastoral nomads, in a low stage of culture, with a shamanistic religion, consisting largely in the worship of ancestral spirits, or mere fetiches such as stones and trees. Mannhardt was one of the first apostles of this new doctrine. Patiently collecting from the mouths of German peasants their tree and forest-lore, which he regarded as a survival of the earliest beliefs, he essayed to explain many obscure observances and legends as having arisen out of a primitive worship of trees and plants. Like other prophets, Mannhardt had little honour in his own country and in his own time. At last, however, his mantle has fallen on a zealous and erudite disciple. It may be said at once that Mr. Frazer is not a fantastic mythologist whose theories may be summarily dismissed, but a competent scholar who has established a clear right to respectful audience, even though we may hesitate to accept the revolutionary hypothesis which he propounds. It is unusual out of Germany to meet with a writer who has made such an exhaustive study of the literature of his subject. His reading is exceptionally wide, comprising not only the standard authorities, ancient and modern, but including numerous obscure monographs on the local folklore of all countries. And he is not merely erudite, but able and ingenious; so that his book, which is only presented as a first instalment of a much larger work on primitive religion, cannot fail to place its author in the front rank of living mythologists.

In these two handsome volumes he confines himself with Teutonic thoroughness to the investigation of the import of a single legend—the mysterious story attaching to the Arician lake, well known from Turner's picture of "The Golden Bough," excellently reproduced as a frontispiece to the first volume, and known also from Macaulay's description, in the "Lay

of the Battle of Lake Regillus," of the gathering of the Latin clans, who came

"From the still glassy lake that sleeps
Beneath Aricia's trees—
Those trees in whose dim shadow
The ghastly priest doth reign,
The priest who slew the slayer,
And shall himself be slain."

The Arician lake occupies the volcanic crater of Nemi, the ancient sanctuary of Diana Nemorensis among the Alban hills. In the grove grew a sacred tree, from which, if a runaway slave could break off "the golden bough," he was entitled to challenge the priest of the sanctuary to single combat, and, if he slew him, to reign in his stead as the Rex Nemorensis. In these volumes Mr. Frazer endeavours to find an answer to the two questions: why the priest had to slay his predecessor, and why, before he slew him, he had to pluck the golden bough. Mr. Frazer's solution, shortly stated, is that we have here a survival of ancient Aryan tree-worship; that the priest was regarded as an incarnation of the spirit of the tree, his life being bound up with the life of the tree, and could only be assailed by first breaking off the bough. When the priest was killed, the spirit of the tree was supposed to pass into his assailant. The object was to obtain a new incarnation of the tree-spirit in a younger and more vigorous form. Mr. Frazer contends that this was a survival of human sacrifice, that the golden bough was the mistletoe growing on an oak; and he uses the tradition as the basis of a theory that tree-worship is the key which will interpret a large portion of primitive religion.

It may be admitted that no more plausible interpretation of the obscure Arician legend has hitherto been advanced, and also that the worship of fetiches, especially of sacred trees and stones, formed a larger element in primitive Aryan religion than has been usually supposed. But while this may be conceded, it must be added that Mr. Frazer's fault is that of being too thorough. Like most of his predecessors in mythological interpretation, he attempts to fit his own private key into the wards of too many locks. Of this he is himself not altogether unconscious. Reviewing in the preface his completed work, he acknowledges that, now that the theory has been worked out in detail, "I cannot but feel that in some places I may have pushed it too far"; and he adds this distinct challenge to his reviewers, that "if this should prove to have been the case, I will readily acknowledge and retract my error as soon as it is brought home to me." Mr. Frazer has undoubtedly pointed out the weak element in his book. If he had refrained from pushing his theory quite so far, he would have been more successful in carrying his readers with him, and almost unreserved commendation might have been bestowed on a very valuable and important contribution to scientific mythology. But when he contends that Zeus, Osiris, Diana, Balder, and Adonis, were at first only the deified spirits of trees or plants, his arguments are not convincing, and the reader feels inclined to place less confidence than he might otherwise have done in the sobriety of the writer's judgment.

To take one or two instances, we find him contending on wholly insufficient grounds that

Osiris was primarily a tree-spirit, and not, as is held by the best authorities—Lepsius, Maspero, Tiele, and Renouf—one of the numerous forms in which the Egyptians revered the sun. Mr. Frazer sets aside the evidence of the older monuments, and the positive information of such well-informed authorities as Diodorus, and of Macrobius who was acquainted with the writings of Manetho, and relies on certain decorative sculptures at Philae belonging to the Ptolemaic period, when the early spirit of Egyptian religion had evaporated, and on deductions drawn from incidental statements of untrustworthy writers like Plutarch and Firmicus. Thus, Firmicus informs us that the image of Osiris was enclosed in a coffer made of a hollow log. But this, if it proves anything, merely proves that primitive Egyptian coffins may have been made from hollow logs, like the tree-coffins recently found at Falerii. Against such dubious inferences we have to place not only the definite statement of Diodorus that Osiris was the sun, but his identification in the Book of the Dead with Ra, and the fact that he is called the son of Nut, the heaven, and of Seb, the earth, the golden egg laid by Seb being clearly the solar orb. He is at once the father, the brother, the husband, and the son of Isis, who is probably the dawn. The son of Osiris and Isis is Horus, the noon-day sun. Osiris, when slain by Set, the darkness, goes down into the underworld and becomes the judge of the dead. Osiris is swallowed by Anubis, who is the dusk of twilight. Anubis was the son of Osiris, who mistook Nephthys, the evening afterglow, and wife of Set, the darkness, for her sister Isis, the dawn, his own lawful wife. All these elements in the myth of Osiris are distinctively solar; and if there could be any doubt as to his true character, it would be set at rest by the unique copy of the Book of the Dead recently acquired for the British Museum by Mr. Budge. In one of the drawings in this papyrus, Osiris and Ra are seated side by side, a marginal note explaining that Osiris is the sun of yesterday, and that Ra, his double, is the sun of to-day. The resurrection of Osiris is clearly the rising of to-morrow's sun, and not, as Mr. Frazer contends, the renewal of vegetation in successive years. It is possible that the worship of Osiris may have incorporated certain obscure local cults, but it is more probable that any connexion he may have with vegetation is due to his being regarded as the principle of life, embodied in the sun. But to contend that he was primarily and principally a tree-spirit is to fly in the face of all the most authentic evidence, and of all the chief authorities, ancient and modern. And Mr. Frazer does not even attempt to explain how a tree-spirit could have become the father of the mid-day sun, or could have been slain by the darkness of the night.

Coming to the Aryan mythology, Mr. Frazer claims as tree-gods various deities hitherto supposed to be solar or celestial. Fire was obtained by the friction of wood; and hence, he argues, trees may have been regarded as reservoirs of hidden fire, and logs of wood may have been kindled sacrificially at the solstices with the object of renovating the sun's decaying heat. It was natural, he argues, to describe those trees whose wood

was used for these sacrificial fires by such epithets as "golden," "shining," and "bright." Hence the names of Zeus and Jove being derived from a root meaning "to shine," we may reasonably consider them as tree-spirits, which were "reservoirs of hidden fire." Mr. Frazer observes that "Zeus and Jupiter have commonly been regarded as sky gods because their names are etymologically connected with the Sanskrit word for sky. The reason," he adds, "seems insufficient." But he should have remembered that not only is the Greek Zeus the same word as the Sanskrit Dyaus, which means the physical sky, but that even the Greeks and Romans had not wholly lost the consciousness that the words Zeus and Jove had once denoted the sky. If these words, as he contends, originally meant trees, because they were a source of "bright" fire, then Horace, when he says "Manet sub Jove frigidus venator," must have referred to the huntsman, heated by the chase, reclining under the shade of a cool tree; and the Greek phrase Ζεὺς ὕψι must have denoted the pattering drops which, after a shower, fell from the leaves of the divine oak. Jupiter, or Dies-piter, must have meant father tree; but why should this tree-father have hurled the thunderbolt?

Doubtless earlier local tree-worships may have been absorbed by the worship of Zeus after he had become the supreme deity of the Greeks. It may, for instance, be admitted that the sacred oak at Dodona was at first merely a fetish tree, on whose branches charms and amulets were hung, and that the worship of Zeus became localised at this early shrine, just as the Hebrew worship of Jehovah was localised around the venerable sites of sacred stones, or as Muhammad found himself unable wholly to suppress the veneration of his disciples for the black fetish stone at Mecca. But to contend that Zeus was primarily an oak is as perverse as it would be to contend that the sublime monotheism of Judaism and Islam was merely based upon litholatry.

Diana also, according to Mr. Frazer, was originally a tree-spirit. It is not improbable that, as in the case of Artemis, certain ancient forest worships were transferred to Diana; but, as her name indicates, there can be little doubt that she, like Artemis, was primarily the moon. Diana was believed to help women in their travail, and the *ex votos* which have been found near the sanctuary at Nemi prove that the shrine was visited by women desirous of offspring or anxious for safe delivery. Mr. Frazer adduces this as a proof that she was primarily a tree-goddess. But surely her connection with female functions is sufficiently and naturally explained by the moon's periodic times. Mr. Frazer also thinks that the Arician lake was held sacred to Diana as a tree-goddess because it was surrounded by a grove. A more obvious explanation is suggested by the fact that the deep lying woodland lake went by the name of Diana's mirror, not because she was a tree-goddess, but because the calm land-locked Arician pool reflected so perfectly the image of the moon.

Mr. Frazer considers that Adonis was also a spirit of vegetation, and that the lament for Adonis was a vintage or harvest song, or a threnody for the corn-spirit who had

perished. But Adonis, as the very name asserts, was a Semitic deity borrowed by the Greeks. Adonis cannot be separated from Tammuz; and the Semitic Tammuz, who is undoubtedly solar, may be traced back to the Accadian name *tim-isi*, which is written with ideographs which signify the "maker of fire." The Greek myth of Adonis and Aphrodite must be identified with the Babylonian myth of Tammuz and Istar, and Tammuz is as clearly the sun as Istar was the planet Venus, and afterwards the moon. Mr. Frazer finds traces of the gardens of Adonis in India and Prussia, as well as in Sardinia and Sicily. In Sardinia and Sicily, which had contained Phœnician colonies, it may be possible to trace survivals of Semitic rites, but it is difficult to see how they can have reached regions so remote from Semitic influences as Bengal and the Baltic coasts.

In contending that so many deities hitherto supposed to be solar were originally tree-spirits, Mr. Frazer makes out the strongest case for Balder. Like most sun-gods, Balder was called the son of heaven and earth—of Odin and Frigg; his name, like that of Baal and other sun-gods, means the "lord" or "king"; and his death, like that of other solar heroes, is at the hand of the powers of darkness. Mr. Frazer argues with great ingenuity that he was a tree-spirit—the personified oak, oak logs being sacrificially burnt at the fire festivals of Yule and Midsummer in order to rekindle the failing heat of the sun, and that hence Balder has been mistaken for a sun-god.

His strongest point, which is very ingeniously worked out, is that Balder could only be slain by the fateful mistletoe, the life and the parasite of the oak, so that only when the mistletoe was cut could the life of the oak be severed. He believes that the golden bough which had to be cut in the Arician grove by the claimant to the priesthood was the mistletoe growing on the sacred tree, and guarded by the priest as the symbol of the life of the oak, which was symbolised or incarnated in the life of the priest who served it.

This is a very plausible explanation of the Arician myth; but there are so many solar features about Balder that it seems more probable that we have, as in so many other cases, an instance of the transference of myths. The mistletoe cult seems to have been distinctively Celtic, and the near relation of Celts and Latins may account for the survival of a Celtic cult in Latium. Just as myths of Heracles, the Graeco-Phœnician sun-god, were transferred to Hercules, the Italian god of enclosure, a wholly unrelated deity, so Celtic tree-cults may have been transferred to a Teutonic sun-god, probably at the time when, as I have shown elsewhere, so many elements of Celtic culture were taken over by the Teutons, who must at one time have been living under the political supremacy of the Celts. This instance illustrates a chief defect in Mr. Frazer's method. He does not take into account the extensive borrowing of myths and their transference to unrelated deities. In the case of two mythologies only, the Babylonian and the Greek, do we possess materials sufficiently early and ample to make it possible to trace this borrowing with reasonable certainty. But we have sufficient to

show that sundry myths of Zeus, Uranus, Heracles, Ares, Aphrodite, Europa, Artemis, and Andromeda, are really cosmogonic myths of Anu, Tiamat, Tammuz, Uras, Bel Mero-dach, and Istar, which were translated from the Babylonian cosmogony into the Greek mythologic cycle.

It has been already observed that the besetting danger of mythological writers is the endeavour to open too many locks with the same key. We may admit with Mannhardt that certain myths may be explained from a primitive worship of sacred trees; but we must also allow that Schwartz, Kuhn, Bréal, Prof. Max Müller, Sir G. Cox, Mr. Lang, Mr. Robert Brown, and Mr. Herbert Spencer, have not altogether failed in their explanations, and that there are solar myths, lunar myths, dawn myths, storm myths, myths arising from the totemistic worship of animals, and of sacred stones, as well as verbal myths, mere *nomina* becoming *numina*. The stories of Circe, of Cupid and Psyche, and of Perseus and Andromeda, are probably lunar myths; the story of Antæus is a simoom myth; the stories of Prometheus, and perhaps of Daphne, may be fire-drill myths. It is possible, as Mr. Frazer contends, that the Dodonean Zeus and the Capitoline Jupiter were worshipped under the form of oaks; and we know that sacred stones, probably belemnites or meteorolites, were regarded as venerable images of the Cassian Zeus, the Ephesian Artemis, and the Paphian Aphrodite. Most of the systems of mythological interpretation have some foundation, and most of them have been applied to cases where they are not applicable. Each successive writer overrides his hobby. The most successful principle of interpretation is the eclectic—the mood of the interpreter should be catholic, not sectarian.

Though exception has been taken to some of Mr. Frazer's conclusions, it may be frankly acknowledged that we are indebted to him for an important work which calls attention to an aspect of primitive religion hitherto unduly neglected. With more sobriety of judgment, and with the courage to omit a few tempting but fanciful analogies, his book would have deserved nearly unqualified commendation.

ISAAC TAYLOR.

Poetry and Prose by John Keats. A Book of Fresh Verses and New Readings, Essays and Letters lately found, and Passages formerly suppressed. Edited by H. Buxton Forman. (Reeves & Turner.)

In preparing this volume, as a supplement to the Library Edition of Keats, Mr. Buxton Forman has followed what was no doubt the only safe course for an editor in such circumstances—that of waiving altogether his own private judgment as to what might be worth and what might not be worth publication, and giving unreservedly the results of his examination and collation of all material which has not hitherto seen the light. Thus it is inevitable that we find here a good deal in which even an enthusiastic student of English poetry may be pardoned for feeling but a moderate degree of interest, while some readers may even go so far as to question if it was quite desirable, or altogether a friendly service to Keats's fame, to enlighten us as to the various tentative and experimental stages through

which Keats, in some instances, arrived at those results which were undoubtedly the only things he intended for our eyes. Some of us may, perhaps, be imperfectly grateful for having our familiar impressions of splendid lines or phrases unsettled and distracted by a knowledge of such gropings and fumbings towards perfection, as it would, on the whole, have been better for us to take for granted. But in such a case no middle course was open to a judicious editor; and Mr. Forman has, at any rate, been consistent in leaving nothing unrescued from darkness which it was possible for him to set in broad daylight.

Some of the results of these researches are undoubtedly of high interest; for although we may be permitted to doubt whether either Keats or his reader is a gainer by the publication of every trivial little cancelled reading which his extant MSS. disclose, there can be no question of the importance and value to us of the discovery of any whole stanzas which his artistic instinct bade him suppress. The case of the suppressed first stanza of the "Ode to Melancholy" is well known, and Mr. Forman is able to give other instances where the operation of amputation was not less wisely performed. "Stanza VII. of 'Isabella,'" says Mr. Forman,

"originally closed with a different couplet from that of the published text, and was followed by a stanza which has not, I believe, been printed. The change of couplet and erasure of the stanza are among Keats's master-strokes of cunning craftsmanship. Here are the ten cancelled lines:

"Lorenzo, I would clip my ringlet hair
To make thee laugh again and debonnaire."
"Then should I be," said he, "full deified;
And yet I would not have it, clip it not:
For, lady, I do love it where 'tis tied
About the neck I dote on, and that spot,
That anxious dimple it doth take a pride
To play about. Ay, lady, I have got
Its shadow in my heart, and every sweet
Its mistress owns there summed up all complete."

"It will be remembered that instead of all this we have the admirable couplet:

"Lorenzo"—here she ceased her timid quest,
But in her tone and look he read the rest."

Then, again, in "The Eve of St. Agnes," the following stanza, suppressed in the printed version of the poem, was originally written after Stanza III.:

"But there are ears may hear sweet melodies,
And there are eyes to brighten festivals,
And there are feet for nimble minstrelies,
And many a lip that for the red wine calls—
Follow, then follow to the illumined halls,
Follow me youth—and leave the hermit—
Give him a tear—then trophied bannerals,
And many a brilliant tasseling of light
Shall droop from arched ways this high baronial night."

"Baronial night," to speak in Polonius's manner, is not good, and "tasseling of light" is, to say the least, dubious; and this is certainly another case in which the artist comes out more in what he blots than in what he writes. In Stanza V. of the same poem, Mr. Forman gives us a passage, afterwards erased and supplanted by other matter, in which one line—

"The muse should never make the spirit gay"—

is not without interest as an aesthetic dictum reflecting personal feeling. In "Hyperion," Mr. Forman notes one verbal change involving

almost as total an inversion of the meaning as in the celebrated case of Pope's alteration of

"A mighty maze, a maze without a plan,"
to

"A mighty maze, but not without a plan."

For in the magnificent passage about the oaks, that

"dream all night without a stir,
Save from one gradual solitary gust,
That comes upon the silence and dies off
As if the ebbing air had but one wave,"

Keats at first wrote, instead of "gradual," "sudden."

Mr. Forman exhumes from the *Examiner* and the *Champion* certain short prose pieces by Keats in the shape of critical articles. They cannot be called specimens of good writing. The attempt, which he deprecates in the muse, "to make the spirit gay," does not seem to be natural to him; and both here and in his letters there is a kind of forced hilarity or determined sort of facetiousness which to the reader is unprofitable and wearying—at least, to any reader who cares for real humour.

Mr. Forman gives us various new letters of Keats, and also restores the hitherto suppressed passages of letters which Lord Houghton saw fit to print with more or less important omissions and, in some cases, manipulations. The mass of newly published matter contains many things which cannot fail to please and interest those readers who like to have their opinion of men of genius lowered. Among other matters, the friendship between Keats and Hunt appears in a less pleasant light than could be wished. Keats describes Hunt as "vain, egotistical, and disgusting in matters of taste and morals," and goes on to say, "Hunt does one harm by making fine things petty and beautiful things hateful. Through him I am indifferent to Mozart." These letters, indeed, often exhibit Keats in a censorious attitude towards his friends and companions that is scarcely agreeable; but they also contain not a few instances of a happy disposition to extract enjoyment from little things. Thus, "I am sitting opposite the Shakspeare I brought from the Isle of Wight, and I never look at it but the silk tassels on it give me as much pleasure as the face of the poet itself." A great poet no doubt includes a great critic; but Keats somehow does not show to the best advantage when he talks criticism, as he sometimes does in the high-serious way. Occasionally he mounts upon oracular stilts, and when it suits him he can achieve delightful unintelligibility. "Lord Byron cuts a figure, but he is not figurative. Shakspeare led a life of allegory; his works are the comments on it." Shakspeare, by the way, is misquoted in one place, where Keats says, "I wish I could hear from you to make me 'as whole and general as the casing air.'"

The following, as a companion picture to Coleridge's well-known account of the "slack, not well-dressed youth" whom he met one day walking in the lanes between Highgate and Hampstead, and who, after they had parted, turned back to say, "Coleridge, let me shake your hand," will be read with interest:

"Last Sunday I took a walk towards Highgate, and in the lane that winds by the side of Lord Mansfield's park I met Mr. Green, our demon-

strator at Guy's, in conversation with Coleridge. I joined them, after enquiring with a look whether it would be agreeable. I walked with him a(t) his alderman-after-dinner pace for near two miles I suppose. In those two miles he broached a thousand things. Let me see if I can give you a list: Nightingales, Poetry—on Poetical Sensation—Metaphysics—different genera and species of Dreams—Nightmare—a Dream accompanied with a sense of Touch—a Dream related—First and Second Consciousness—the difference explained between Will and Volition—so m(an)y metaphysicians from a want of smoking the second consciousness—Monsters—the Kraken—Mermaids—Southey believes in them—Southey's belief too much diluted—a Ghost story—Good morning—I heard his voice as he came towards me—I heard it as he moved away—I had heard it all the interval—if it may be called so. He was civil enough to ask me to call on him at Highgate. Good night!"

What a pity Keats did not preserve for us the explanation of the difference "between Will and Volition"! And how tantalising it is to have so little exact information about that regrettable dilution of Southey's belief in mermaids!

Although it is perhaps impossible that a great poet should not occasionally say fine things in his familiar letters, the letters of Keats certainly give little or no evidence, direct or indirect, of any mastery of prose style. One can anticipate the rejoinder, "they are manifestly written without any thought of style, and that is why they are so interesting." This is true; but a man who can write a good prose style when he will can hardly help falling into it at times whether he will or no, let him be never so careless and indifferent; and, excepting the beautiful and touching preface to "Endymion"—in which, however, the beauty is not specifically a prose beauty, the piece itself being rather, as Shelley calls it, a "prelude" than a preface—it would be difficult to point to a single really good passage of prose writing by Keats; and there is not another great poet among his contemporaries of whom this can be said. He can tell us indeed that Invention is the polar star of poetry, Fancy the sails, and Imagination the rudder; but it may be doubted if this helps us very much to understand the nature and separate functions of Invention, Fancy, and Imagination; and in the very letter from which this well-known sentence is quoted what an unsound view of imaginative art is revealed! Speaking of "Endymion," he says:

"It will be a test, a trial of my powers of Imagination, and chiefly of my Invention—which is a rare thing indeed—by which I must make 4,000 lines of one bare circumstance, and fill them with poetry."

According to the theory here implied, amplification—the deliberate elaboration and multiplication of ornament—in Mr. Ruskin's phrase, "the construction of decoration"—is a poet's worthiest end and aim. Happily Keats outgrew this false conception of art; otherwise we should never have had "Isabella," "The Eve of St. Agnes," the splendid "Hyperion," and the five faultless and imperishable odes.

WILLIAM WATSON.

"THE STATESMEN SERIES."—*Lord Derby*. By T. E. Kebbel. (W. H. Allen.)

THE "Statesmen Series" continues to deserve the success which its earlier volumes obtained. The new life is that of Lord Derby, entrusted to the hand of Mr. Kebbel. He gives us work of the same quality as his former political writings. His theories of a logical and developing Toryism are always interesting and ingenious, if not altogether convincing. He presents a well-worn subject with clearness, and is able to invest it with a flavour of novelty by judiciously conveying the intimation that he is himself a politician as well as a writer of experience and knowledge; and, writing with personal esteem for a man whose personality at any rate strikes an eye for the picturesque, he is able to quicken his readers with a similar sensation of pleasure.

There was not a great deal to be done with the subject. There was no wealth of new material to be exploited; no meze of misrepresentation to be threaded; not even a startling paradox for the author to propound. It is to be feared that Lord Derby has been almost forgotten by his own party, and that he never was remembered by any other; and when there is no orthodox creed, you cannot startle the faithful by hazarding a heresy. To present Lord Derby in a new light would have been quite superfluous and barely possible—it was enough if he could be brought to the light again at all. Mr. Kebbel had nothing but the ordinary published information and the reminiscences of Lord Derby's friends and his own to draw upon. But he has done his work well; and although he offers it, in his preface, with some apology as a provisional and tentative portrait, we may accept it at rather more than its author's value, pending the time when a not very probable craving on the part of the public may call for and obtain a definitive life of Lord Derby.

Mr. Kebbel might, however, have done rather more justice to the Whigs without doing any injustice to the facts. Saying, no doubt, what has been commonly said before, he intimates that Lord Grey's government entered into a "plot" to release O'Connell in 1831 from punishment for a violation of the Associations Act, because they wanted his vote in the House of Commons.

"Whether right or wrong, it was the general belief at the time that his escape from justice was contrived by the ministers themselves. That Stanley was not privy to the plot till it was too late to prevent it we may easily believe. But he probably acquiesced in the necessity which prompted it, and he seems to have had no difference with his colleagues on the subject."

On the proceedings, however, it is difficult to see what evidence there is in fact for this no doubt prevalent belief. The delays which saved O'Connell from being sentenced before the dissolution appear to be entirely accounted for by the acts of legal officials, and not at all to be due to ministerial intervention. O'Connell, who had at first simply demurred to the first fourteen counts of the indictment, wished to traverse the facts and be tried on the merits; and on February 5 judgment was given, after argument, allowing him to do so on terms which certainly tended to expedite both trial and, if he were found guilty, sentence. The conduct of the sheriff in granting his application for time to challenge jurors—

conduct which cannot be complained of—made it impossible to have a trial on the day originally appointed, namely, February 17. At this point O'Connell, finding no wavering on the side of the Crown, surrendered and withdrew his plea of not guilty; and judgment for the Crown was entered on the first fourteen counts and a *noli prosequi* on the rest. Nothing remained but to call up the traversers for judgment, which, according to practice, could not be before the first day of next term, April 20; and in the meantime the Crown advisers took the usual preparatory steps, and Stanley declared in the House of Commons that O'Connell "will certainly be called up for judgment." On April 20 he was, with the other traversers, called on his recognisances; and some of the traversers appeared, though he did not. They desired to have a motion argued in arrest of judgment, and an early day was fixed for the purpose. If the Attorney-General failed to seize the earliest instant for demanding judgment on O'Connell, we have it on his word, which there is nothing whatever to impugn, that he did so from pure accident, and upon no suggestions or instructions. The dissolution on April 22 put an end to the Act under which the traversers were indicted. Still, a month later the Government took the opinion of both Irish and English law officers, whether O'Connell could not still be called up for judgment, and their opinion was unanimous that he could not. In order to support the hypothesis of a plot to buy O'Connell's vote by letting him off his punishment (of which there is no evidence), one must suppose not only that Blackburne certainly, and Stanley probably, were guilty of deliberate falsehood, but that the law officials were allowed to go on preparing for a step which it had been predetermined should never be taken, and that five law officers were solemnly invited to consider, and did consider, a legal point for private ministerial use only, which both counsel and client must have known to be no longer of any importance whatever. So, too, Mr. Kebbel treats the tradition of a "Lichfield House compact" in 1835 as indubitable matter of fact, although the documents published recently in Mr. Walpole's *Life of Lord John Russell* prove beyond a doubt that no such compact ever existed. In this case, O'Connell's support was tendered by him and not invited by Lord John, nor was there any bargain or compromise in respect of it. Why is not the same to be assumed of O'Connell's support in the spring of 1831, there being no evidence to the contrary? It is the more necessary to be scrupulous upon points such as these, because just now the Whigs have no friends. There was a time when they blew their own trumpet with irritating complacency and deafening loudness. But Nemesis has overtaken them. No one defends them now. Both parties have reaped where the Whigs sowed; both have borrowed freely from their principles and policy, and made haste to forget the debt. The Whigs, with all their faults, did great work in their day, and history ought to be on its guard not to do them any gratuitous injustice now that their day is over.

Lord Derby was a man who seemed to combine in himself opposite qualities in a singularly paradoxical degree. He began political life as a fighting Whig and ended it

almost a Tory *roi fainéant*. He was a scholar of the kind that is always found one flesh with the gentleman, and yet de'ighted to rush away to the b'ats and brawls of Newmarket, and to indulge in something like the language of a blackguard. A peer of the most ancient descent, "fourteenth Earl of Derby in hereditary succession," he was also one of the best men of business in Lancashire. Like so many eminent statesmen, he passed through that process which presents just now a peculiarly interesting problem in morals, the process of changing his opinions and his party. In his case accident and the prepossessions of youth had pledged him to a party before his opinions were mature, or his understanding was convinced. His talents at once gave him a rogue among the Whigs, to whom young and well-born statesmen were always welcome. He revelled in the delight of battle, and fought the fight of Reform without having sufficiently reflected on the consequences of victory. They came upon him by surprise, and at the age of thirty-six he was obliged to quit the party to which by nature and temperament he never ought to have belonged. His position among his new adherents was one out of which it was difficult to frame an enduring reputation. A policy of resistance was forced upon him; and between the great constructive work of Sir Robert Peel and the constructive activity of the administration of 1874 there was a long epoch when the new Conservative party oscillated between the opposition of negation and administration upon sufferance. Mr. Kebbel thinks that Lord Derby's great mistake was in refusing to try to form a Government in 1855; and that if he had then boldly attempted the task he might have terminated the Crimean war with success, and have secured to the Conservative party a perhaps long lease of life. But, in truth, the party was not yet "educated" and disciplined into a homogeneous body, nor did Lord Derby's talents lie that way. To Mr. Disraeli belongs the credit of that creation; nor is it likely that any other course would have made Lord Derby other than we find him—a brilliant and gallant leader, and an ornament of his order, but as a statesman perilously near to that vast multitude whose names are writ in water.

J. A. HAMILTON.

Two Summers in Greenland. By A. Riis Carstensen. (Chapman & Hall.)

AN artist's adventures among the ice and islands, and in the fjords and mountains, of a country so interesting and peculiar as Greenland are pretty sure to contain much that is novel and interesting; and as in the present case the artist happens to be gifted with a facile pencil, a ready pen, and the faculty of shrewd observation, the result is a particularly pleasant and entertaining book of travel. It is, as the author explicitly states, not a scientific work, but the impressions of a man who for two summers wandered over many parts of the Greenland coast, and whose main desire was to see the landscape and depict the effects of colour and light with truthfulness. Judging by the excellent quality of the numerous illustrations, the primary object of Mr. Carstensen's wanderings must have been fully attained; and he also found

time to make a series of notes on men and things, which, like his drawings, have all the freshness and reality of sketches from nature.

The introduction contains a historical sketch of the country, from the time of Erik the Red to the establishment by the zeal and self-sacrifice of the Norwegian pastor, Hans Egede, of the European institutions which continue at the present day. The author's own experiences gain additional interest from the fact that his first voyage was made with the Greenland Exploration Expedition of 1884, under the leadership of Lieutenant Jensen, of the Danish Navy, whose extensive surveys and explorations are so well known to geographers; while on the second occasion, in 1888, he sailed in company with Mr. Stenstrup, the mineralogist, and the other men of science who were sent out in that year by the Commissioners for the Geographical Investigation of Greenland. On the return voyage, the ship was nearly driven by south-west gales into the Godthaab fjord, just about the time that Dr. Nansen arrived there after his successful accomplishment of the remarkable feat of crossing the icy plateau of Greenland from east to west.

The author sums up his impressions of Greenland and its people as a mixture of the merry and the sad:

"No part of the world enjoys the boon of perfect happiness. Life is a struggle in civilized lands as well as in the uttermost parts of the earth, and will probably always remain so. The explanation of the fact that the scanty population of Greenland live miserably, and suffer privations year by year, must to a large extent be sought for in their own improvidence and disregard for personal comfort. Greenlanders have not learned to save when there is plenty and in Greenland there is, contrary to what prevails in many other countries, either plenty or nothing. It is, in one sense, a land of extremes. Thus, when light appears, it remains light both night and day, while in the winter it is necessary to keep the lamp always alight. Again, when animals and birds arrive, they never come singly, but in flocks, and each species has its own season and locality. In strolling among the hills we either find them so devoid of living beings that we are struck by the desolation, or we meet with such an abundance of animal life that we are almost unable to recognise the same country."

The improvidence of the natives seems to have been impressed upon the author's mind by some very striking instances. In the South Ström fjord, the chief reindeer-hunting ground of Greenland and the rendezvous for hunters from south and north, there were remains of former camps where antlers had been "piled up in pyramids as high as the hunters had been able to throw them," and they were also "literally scattered over the entire country." It is estimated that, since the introduction of rifles, the number of deer killed annually has decreased from twenty-five thousand in the first few years to about one thousand at the present time, and the herds will probably continue to diminish until they become too scarce to be worth hunting. It is supposed that during the briskest period of the slaughter "one-half of the flesh was abandoned on the rocks, while a great many deer were killed only for the sake of their hides and tongues." In fact, like other

hunting nations, the Greenlanders are doing their utmost to extirpate game:

"The eider-duck, for instance, which probably has no better breeding-place in the world than the islands on the coast, and might render a large yearly income, has no rest anywhere, and a Greenlanders will wantonly destroy bird, young ones, and half-hatched eggs. All that has been done by the Danes to teach them to be provident has been in vain. Has the winter been severe, and have they been compelled to face hardships in the way of cold and hunger, they no sooner feel the spring air than all is forgotten. Then there is plenty of provision for everybody, and they soon put on fat, about the only way in which many of them lay up a supply for coming hard times."

Mr. Carstensen considers that the resistance to civilisation shown by the Esquimaux, or, as he calls them, Eskimos, is due to the artificial means used to preserve their language from any admixture with the Scandinavian languages:

"Ideas follow language, as bodily health is followed by courage and energy. As long as the Greenlanders remain an Eskimo he will never learn to keep cattle, cultivate turnips, develop his fisheries, preserve the eider-ducks on his islands, trade with foreigners, or at all conceive ideas for himself. All improvements are executed for him, and he will very likely always require someone to lead him. During the time that Denmark has possessed Greenland, the population has, by frequent intermarriages, become so crossed that Scandinavian are as frequently met with as Danish faces, and if young Danish mechanics continue to settle there for another hundred and fifty years, there will probably be no traces of Eskimo origin left. Then the world may witness that Denmark, out of humanity and admiration for something strange and scientifically interesting, has sunk a population of Scandinavians to the average level of Eskimos and Indians."

The foregoing extracts will show that the author had eyes and ears for much besides the scenery and colouring of the solemn landscapes, and the free hills and dales of "the land," as it is affectionately called by the Danish residents; but though he gives us plenty of anecdote and some food for thoughtful reflection, he shows, as might be expected, a keen appreciation of the beauties of nature, as well as considerable power of picturesque word-painting. Here, for instance, is a description of a fjord near Holstenborg, which, by the way, might equally serve for some of the magnificent inlets on the west coast of Norway:

"It was not unlike the mouth of an immense carnivorous animal, whose teeth were mountains some four to five thousand feet high. As the boat proceeded the scene changed, and the eye was attracted from one picture to another seeming to surpass it; but it was after having landed on the furthestmost shore that the landscape became altogether imposing. The air was transparent and calm. In the west the waters merged into the sky, both resembling an endless space, wherein hills, trees, or islands were reflected as distinctly, both in outline and colour, as the objects they were a natural picture of, forming floating masses whose distance from the eye it was impossible to define, looking near and at the same time very far."

"A green birch forest was in the shadow on the plain where our tent was erected, and beyond that mountains of five thousand feet rose abruptly. Their summits, golden with the rays

of the low sun, contrasted strongly with the deep blue sky; and, as though to remind us of the northern latitude of the spot, the ice in their clefts glittered with a force that emphasised the depth of colour. A mysterious sound floated in the air. It came from some waterfalls, with clouds of spray flying over the vigorous greensward at their feet. Never have I beheld a place coming nearer to the idea which I imagine that our forefathers entertained of Valhalla. Here was the very eternal day of Valhalla, being unlike the fleeting one of earth in that the subdued light of midnight heightened the mysteriousness of the place."

Altogether, we can understand why, in spite of the mosquitoes, the author professes himself unable "to imagine a pleasanter manner of spending a summer." A rough map enables us to trace most of his wanderings, though the routes taken are not shown. There is, however, no index; and the author has made a curious blunder in confusing the term "ice-blink" with the inland ice and calving glaciers. The "ice-blink," as all Arctic travellers are aware, is a singular appearance in the sky, which indicates, many miles beyond the limit of direct vision, the position, nature, and extent of large masses of ice. It is a shining streak of white, or yellowish white light, and is evidently caused by the glare reflected obliquely against the atmosphere from the surface of the ice-packs or glaciers. But these are matters of minor importance in a record of this kind, and it is safe to predict that Mr. Carstensen's readers will close his book with the feeling that they have spent some pleasant hours with a remarkably agreeable and well-informed companion.

GEORGE T. TEMPLE.

NEW NOVELS.

When we were Boys. By William O'Brien. (Longmans.)

Lady Faintheart. By H. B. M. Watson. In 3 vols. (Chapman & Hall.)

Blindfold. By Florence Marryatt. In 3 vols. (White.)

The Firm of Girdlestone. By Conan Doyle. (Chatto & Windus.)

The Last of the Cornets. By Col. Rowan Hamilton. In 2 vols. (White.)

The Ring of Amasis. By the Earl of Lytton. (Macmillan.)

Dinna Forget. By John Strange Winter. (Trischler.)

For the Good of the Family. By Kate Eyre. (Digby & Long.)

Tracked and Taken. By Dick Donovan. (Chatto & Windus.)

MR. WILLIAM O'BRIEN'S novel scarcely needs the amount of advertisement which has been expended upon it to attract public notice. It was brought into the world under conditions which ensured it from the outset a considerable share of attention, and the mere announcement of its publication aroused an amount of curiosity sufficient to float—as a mere commercial speculation—half a dozen ordinary novels. The author, though hitherto unknown as an author, had been prominently before the public as a politician of an advanced

type, with a somewhat pronounced manner of exhibiting the courage of his opinions; and popular anticipation might be pardoned if it gave his book credit in advance for a greater share of partisan tirade than of artistic merit. If such has been the case, we may at once predict as the result some genuinely agreeable disappointment. *When we were Boys* cannot, it is true, claim anything like a first rank among works of fiction; its faults are more than can be counted on the fingers of the hand, and though the peculiar circumstances of its production may explain these, they do not excuse them. But in many respects it is a powerful book, and the political virulence one might not unreasonably have looked for in its pages is scarcely discernible. Of course, the object throughout is to enlist sympathy on behalf of the downtrodden Celt, and to throw into relief some of the worst consequences of Saxon misrule. But the process is accomplished with so much magnanimous forbearance that the Saxon reader, instead of writhing under the lash, feels a grateful sense of being brought into court for errors more of head than of heart; it is the blundering stupidity of the conqueror, not his deliberate cruelty, that seems to be made the ground of indictment, and in this there is much comfort to be found. Though sometimes severe, the writer is never blatant; and the characters throughout his book are drawn with a fidelity and moderation that robs them of all offensiveness. Indeed, the story is merely a record of hotheaded enthusiasm, culminating in a rebellious outbreak confined for the most part to the youthful population; and, viewed in this light, it becomes little more than an illustration of the futility of attempting under certain circumstances to attain constitutional ends by other than constitutional means. Of any constructive scheme of politics—beyond the vaguely outlined ideal of an "Irish Republic"—there is no trace to be found in the book. Its merit from the reviewer's standpoint lies in its humorous and lively descriptions and its incisive grasp of character. Lord Drumshaughlin, the absentee Irish landlord; Mabel Westropp, his daughter; Hans Harman, the agent; Ken Rohan, the hero; Mike McCarthy, the American captain; Father Phil, and a host of others, are admirably drawn portraits. But the book is much too long. Five hundred and fifty closely printed pages are a sore trial to any reader's patience; and the author, though fertile in allusion and ready in wit, is apt to be carried away by the exuberance of his own creative powers, and often induces satiety in the effort to arouse excitement. In fact, the whole narrative would be much improved by judicious excisions, and an opportunity might then be afforded of correcting some of those glorious inaccuracies of spelling and allusion to which genius may, when first spreading its wings, be allowed to rise superior.

There is scarcely any more painful object to contemplate than a vast monument of misdirected and useless labour. The author of *Lady Faintheart* is not only a person of thought and culture, but is obviously gifted with an unusually acute vein of analytical subtlety, and an industrious determination to exercise it for the benefit of the reading public. The result is that he has with toilsome and patient minuteness sketched out

for us through three volumes a history which, it is sadly to be feared, very few people will have the patience to read. Millicent Hetherdene, the heroine, a young woman fired with enthusiasm in the direction of social reform, is an admirable character. Excellent, also, in their several ways, are Harold Aylmer, her lover, Winifred Aylmer, her female friend, George Holroyd, a male companion and sympathiser, and others of the *dramatis personae*. Unfortunately, they all happen to be what Lord Beaconsfield would have called "superior persons," and these are precisely the people that we do not much care to read about in novels. We do not always understand them, and they wound our vanity accordingly. And in the absence of any plot, of any surprises, of anything dramatic, or sensational, or humorous, or pathetic, it is almost too much of an author to ask us to take an interest with him in the tortuous mental strategy of natures whose poetry and simplicity have been swamped by the influence of some emotional craze or speculative theory. Clever the book undoubtedly is, but the cleverness is scarcely of a kind to attract a large circle of admirers.

Hypnotism has of late made such rapid progress towards arriving at the dignity of a science, and such awkward possibilities seem imminent in view of its mysterious powers, that it must now be freely accorded a place among the legitimate stock-in-trade of the plotmonger. It is precisely the sort of subject which suits the genius of Florence Marryat, and under her hand the theme receives satisfactory and not overstrained treatment. *Blindfold* is a novel in two distinct parts, marked by almost entire change of characters and scenes. At the outset we have a picture of free and easy Australian life. Jack and Jem Dorrian, twin brothers, possessed of enormous wealth, have emigrated from England, and are living a dissolute life in the neighbourhood of Melbourne. Quarrelling, for the first time in their lives, over a worthless woman, Jem receives a blow from his brother, rides away into the bush, and shortly after is reported as dead. The distracted survivor turns his back on the land of his adoption; and the scene is shifted to Europe, where, in his wanderings, John Dorrian meets with a woman worthy of his love named Olga Adrastikoff, who has the misfortune to be enslaved by the superior will of her so-called brother Paul, a rascally foreign adventurer. Though not by any means the best of this lady's works, *Blindfold* is a pathetic and powerful story. Readers on finishing the book will probably complain of a sad disregard of poetic justice in the escape of the villain, whose hand is stained with a cruel murder.

Dr. Conan Doyle has abandoned the paths of history which he followed so successfully in his first novel, and has now given us in *The Firm of Girdlestone* some aspects—and for the most part rather disreputable ones—of City and financial life. Possibly the chronicles of a strictly honest house would scarcely furnish material sufficient for a thrilling narrative, and the introduction of a certain amount of unscrupulous rascality is in a manner essential to the plot; at all events, it may be hoped, for the credit of London

business life, that it does not boast of many such sanctimonious knaves as John Girdlestone, or such cold-blooded ruffians as his son Ezra. These worthies, being foiled in their endeavour to retrieve failing fortune by a corner in diamonds, and continually disappointed by the safe return from abroad of rotten ships insured for twice their value, cast their eyes upon Kate Harston, an heiress, whose fortune, in case of her death during minority, will revert to her guardian, the elder Girdlestone, and deliberately plot her murder. So much of the book is occupied with the nefarious schemes of this pair of villains that there is little room left for development of the other characters; and the hero, Tom Dimsdale, has comparatively little to do. Dr. Doyle can write an excellent story, and this is one; but, taken all round, it is not worthy to appear on the same shelf with *Micah Clarke*. The present work has been appearing piecemeal in the columns of a periodical. The fact itself may possibly have nothing to do with the merit of the composition, but it will indeed be a matter for regret if the exigencies of writing to order and up to time are likely to exercise a deteriorating effect on the workmanship of so promising an author. Interesting and well-told as *The Firm of Girdlestone* undoubtedly is, there are half a dozen second-class novelists of the day who could have written it; and there is an absence of all that wealth of loving care that was lavished so freely on every page of the author's earlier book, and of the elaborate finish that stamped it as a work of art.

The Last of the Cornets is exactly the sort of tale which might have been written, in memory of a beloved younger comrade, by some old military raconteur, whose world has never extended beyond the messroom, the garrison town, and the hunting field. There is no pretence of any plot, and scarcely any connected thread of incident. The two volumes are a record, for the most part, of various scenes of regimental life, in which Allan McDonagh, "the last of the Cornets," plays a prominent but not very important part; a record of mess dinners, hunts, steeple-chases, horse-dealing, flirtations, regimental scandals, and numerous adventures of a more or less interesting character. The narrative is not devoid of a certain racy descriptiveness, and is embellished with the phraseology most familiar to *habitués* of clubland and the turf.

Readers of Tom Moore are not so plentiful now as they were fifty years ago, and probably few of the present generation are familiar with one of his juvenile poems entitled "The Ring." It is a ballad founded on the German legend of a Prince Rupert, who on his wedding morning places his betrothal ring upon the finger of a statue, and is forthwith claimed as bridegroom by a bodily impersonation of the statue, which for many nights interposes itself between him and his real bride in the shape of a loathsome corpse, until exorcised by the aid of a local saint. Some variant form of this legend may perhaps have been followed by Lord Lytton in his lately reprinted work *The Ring of Amasis*, although under his hand the narrative receives an altogether different setting. The original story published twenty-six years ago under this title was employed, the author tells us in his preface, "for the illustration of

a psychological problem." Though the outlines have been entirely recast, the object in view appears to be the same, but the precise nature of the psychological problem is too complex to be discussed within short limits. Such light as can be thrown upon the subject is, perhaps, afforded by the extracts from the Journal of Conrad von Rosenneck, which are scattered at intervals through the book; and readers of a fatalistic turn will no doubt appreciate it.

Dinna Forget, by John Strange Winter, lacks the airy grace and genial humour of *A Little Fool*, which was noticed by the present writer in the ACADEMY a short time ago; but the plot is of a more solid character and the treatment more powerful. Lord Aylmer's nephew and heir-presumptive, Dick Aylmer, has married Dorothy Strode, a penniless maiden, and keeps her in London under the assumed name of Harris, in order to hide the matter from his uncle on whom he is dependent. The old nobleman, who is a past-master in the arts of libertinism and intrigue, happens to see his nephew at the theatre in company with Mrs. Harris, whose beauty captivates him; and, quite mistaking the nature of the relations between the couple, he resolves to add her to his list of conquests. With this view he procures an Indian appointment for Dick, and in the absence of the latter commences an artfully devised series of operations against the unsuspecting bride. As is the case with all this lady's works, the characters in *Dinna Forget* are drawn with fidelity and distinctness, and the action is lively throughout.

A place among entertaining novelettes may freely be accorded to Miss Eyre's *For the Good of the Family*. It is a rather clever tale of impersonation, the *dénouement* being effected in the inevitable fashion by means of an old acquaintance, who turns up at the critical moment. In this case the detecting agent happens to be a widow lady, who, when justice has been satisfied by the opportune death of the offender, resolves "for the good of the family" to keep the scandal locked within her own bosom; at least, such seems the most plausible interpretation of the title. There is a pathetic record of unrequited affection running through the tale; but readers will probably not be disappointed in the ending.

Stories of the detection of crime are constantly being put upon the market; but there is a certain fascination about them, and they are pretty sure of a welcome reception from a large class of readers. *Tracked and Taken* is fully up to the average in point of merit, and contains some well-told and exciting descriptions. In many cases the tales are founded upon genuine historical incidents, the well-remembered fraud on the Burlington Gardens branch of the Bank of England, for instance, being laid under contribution, with only a slight alteration of names and leading details.

J. BARROW ALLEN.

CLASSICAL SCHOOL BOOKS.

A History of Greece. By C. W. C. Oman. (Rivingtons.) The schoolmaster's choice of a manual for his class will be made considerably easier by the publication of this new history. Mr. Oman, in accordance with what seems to

be the taste of the day, omits the legends and many of the picturesque personal stories which used to give a certain piquancy even to school histories of Greece; but he has written a clear, vivacious, and interesting summary of the history, well up to modern research, and recalling in many happily chosen phrases memories of the great Greek authors on whom it is based. Considering the size of the volume, we find it amazingly full of information, and it combines readableness with solidity in a very taking fashion. It is a general view that Mr. Oman gives us, and the proportions of each object in the view have been carefully studied and well observed. Even the military aspect of events, often neglected and slurred over by the civilian writer, is clearly put before us; and we know of no one who makes plainer to non-professional readers the elementary strategy and tactics of Greek commanders. Mr. Oman makes a bold and not improbable suggestion that Kleomenes, the innovating King of Sparta, never committed suicide, but was made away with by the ephors; and the whole book is pleasantly fresh in its handling of well-worn topics. We are not sure that Mr. Oman is quite accurate in telling us that the sayings of the priestess of Apollo were always delivered in hexameter verses. Herodotus quotes some prose-oracles from Delphi, and Plutarch (*De Pyth. Or.*) speaks as if prose was regularly used at one time. Is it true again, that the ephors "made Ariston divorce his barren wife"? Is not Mr. Oman thinking of the attempt (which failed) to make Anaxandrides do so? It is curious, and a little disheartening, to notice how our last two English historians of Greece flatly contradict each other in their estimate of the historical value of Homer's poems. Mr. Oman is of opinion that Homer throws "a flood of light" upon the prehistoric age in Greece, and that he painted an "idealized picture of the actual political and social life of his own day." Mr. Abbott wrote (1888) that Homer "is of little or no value as evidence of the early civilisation of Hellas."

Models and Exercises in Unseen Translation. By H. F. Fox and Rev. T. M. Bromley. (Oxford: Clarendon Press.) This collection differs from its now numberless brethren in two respects: (1) It is longer, and therefore contains more variety, and can afford to mix together such familiar passages as "Strenuus et fortis causisque Philippus agendis" (pp. 88-9), or Evander's welcome to Æneas (pp. 138-9), with pieces of Statius, Martial, and Manilius—authors lying outside the absurdly contracted range of ordinary classical reading; (2) It begins by giving specimens of, as well as for, translation; the first eighty and odd pages consist of Latin and Greek passages, rendered on the opposite pages by well-known scholars, such as Mr. Raper, Profs. Campbell and Goodwin, Mr. J. A. Symonds, Mr. A. Sidgwick, and others, including the editors. There is much to be said for this plan of showing people how to do it well, before setting them down to do it. We doubt, however, the wisdom of giving verse renderings of specimens, as e.g. on pp. 71-3; if given at all they should be of the best. What a disservice it is to scholarship that a clever lad should be led to suppose that the notable passage in the *Oed. Col.*

τὸ μὲν τις οὐ, νεαρὸς οὐτὲ γῆρας
σημαίνειν, ἀλλ' ὅσῃ χειρὶ πέρας· ὁ γὰρ αἰὲν ὄρων κύκλος
λέβσσει νιν Μορίου Διὸς
χὰ γλαυκῶπις Ἀθήνα—

is well rendered by an experienced translator as follows:—

And young or old no captain's arm
Shall ravage or downhew it,
For the sleepless orb of Morian Zeus
And grey-eyed Athene view it!

We do not quite like Mr. Sidgwick's "muffled

might of fetters," for χαλινῶν ἀναδύει μένει in the *Agamemnon* (p. 49). Æschylus clearly means "muffling," not "muffled," and χαλινῶν, is more specific than "fetters." A more serious defect is the absence of an index, which a book of these dimensions seriously needs. Is there any authority for such a scansional monstrosity as "flexoanimo" (p. 201)? Any reason why part of the same passage should occur on pp. 156, 187? Why, in the heading of lxxii., does a well-known line of Catullus appear as "Nox est una longa dormienda est"? Why should Browning be mangled to make a heading for lxxv.:

"O, to be in England!

Now that summer's there?"

For "summer" read "April." These are trifles, but books to encourage exact scholarship should be exact. It is wise, we think, to give headings to such pieces as these. We doubt if it is wise to scatter passages quite so broadcast, with no arrangement under authors, or subjects, or periods. And more care was wanted in revising proofs—cf. l. 14 of cxix; and the punctuation of the last line but one of cxlix. The selection of Greek pieces (pp. 243, 423), is good, but defective in choric passages.

Models and Materials for Greek Iambic Verse. By J. Y. Sargent. (Oxford: Clarendon Press.) Yet another attempt, and that by a practised hand, to facilitate and amplify a knowledge of Greek by means of verse composition. Mr. Sargent gives us about 150 pages of characteristic Greek passages from the dramatists, arranging them in subjects alphabetically—e.g. Advice, Battle, Change, Gods, Law, &c.—some mere maxims, some passages of considerable length; but all not only well worth reading in themselves, but possessing, in a greater or less degree, some affinity to passages of English classical literature, which passages follow (pp. 155-240), and are intended to be translated by the light of the already perused Greek passages. Sometimes the resemblance is close, sometimes a mere hint or touch. But undoubtedly this is the way to give really intelligent boys who read English poetry a real interest in converting it into Greek. Our own feeling is that this, though a good and useful thing, does not meet the main difficulty, which is how to make Greek composition useful to intelligent boys who do not care about English poetry. The former class will be helped, by this book, to do something which they will in some measure do for themselves; the latter class will, we fear, be untouched by it. Still, the tracing of the countless resemblances—e.g. between Sophocles and Shakspeare—is in itself a gain, whether we turn the latter into good iambs or not. The last part of the book (pp. 240-301) contains miscellaneous pieces of English, with references to passages in the Greek tragedians, which may be profitably consulted before embarking on a rendering. Some of these pieces—e.g. that on p. 243—are somewhat hackneyed; and the passage from "Comus" (p. 258) has been rendered, with the rest of that poem, by Lord Lyttleton. Why is the attendant spirit called Thirsis here? There is an index of references, well put together—a much better thing than a vocabulary for advanced students.

Homeric Grammar for Schools. By F. E. Thompson. (Rivingtons.) A school Homeric grammar is distinctly a need at present. The sketch prefixed to Mr. Monro's *Iliad* is admirable; but it is a little difficult for boys, perhaps owing to condensation. Apart from this sketch there is, so far as we know, no respectable English school-book on the subject. We cannot, however, assert that Mr. Thompson has quite filled the gap. His Accidence, certainly, is in parts neither lucid nor correct. In scholarship Mr. Thompson seems to depend

wholly on Mr. Monro's larger *Homeric Grammar*. Of advances in philology made since that book was published, he seems to know very little; and, though he occasionally quotes Messrs. King and Cookson, we do not feel sure that he has always apprehended their meaning. We are happy to be able to say that the *Syntax* is much better done, and is more worthy of Mr. Thompson's high reputation as a grammarian. But, as a whole, the book is not quite adequate. Several questions in different parts of the volume are disposed of with the remark that more details will be found in Mr. Monro's *Grammar*. But this is just what the school-reader will not want to be told. On the whole, we fear that, while Mr. Thompson's work may be useful to many, it will not take its place as a standard school-book until it has been carefully revised.

Sportella: or, *Unseen Passages for Higher Forms*. By J. H. Fowler. (Rivingtons.) Books of this kind are plentiful. They generally, however, err in selecting too freely from well-known authors, so that it is always a chance if the piece be or be not "unseen" to individual boys in higher forms. Mr. Fowler has striven to avoid this fault by discarding such well-known authors as Virgil and Sophocles, and ranging outside the familiar field. In Part I. (Latin), we find passages from Seneca and Valerius Maximus, Terence and Propertius, Plautus and Suetonius, Persius and Martial, as well as from the less hackneyed parts of Cicero and Ovid; while in Part II. we meet not only Plato and Xenophon, but Minnermus, Theophrastus, Apollonius Rhodius, and even Polybius. One of the extracts—104, from Xenophanes—is not only a good testing piece, but contains advice, brightly put, which most boys need greatly. The book would give intelligent boys a useful reminder of the variety both of Latin and Greek literature. We incline to think, however, that some longer extracts would improve it, particularly if it is to be used for oral construing. An index also is desirable.

NOTES AND NEWS.

We are glad to learn that Messrs. Smith and Elder have in preparation a shilling volume of *Selections from Robert Browning's Works*, and that the Browning Society is trying to get one of its members to write a shilling handbook to Browning. Meanwhile Mr. B. Sagar is working at his *Browning Lexicon*. Port Elizabeth in South Africa and Copenhagen are the last two places abroad at which Browning reading clubs have been founded. One has also been started in the East of London.

THE publication of Dr. Nansen's account of his recent expedition to Greenland has been postponed till October.

MR. THOMAS STEVENS, of "Round the World on a Bicycle" fame, who was the first person from the outside world to meet Mr. Stanley on his return from "Darkest Africa," having been sent out in search of the explorer by the *New York World*, has written an account of his adventures in a work called *Scouting for Stanley in East Africa*, which will be published about June 25 by Messrs. Cassell & Co.

MR. WILLIAM HEINEMANN will publish next week Archdeacon Farrar's impressions of the Passion Play at Ober-Ammergau. The book will be daintily got up, and will contain views of that small Bavarian village which is now attracting a weekly average of four thousand visitors from all parts of the globe.

MR. T. FISHER UNWIN is publishing a volume of poems by a new writer, "Cyfaill," containing translations from Plutarch and Sappho, as well as original verse.

A NEW collection of Australian stories, edited by Mrs. Patchett Martin, entitled *Under the Gum-tree*, will be published by Messrs. Trischler & Co. about the end of June. Among the chief contributors are Mrs. Campbell Praed, "Tasma," Mrs. Lance, Mr. H. B. Marriott Watson, Mr. Robert Richardson, Dr. Mannington Caffyn, Mr. Edmund Rawson, and Mr. Hume Nisbet.

A VOLUME of *Manx Folk-Stories*, by Mrs. J. W. Russell, entitled *Shadow-Land in Ellan Vannin*, is announced by Mr. Elliot Stock for early publication.

THE tenth volume of Prof. Buchheim's "Series of German Classics," consisting of an annotated edition of Schiller's *Jungfrau von Orleans*, will be published very shortly by the Clarendon Press. In an historical and critical introduction the editor contends that the strictures pronounced by certain critics on this brilliant tragedy are groundless.

MESSRS. DEAN & SON have nearly ready for publication *Bismarck Intime*, by a Fellow Student; and *Scenes Through the Battle Smoke*, by the Rev. Arthur Male, who served as an army chaplain in the Afghan and Egyptian campaigns, with illustrations by Mr. Sidney Paget, military artist to the *Illustrated London News*.

MESSRS. DEAN & SON also announce a work on *Canary Birds*, by Dr. Karl Eues, containing an account of the history of the canary, full details as to the various breeds, and chapters on pairing, colour, breeding, feeding, aviaries, and diseases.

MESSRS. HUTCHINSON & Co. announce for publication in a few days *The Lumley Wood Mystery*, by Mrs. G. A. Lethbridge Banbury, with numerous illustrations by Mr. J. Bernard Partridge.

MESSRS. REMINGTON & Co. will this week issue a novel, by Mr. Hugh Downe, entitled *Innocent Victims*, which deals with the labour and strike questions in the metropolis, and their effects upon the workman's family.

MESSRS. SWAN SONNENSCHN & Co. will issue very shortly in their "Young Collector Series" a volume on *Chess Problems*: their Composition and Solution, by Mr. James Rayner, problem editor of the *British Chess Magazine*.

THE committee of the Alpine Club have decided to endeavour to bring out a new edition of Ball's *Alpine Guide* as the most fitting tribute to the memory of the first president of the club, and in order to retain for the work its place in the front rank of Alpine guide books. The first edition of the book, appealing as it did, especially at the time of its appearance, to a limited public only, was not a success from a financial point of view; and the committee have, after careful examination, come to the conclusion that it will be necessary to raise a fund amounting to £750 before the work of a second edition can be taken in hand. They therefore now appeal to the members of the Alpine Club, to the friends of Mr. Ball who desire to perpetuate his memory, and to all who take an interest in the Alps and in Alpine literature, for promises of subscriptions towards that fund. Such subscriptions will be payable when the aggregate sum promised amounts to £750; should that sum not be reached, the entire project would have to be abandoned. It is intended that subscribers of one guinea and upwards shall receive a copy of the entire work free. The fund and the superintendence of the work will be under the control of the committee for the time being of the Alpine Club. The editor of the *Alpine Journal* has consented to undertake the duties of editor-in-chief.

A NEW edition is about to be published by Messrs. Dean & Son of *The Illustrated Book of Wonders, Events, and Discoveries*, by John

Timbs. Chapters are included on the submarine telegraph, by Mr. Peter Lund-Simmonds, and on the ragged school movement, revised by the secretary of the Ragged School Union, and extended to the present date.

ON Wednesday next, June 18, Messrs. Sotheby will sell the MSS. left by Wilkie Collins. These include not only the original drafts of most of Wilkie Collins's published works, but also the MS. of plays and Christmas stories in which he collaborated with Dickens, and some verses which Dickens wrote for these plays. The catalogue, which is exceptionally full, is illustrated with three facsimiles.

THE annual meeting of the National Indian Association will be held on Wednesday next, June 18, at 4.30 p.m., at the Westminster Palace Hotel, with Lord Reay in the chair. Lord Herschell, Sir Alfred Lyall, and Sir Charles A. Turner are among those who are expected to address the meeting.

THE eighth volume of the new edition of De Quincey's *Collected Writings* (Edinburgh: A. & C. Black) consists of *Speculative and Theological Essays*, brought together by the editor, Prof. Masson, from various quarters. All of them had previously appeared in the *Collective Edition*; but Prof. Masson's industry has not been able to discover in what magazine the paper "On War" first appeared. For frontispiece there is given a reproduction of Herschel's figure of the nebula in Orion, which gave occasion for one of De Quincey's famous passages of imaginative writing.

MR. A. PATCHETT MARTIN writes to us that his *Life of Lord Sherbrooke* will not be published at so early a date as has been stated elsewhere. He also corrects a slip in the *ACADEMY* of last week, according to which the prefixed memoir was represented as being "by" and not "of" Sir John Coope Sherbrooke. Sir John, who was a distinguished Indian and Peninsular veteran, died in 1830.

UNIVERSITY JOTTINGS.

WE hear that the Rev. A. H. Sayce has resigned, as from the end of the present year, the deputy professorship of comparative philology at Oxford, to which he was appointed in 1876, on Prof. Max Müller's retirement from the active duties of the chair.

THE name of Prof. W. W. Goodwin, of Harvard—author of *Syntax of the Moods and Tenses of the Greek verb*—has to be added to those given in the *ACADEMY* of last week upon whom the honorary degree of D.C.L. will be conferred at the Oxford Commemoration. We understand that it would have been included in the former list if it had then been certain that the professor could be present.

THE council of the senate at Cambridge have elected the Rev. Dr. Henry Barclay Swete to the regius professorship of divinity vacant by the resignation of Bishop Westcott. Dr. Swete was formerly a fellow of Caius, and at present holds the chair of pastoral theology in King's College, London. His chief work is a critical edition of the Septuagint for the Pitt Press, of which the first volume (Genesis to 2 Kings iv.) appeared in 1887.

THE *Oxford Magazine* states that the curators of the Bodleian have unanimously resolved to take in hand, and produce as rapidly as may be, a summary catalogue of the MSS. in the library.

THE following public lectures are announced at Oxford: On Friday, June 13, "Bulgaria, Historical and Literary: the Resurrection of a Nation," by Mr. W. B. Morfill, reader in Slavonic; on Saturday, June 14, "The In-

fluence of British Rule on Law in India, as compared with the History of Law in the Provinces of the Roman Empire," by Mr. James Bryce, regius professor of civil law; and, on the same day and hour, "Personal and Literary Characteristics of the Emperor Baber," by Mr. Sidney J. Owen, reader in Indian history.

THE readership in Roman law at Oxford becomes vacant at the end of the present term.

THE General Board of Studies at Cambridge propose that the status of Mr. Adam Sedgwick, who has taught comparative morphology since Prof. Balfour's lamented death, should be raised from that of university lecturer to reader, though they are unable to recommend a larger salary than £100.

PROF. ADAMS—following an example which, so far as we know, is more honoured at Cambridge than at Oxford—has contributed £100 towards the purchase of a site for the Newall Telescope.

THE University of Edinburgh has conferred the honorary degree of Doctor of Laws on Mr. H. M. Stanley—on June 10, the very day on which he was unable (by reason of other engagements in Scotland) to receive the same distinction at Cambridge.

THE annual gathering of students, past and present, of Queen's College, Harley Street, will be held on Saturday next, June 21, at 4 p.m., when an address will be given by Bishop Barry.

ORIGINAL VERSE.

A DAUGHTER OF THE NILE.

SHE, she was laid away
From the living light of day,
In the early far-off ages, while yet the Sphinx was
young;
And the quiet earth hath kept her
Since they who wailed and wept her
Oried their cry of lamentation in the old Egyptian
tongue.

She, she has rested well,
For yet a glance can tell
The latest hands that touched her were loving,
longing hands;
Then let her calmly slumber,
Through years we shall not number,
At peace for endless aeons in the drifting desert
sands.

M. P.

MAGAZINES AND REVIEWS.

THE June number of *Folk-Lore* (David Nutt) opens with an article by Mr. J. G. Frazer, on "Some Popular Superstitions of the Ancients," which should be read by all who may find themselves unable to study his two elaborate volumes entitled "The Golden Bough." He here collects, chiefly from the less-known classical authors, a number of superstitious practices of the old Greeks and Romans, for which he finds parallels among modern savages. A notable feature in the article is its convincing clearness. Prof. A. O. Haddon continues his "Legends from Torres Straits"; and Mr. Alfred Nutt contributes an elaborate report upon the progress of study in Celtic myth and Saga during the past eighteen months. Finally, the Index of Archaeological Papers is continued from the *Archaeological Review*.

THE June number of the *Library* (Elliot Stock) has two notable papers. Mr. E. Gordon Duff has brought together all that is known about "Frederick Egmond, an English Fifteenth-Century Stationer." The title is not very happily chosen; for Egmond was not an Englishman, and it appears that he had books printed for him at Paris (for Parrhisius read Parrhisius, *hic*) as late as 1521. Missals and Breviaries for English use were printed for him

at Venice between 1493 and 1495; and these are chiefly preserved, often only in fragments, in the college libraries at Oxford and Cambridge. The other article is an obituary notice of William Blades, signed D., which points out his services in the foundation of scientific bibliography by the side of Henry Bradshaw. We may also mention a notice of the pamphlet upon printing at Avignon in 1444, which was reviewed in the *ACADEMY* of May 17.

THE HONORARY DEGREES AT CAMBRIDGE.

THE following are the speeches delivered by the Public Orator, Dr. Sandys, in presenting the several persons on whom honorary degrees were conferred in Congregation at Cambridge on June 10:

PROF. JOWETT.

"Primus omnium incedit hodie Collegii Balliolensis magister, Academiae Oxoniensis haud ita pridem procancellarius, vir Academiae pulcherrimae inter decora praecipua iamdudum numeratus. Litteras Graecas per dimidium fere vitae suae spatium professus, liberalitate amplissima et historiae et philosophiae antiquae thesaurus, etiam eis qui Graece nesciunt, nuper identidem reclusit. Thucydidis obscuritatem stilo imprimis lucido interpretatur, opus eius immortale non modo aetatis huius actis diurnis sed etiam populi Atheniensis lapidibus inscriptis aliquanto maius esse Britannia ostendit. Ipso Platone de caelo suo in vitam nostram cotidianam deducto, (ne alios commemorem) oratori certe maximo Britannico, quem nuper amissimus, litterarum tractus prius ignotos patefecit. Aristotelis denique Politica patrio in sermone non minus feliciter reddidit quam luculenter illustravit. Idem, velut alter Socrates, quid alii revera in animo gestent, quam sagaciter indicat, quam sollester elicit! Oollegio suo insigni quam fidelis; discipulis suis, qui totius Academiae totiens velut flos et robur existerunt, quot annos quam totius deditus! Tali in viro quis non tutoris et magistri imaginem antiquam nobis redditam statim agnoscat?"

"Di maiorum umbris tenuem et sine pondere terram
spirantesque crocos et in urna perpetuum ver
qui praeceptorem sancti voluere parentis
esse loco."

CANON LIDDON.

"Isidis in ripa diutius moramur, Academiae templum libenter intramus, oratorem ibi magnum intuemur argumenti magni, argumenti divini conatibus, Academiae prope totius aures mentesque erectas tenentem. Thamesi flumine postea decessit, eundem urbis maximae maximo in templo coram immensa civium multitudine eloquentia solita contionantem agnoscimus. Hodie vero Cami prope marginem rursum eundem contemplati, ante omnia recordamur quali amicitia, Sancti Pauli canonicorum in ordine, cum collega suo Cantabrigiensis, postea episcopo Dunelmensi consecrato, coniunctus fuerit. Amicitiam illam testatur Patrum Apostolicorum ab episcopo illo editorum dedicatio, testatur oratio qua amicus superstes episcopi desideratissimi memoriam prosecutus est. Non tamen obliviscimur quanto studio collegae sui Oxoniensis, linguae Hebraicae quondam professoris, vitae conscribendae sese dedicaverit, quem ne episcopatus quidem honores iam tandem merito oblati opere ab incepto revocare potuerit. Interim Sancti Pauli in aede venerabili, in statione sibi divinitus commissa, moderatione quanta eloquentiam suam non partium studiis excitandis accommodavit sed religioni purae populo toti commendandae consecravit! Arcis divinae super muros velut speculator et custos positus, caeli praesagia quam acriter prospicit, quam fideliter denuntiat! Talium certe virorum exemplo vatis Hebraei verba antiqua denuo vera esse facta crediderim:

"Super muros tuos, Ierusalem, constitui custodes; tota die et tota nocte in perpetuum non tacebunt."

SIR ANDREW CLARK.

"Salutamus deinceps salutis ministrum, Aesculapii e filiis unum, quem idcirco praesertim

Machaona nominaverim quod saeculi nostri oratorum cum Nestore ipso totiens consociatus est;—nisi forte, Romano potius exemplo delectatus, mavult Aesclepiadis illius disertissimi nomen mutuari, quo medico et amico utebatur Lucius Licinius Crassus, saeculi sui oratorum eloquentissimus. In re publica partium liberalium studiosus, in re privata liberalitate singulari insignis, non modo medicinae sed etiam philosophiae et religionis penetralia ingressus est. Etiam antiquos meministis quondam non de corporis tantum salute sed etiam de rebus fere omnibus quae vitam anxiam et sollicitam reddant ab ipso Aesculapio solitos esse oracula exposcere. Viri talis igitur, velut iuriconsulti Romani, domus est velut civitatis oraculum, unde cives eius, ut Apollo Pythius apud Ennium dicit, consilium expetunt, non salutis tantum sed etiam 'summarum rerum incerti,' quos incepti certos 'compotesque consilii dimittit.' Ergo virum, quem aut litterarum aut scientiae aut medicinae doctorem nominare potuissimus, iuris doctorem non immerito creamus."

MR. JONATHAN HUTCHINSON.

"Etiam alter Aesculapii filiorum, Podalirius (nisi fallor), hodie nobis sese praesentem obtulit, quem a fratre suo idcirco distinguere neque possumus neque volumus, primum quod professoris in munere quondam erat collega eius coniunctissimus, deinde quod forte quadam domum vicinam atque adeo proximam incolit, denique quod dignitate non minore collegio alteri praesidet, ubi Britanniae chirurgi per tot annos quasi penates suos posuerunt. Medicinae studiois nota sunt scripta eius per seriem longam edita, in quibus pars ea medicinae quae manu curat illustratur, et litterarum monumentis mandatur. Neque silentio praeterire possumus quaecumque de pathologia praesertim, quam quondam profitebatur, accuratissime scripsit; scilicet mortem ipsam, quae aliis tacet, huic velut rerum naturae vati et interpreti constat esse eloquentem. Neque prorsus intacta relinquimus quicquid de morborum contagione disputavit. Medicorum nemo fortasse Horatii verba in re medica saltem eruditius illustravit:—

"delicta maiorum immeritus lues."

MR. GEORGE RICHMOND.

"Nullum artis genus nunc certe inter nosmet ipsos in honore habetur magis quam id quod virorum insignium imagines pictas posteritati tradit. Consentaneum igitur eum potissimum laurea nostra hodie coronari qui in ea praesertim provincia velut omnium princeps diu regnabat. Sex et quinquaginta anni, magnum vitae humanae spatium, tempore ex eo praeterierunt, quo virum de Afris in libertatem asserendis bene meritum coloribus vividis primum expressit; sex autem et triginta, ex quo Novae Zeelandiae episcopi primi imaginem iterum depinxit. Longum est aliorum imagines prope innumerabiles percurrere; tria quattuorve milia fuisse perhibentur. Id tantum dico, plurimos per annos inter aequales eius vix quemquam paulo insigniorem existisse, cuius vultus imitando non reddiderit. Gratulamur patri, quod in filio suo, saeculi huius tot formarum sive pulchrarum sive alter insignium pictore eximio, fabularum antiquarum interprete elegantissimo, et nominis et artis suae revera dignum nactus est heredem; viroque tam venerabili, dum vita inter suavem dierum praeteritorum recordationem leniter vesperscit, omnia fausta et tranquilla ex animo optamus. Dixit olim medicinae pater vitam esse brevem, artem vero longam; huic autem artificii laetatur longam concessam esse vitam, artemque eius confidenter auguramur diu fore superstitem."

DR. JOHN EVANS.

"Archaeologiae studia nonnulli certe arida mentis nutrimenta arbitrantur. Hic autem etiam difficili in materia ingenii sui non minus facili quam felici alimentum invenit, qui etiam silices duros diu habuit in deliciis, ex ipsoque saxo doctrinae scintillam saepe numero excoxit,

"suscepitque ignem foliis atque arida circum
nutrimenta dedit, rapuitque in fomite flam-
mam."

Quicquid lapidis, quicquid aeris, quicquid auri et argenti Britannia antiqua usurpabat, assidue

conquisivit; conquistum erudite illustravit. Britanniae nummorum investigator acerrimus, propterea etiam ultra fretum Britannicum numismate aureo honoris causa donatus est. Neque antiquis tantum thesauris operam dedisse videtur, sed etiam Societatis Regiae praefectus aerario, tot scientiis auxilium quotannis certatim flagitantibus, pecuniae publicae dispensator providus, aequus, benignus exstitit. Quondam Geologicae, iamdudum Numismatologiae Societati praepositus, nunc etiam Antiquitatis peritorum Societati maximae summa cum dignitate praesidet. Quot scientiarum trans provincias aquilas suas felices tulit! Quid si non (velut alter ille quem hodie expectabamus)—quid, inquam, si non 'nomen ab Africa lucratus rediit,' tamen laudes eius Musae nullae clarius indicant, quam Calabrae Pierides, neque

"si chartae taceant quod bene feceris
mercedem tuleris."

Audite igitur ipsum Ennium viri huiusce praeconia
praesagientem:—

"doctus, fidelis,
suavis homo, facundus, suo contentus, beatus,
scitus, secunda loquens in tempore...
multa tenens antiqua."

PROF. SYLVESTER.

"Plusquam tres et quinquaginta anni sunt elapsi ex quo Academiae nostrae inter silvas adulescens quidam errabat, populi sacri antiquissima stipe oriundus, cuius maiores ultimi primum Chaldaeorum in campis, deinde Palaestinae in collibus, caeli nocturni stellas innumerabiles, proles futurae velut imaginem referentes, non sine reverentia quadam suspiciebant. Ipse numerorum peritis praeclearus, primum inter Londinenses Academiae nostrae studia praecipua ingenii sui lumine illustrabat. Postea trans aequor Atlanticum plusquam semel honorifice vocatus, fratribus nostris transmarinis doctrinae mathematicae faciem praeferebat. Nuper professoris insignis in locum electus, et Britanniae non sine laude redditus, in Academia Oxoniensi scientiae flammam indies clariorem excitat. Ubi cumque incedit, exemplo suo nova studia semper accendit. Sive numerorum *deuplar* explicat, sive geometriae recentioris terminos extendit, sive regni sui velut in puro caelo regiones prius inexploratas pererrat, scientiae suae inter principes ubique conspicitur. Nonnulla quae Newtonus noster, quae Fresnelius, Iacobius, Sturmianus, alii, imperfecta reliquerunt, Sylvester noster aut elegantius explicavit, aut argumentis veris comprobavit. Quam parvis ab initis argumenta quam magna evoluit; quotiens res prius abditas exprimere conatus, sermonem nostrum ditavit, et nova rerum nomina audacter protulit! Arte quali numerorum leges non modo poetis antiquis interpretandis sed etiam carminibus novis pangendis accommodat! Neque surdis canit, sed 'respondent omnia silvae,' si quando, inter rerum graviorum curas, aevi prioris pastores aemulatus,

"Sylvestrem tenui musam meditatur avena."

MR. ALEXANDER J. ELLIS.

"Claudit seriem viri eiusdem aequalis, qui doctrinae rudimentis primum Salopiae, deinde Etonae, denique Trinitatis in collegio maximo imbutus, eadem in Academia idem e studiis lauream suam primam reportavit. Sed ne his quidem finibus contentus, etiam musices mysteria percrutatus est, et philologiae provinciam satis amplam sibi vindicavit. Quanta perseverantia etiam contra consuetudinem, ut Quintilliani verbis utar, 'sic scribendum quidque indicat, quomodo sonat!' Quanta subtilitate de linguae Graecae et Latinae vocalibus disputat; quam minuta curiositate etiam patrii sermonis sonum unumquemque explorat! A poetis nostris antiquioribus exorsus, non modo saeculorum priorum voces temporis lapsu obscuratas oculis et auribus nostris denuo reddidit, sed etiam nostro a saeculo in dialectis variis usurpata litterarum appellationem, signis accuratis notatam, posteritati serae cognoscendam tradidit. Venient anni (licet confidenter vaticinari) quibus dialectorum nostrarum tot varietates, non minus quam Arcadum et Cypriorum linguae antiquae, hominum e cognitione prorsus obsolescent; tum profecto viri huiusce

scriptis cura infinita elaboratis indies auctus accedet honos.

"Mortalia facta peribunt,
nedum sermonum stet honos et gratia vivax."

Interim a nobis certe sermonis Britannici conservator animi grati testimonium, honoremque diu debitum, diu duraturum, accipiet."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAISSAC, Jules. Les grand jours de la sorcellerie. Paris: Klincksieck. 10 fr.
BULLE, O. Dante's Beatrice im Leben u. in der Dichtung. Berlin: Hütig. 2 M. 50 Pf.
CHABOT, A. Promenade en Hollande de Rouen au Helder. Paris: Quantin. 3 fr. 50 c.
DONAT, l'ars minor de: traduction française, p.p. Léon Dorez. Paris: Picard. 7 fr.
GERSPACH, Les tapisseries coptes. Paris: Quantin. 8 fr.
HAUBAU, B. Des poèmes latins attribués à Saint Bernard. Paris: Klincksieck. 3 fr. 50 c.
LEMOIRE, Max. Lettres du Brésil. Paris: Plon. 3 fr. 50 c.
SCHYNS, Père. A travers l'Afrique avec Stanley et Emin-Pacha. Publié par Ch. Heepers. Paris: Hinrichsen. 8 fr. 50 c.
VITROLLES, Amélie de, sa vie et sa correspondance. Paris: Didier. 15 fr.
VOGEL, E. Marco da Gagliano. Zur Geschichte des Florentiner Musiklebens von 1670 bis 1680. Leipzig: Breitkopf & Härtel. 3 M.

HISTORY, LAW, ETC.

- AZEBERT, F. Les sièges célèbres. Paris: Delagrave. 5 fr.
CORRESPONDANCE diplomatique du Comte Pozzo di Borgo et du Comte de Neesselrode, 1814-1818. T. 1. Paris: Calmann Lévy. 7 fr. 50 c.
DUBOUT, Axel. La fin du parlement de Toulouse. Toulouse: Armaing. 5 fr.
FRÜHLICH, F. Das Kriegswesen Olsars. 2 u. 2. Tl. Zürich: Schulthess. 1 M. 40 Pf.
GABRI, G. Der Begriff der Vis maior im römischen u. Reichsrecht. Berlin: Siemenroth. 4 M.
HAYCK, A. Kirchengeschichte Deutschlands. 2. Tl. 2. Hälfte. Aufösung der Reichskirche. Leipzig: Hinrichs. 6 M.
ISMENHOF, J. Das nassauische Münswesen. Wiesbaden: Lützenkirchen. 10 M.
JUBAINVILLE, H. d'Arbois de. Recherches sur l'origine de la propriété foncière et des noms de lieux habités en France (périodes celtique et romaine). Paris: Thorin. 16 fr.
PLANDER, M., monachi, epistolae, ed. M. Treu. Breslau: Koebner. 6 M.
SCHUBERT, R. Herodots Darstellung der Cyrrassage. Breslau: Koebner. 2 M. 40 Pf.
THOMAS, le général. Les grands cavaliers du premier empire. 1^{re} Série. Paris: Berger-Levrault. 7 fr. 50 c.
URKUNDBUCH. Dortmund. Bearb. v. K. Rübel u. O. Rose. II. Bd. 1. Hälfte. 1873-1894. Dortmund: Köppen. 10 M.
URKUNDBUCH. IV. est- u. curländisches. 2. Bd. 1496-1448. Riga: Deubner. 30 M.
WELSHINGERS, H. Le roman de Dumouriez. Paris: Plon. 3 fr. 50 c.
ZIMMER, Jules. Les empereurs du XIV^e siècle: Habsbourg et Luxembourg. Paris: Didier. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERTHELOT, La révolution chimique: Lavoisier. Paris: Alcan. 6 fr.
BOIRAC, E. La dissertation philosophique. Paris: Alcan. 6 fr. 50 c.
BLANCHHORN, M. Beiträge zur Geologie Syriens: Die Entwicklung d. Kreideystems in Mittel- u. Nord-Syrien. Berlin: Friedländer. 80 M.
BUSE, F. Beobachtungen ab. die atmosphärische Polarisation. Arnberg: Ritter. 1 M. 50 Pf.
FERTICH, G. Die elektrischen Fische. Nach neuen Untersuchgn. anatomisch-zoologisch bearbeit. 2. Abth. Die Torpedineen. Leipzig: Veit. 80 M.
HORNES, B. u. M. AUNGER. Die Gastropoden der Meeres-Ablagerungen der 1. u. 2. miocänen Mediterran-Stufe in der österreichisch-ungarischen Monarchie. 6. Lfg. Wien: Holder. 20 M.
JURICH, K. W. Die Verunreinigung der Gewässer. Berlin: Gaertner. 10 M.
SCHULTZ, E. Fauna piscium Germaniae. Potsdam: Döring. 1 M. 50 Pf.

PHILOLOGY, ETC.

- ARRAS, Gantier d', Œuvres de, p.p. E. Loeseth. T. 1. Eracle. Paris: Bonillon. 9 fr.
HÖFFER, F. u. M. KRONFELD. Die Volksnamen der niederösterreichischen Pflanzen. Wien: Seidel. 4 M.
KLEINPAUL, R. Die Rätsel der Sprache. Grundlinien der Wortdeutung. Leipzig: Friedrich. 10 M.

CORRESPONDENCE.

THE ORIENTAL CONGRESS.

Halle (Saale): June 6, 1890.

I beg to state that I entirely agree with the correspondent who signs himself "One of the English Delegates" on p. 373 of the ACADEMY of May 31. His sentiments on the subject are mine; and in case his testimony should seem incomplete without a name, you may take mine.

A. MÜLLER.

[We have received a further letter from the English Delegate, who has no reason to conceal the fact that he is Mr. E. Delmar Morgan; and also a letter on the other side from M. Jules Oppert. But, in view of the steps that have already been taken to summon a Congress at London in 1891, it seems most undesirable to continue a controversy with regard to what is past and had better be forgotten.—ED. ACADEMY.]

THE DEDICATION OF SHAKSPEARE'S SONNETS.

London: June 2, 1890.

In the new volume of the German Shakespeare Society's *Jahrbuch* is a review by Mrs. Charlotte Stopes of my recently published Commentary on the Sonnets. With regard to Mrs. Mary Fitton, Mrs. Stopes repeats to a considerable extent what she said in a recent communication to the ACADEMY; and I do not think it necessary to add anything to my reply in the ACADEMY for March 8.

In this learned lady's article in the *Jahrbuch* there are several other matters of interest and (so I venture to think) some errors to which, if considerations of space allowed, I might advert. I restrict myself, however, to one matter to which Mrs. Stopes evidently attaches great importance; and it has been, I believe, adverted to before—the apparent incongruity between the dedication of the Sonnets, supposing it addressed by Thomas Thorpe (T. T.) to William Herbert, Earl of Pembroke, and the tone and manner which Thorpe adopted in dedicating a book to the same nobleman in 1616. It is argued, therefore, that "Mr. W. H." cannot possibly have been the Earl of Pembroke. Some facts, however, in relation to some of Thorpe's dedications will, as it seems to me, go far to show that the argument drawn from this seeming incongruity and difference is without validity. And it should be remembered, as was pointed out by Dr. Furnivall, that the dedication of the Sonnets is of course affected by the concealment intended in the designation "Mr. W. H.," while there is no similar disguise in the dedication of 1616. But the facts I am about to adduce will render it scarcely necessary to take this consideration into account.

For convenience of reference, it may be desirable to give the dedications to which I have just alluded. First, that of the Sonnets:—

"To the Onlie Begetter of these Insuing Sonnets
Mr. W. H.
All Happinesse and that Eternitie Promised by
Our Ever-living Poet
Wisheth the Well-wishing Adventurer in Setting Forth.
T. T."

The dedication of 1616 is prefixed to a volume containing translations of "Epictetus Manuall, Cebes' Table, Theophrastus' Characters," all executed by John Healey:

"To the Right Honourable William, Earle of Pembroke, Lord Chamberlain to his Maestie, one of his most Honourable Priue Counsell, and Knight of the most noble Order of the Garter, &c.

Right Honourable

It may worthily seeme strange unto your Lordship, out of what frenzy one of my meanenesse hath presumed to commit this Sacriledge, in the straightnesse of your Lordship's leisure, to present

a peeces for matter and model so vnworthy, and in this scribbling age, wherein great persons are so peestered dayly with Dedications. All I can alledge in extenuation of so many incongruities, is the bequest of a deceased Man, who (in his life time) hauing offered some translations of his vnto your Lordship, euer wisht if these ensuing were published they might onely bee addressed vnto your Lordship, as the last Testimony of his dutifull affection (to vse his own termes The True and reall vpholder of learned endeauours).

This therefore being left vnto me, as a Legacie unto your Lordship: pardon my presumption, great Lord, from so meane a man, to so great a person: I could not without some implety present it to any other, such a sad priuiledge haue the bequests of the dead, and so obligatory they are, more than the requests of the liuing: In the hope of this honourable pardon and acceptance I will euer rest

Your Lordship's humble deuoted

T. Th."

Now, when Thorpe speaks of the "strangeness," the "frenzy," the "sacrilege," displayed in his addressing Lord Pembroke, it may well seem an unavoidable inference that he had never before addressed a dedication to that nobleman. And, when he speaks of the wish of the "deceased man" that, "if these ensuing were published," they might be dedicated to Pembroke, it seems an equally clear inference that he was offering an entirely new and previously unpublished book. How far such conclusions would be from the truth may be easily shown. There had been issued, in fact, an edition of the same book (excepting only the Theophrastus) in 1610. Nor is this all. This edition had been published by Thorpe; and the dedication, signed by him, "Th. Th.," was addressed to John Florio, asking, apparently, from the allusions to Maecenas and Augustus, that Florio would use his influence with King James on behalf of Healey, the translator of the book, "out of the Greeke originall." Then, as to Thorpe's previously addressing Pembroke, how many times this had occurred we cannot tell, but certainly he had dedicated to Pembroke in 1610 another translation of Healey's, "St. Augustine, of the Citie of God." The dedication to this book is very curious, and the designation of Pembroke as "Patron of Muses and Good Mindes" is entirely in accordance with his having been the friend and patron of Shakspeare. So, too, the expression "graceful Lord" should be viewed in relation to the eulogies of personal beauty in the Sonnets; for, as "gracious" precedes, "graceful" cannot be synonymous. Indeed, the whole dedication, as written the next year, is much more appropriate for comparison with the dedication to the Sonnets than the dedication of 1616 already quoted:

"To the Honorablest Patron of Muses and Good Mindes, Lord William, Earle of Pembroke, Knight of the Honorable Order, &c.

"Right gracious and gracefull Lord, your late imaginary, but now actual Traueller, then to most-conceited Viraginia, now to almost-concealed Virginia; then a light, but not lewde, now a sage and allowed translator; then of a scarce knowne nouice, now a famous Father; then of a deuised country scarce on earth, now of a desired Citie sure in heauen; then of Utopia, now of Eutopia; not as by testament, but as a testimonie of gratitude, obseruance, and hearts-honour to your Honor, bequeathed at hence-parting (thereby scarce perfecting) this his translation at the imprinting to your lordships protecting. He, that against detraction beyond expectation, then found your sweete patronage in a matter of small moment, without distrust or disturbance in this worke of more worth, more weight, as he approved his more abilitie, so would not but expect your Honour's more acceptance."

The dedication concludes:

"Wherefore his legacie laide at your Honour's feete, is rather here delivered to your Honour's

humbly thrise-kissed hands by his poore delegate. —Your lordships true-deuoted,

Th. Th."

From this mention of a "legacy" it may seem that Healey was already dead, but this can scarcely have been the case. Probably he had gone for a time to the continent; or the "hence-parting" may be a fiction. Healey's previous work was "The Discovery of a New World; or, a Description of the South Indies, Hetherto Vnknowne. By an English Mercury," of which there is a copy in the Grenville Library, British Museum (no date.) The dedication is addressed "To the True Mirror of Truest Honour, William Earle of Pembroke." The conclusion is:

"Such am I: consecrated to your Lordships service: and vnder the protection of this mine owne seale, aduenture to present you with A discouerie and no discouerie, of a world and no world, both knowne and vnkowne, by a trauelier that neuer trauelled. Written first in Latine, and no Latine, and now translated, and yet not translated, by the same man, yet not the same man that first of all pend it.

"Your Honours most zealously deuoted:

"I. H."

Here there is mystification enough, but the answer to the riddle is not very difficult to find. The meaning probably is that Healey's book was based on Joseph (afterwards Bishop) Hall's *Mundus alter et idem*, without being a strict and exact translation. What is said in Thorpe's Dedication of 1610 concerning "Viraginia" refers, no doubt, more particularly, to the second part of the book, "The description of Shee-lande, or Womandecoia," called "Viraginia" by Hall. The dedication of this book or translation was clearly Healey's; but, from the words of Thorpe in 1616, it would seem that he credits Healey with writing the dedication of Augustine which he himself had signed "Th. Th."

From the quotations I have made it may be seen how little weight is to be allowed to incongruities in Thorpe's dedications. Perhaps we are to infer, though this is by no means certain, that the matter of Thorpe's dedication of the "Citie of God" had been suggested to him by Healey before leaving. This would partially account for what he says, in the dedication of 1616, about Healey's having "offered some translations of his" to Pembroke, though why Healey should prefer that Thorpe should sign the dedication may seem somewhat strange to us. And in relation to the Sonnets, it is by no means impossible, or even improbable, that the matter and form of the dedication was in part suggested by Shakspeare, though signed with the initials of Thorpe.

Mrs. Stopes, I should add, though denying that Herbert was the "W. H." of the dedication, yet allows that "the view that the Sonnets were addressed to Herbert seems clearly enough supported to be believed." But if the latter position is true, the former is not likely to be long maintained.

THOMAS TYLER.

THE SPELLING OF "WAS," ETC., IN THE ALLITERATIVE POEMS.

Cambridge: June 2, 1890.

In the poem of "The Pearl," ed. Morris, l. 15, the word "was" is printed "watz"; and so in other places. In l. 65 it is spelt "wace," and rimes with "face." In the latter case the symbol denotes voiceless *s*, as Mr. Sweet duly notes.

I write this in the hope that someone will put me right if I am wrong. If I am right, then one more difficulty is cleared away. If I have been anticipated, I should be glad of the reference. To me it is nothing new; I said as much, orally, many years ago.

My theory is that, in the word "watz," there are two misprints, and that it should be printed "wacz." So, in l. 17, the second word should be printed "docz"; cf. Mod. E. *does*. It is well known that *c* and *t* are often written alike. Many a time have I seen the word "certes" written with no difference between the symbols for *c* and *t*. Again, the character *z*, when final, often means *s*; in fact, it occurs in the seventh line of "The Pearl," where I should print the last word but one as "sydex"; it is, in fact, the Mod. E. *sides*. I explain *c* as a voiceless *s*, and *z* as a voiced one. The compound *cz* possibly denotes that, at this period and in the West Midland dialect, the sound was shifting (in "was," "does," &c.) from the voiceless to the voiced sound; and so, to make sure, the scribe gives us a touch of both. This gives some sense, at least, to the symbol. The spelling with *t* seems to me ridiculous, as no such sound as *t* was ever heard in the word "was" at any period of its history.

WALTER W. SKEAT.

THE "IMITATIO CHRISTI."

London: June 4, 1890.

The Codex Paulanus, which came from Weblingen, and is now in the monastery of St. Paul in Carinthia, has been pointed to as proving the existence of the *Imitatio Christi* before the time of Thomas a Kempis, as it bears the dates of 1384 and 1385. If these dates were genuine, it would, of course, do away with the claim of Thomas to be the author of this famous work; and Wolfgruber has made the most of this in his book on G. Gersen, though the facsimile given by him disproves its genuineness.

In order to make this clear, Dr. Cruise has visited the monastery of St. Paul and taken photographs of six pages of the MS., which he has now published with a "Note" in the *Précis Historiques* for May (Brussels). Any unprejudiced person can see at once from the position of the dates and from the form of the letters that they are a later addition, and consequently of no value in the controversy, especially as the best palaeographers agree that the MS. belongs to the end of the fifteenth century, as do many other MSS. which claim a similar antiquity.

PHILO-KEMPENSIS.

THE MASTS AND YARDS OF A SHIP AND THE SIGN OF THE CROSS.

Yale University: May 29, 1890.

The reviewer of Blair's *Bellesheim's History of the Catholic Church of Scotland* (ACADEMY, May 17) is inclined to ridicule the author for one of his observations. He says:

"Students of early Christian literature are familiar with the piety which saw the sign of the Cross in a thousand familiar objects; but Dr. Bellesheim finds a proof of similar devotion on the part of the monks of Iona in the fact that 'even the masts and yards of their ships were arranged in cruciform fashion.' . . . But weaknesses like this on the part of Dr. Bellesheim, we are bound to say, are exceptional."

This particular weakness, if it be one, is also a weakness on the part of Dr. Reeves, and apparently also of Adamnan. On pp. cxiv.-cxv. of Reeves's *Adamnan* (edition of 1874), the author remarks:

"The sign of the cross was considered effectual to banish demons, to restrain a river-monster, to prostrate a wild beast, to unlock a door, to endow a pebble with healing virtues. . . . Even at sea, the cruciform relation of the masts and yards was regarded as conducive to a favourable voyage."

Dr. Reeves refers to Bk. 2, chap. xlvii., where the following passage occurs:

"Jussu tum nautae antennis, crucis instar, et vela protensis sublevant rudentibus, prosperisque et lenibus flabris eadem die nostram appetentes insulam, sine ulla laboratione, . . . devehimur."

ALBERT S. COOK.

THE WORD "HANSELYN" IN CHAUCER.

London: June 10, 1890.

Neither of your correspondents, it would seem, has observed that there was a baronial family in England named Hanselin, large land-owners in Notts and Derbyshire. Ralph Hanselin was a well-known man in the middle of the twelfth century. To those acquainted with the Norman fondness for sobriquets, it will occur that this form "Hanselin" should be compared with "Court-mantel," a nickname of Henry I. This would carry back the history of the word in England, and would favour Prof. Skeat's French derivation. In *Domesday*, the above name appears as "Alselin."

J. H. ROUND.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 15, 7.30 p.m. Ethical: "The Cardinal Virtues," by Mrs. Sophie Bryant.
MONDAY, June 16, 2.30 p.m. Geographical: Anniversary Meeting.
8 p.m. Aristotelian: Annual Meeting.
TUESDAY, June 17, 8.30 p.m. British Museum: "The Manners and Customs of the Babylonians," III., by Mr. G. Bérthelin.
7.30 p.m. Statistical: "An Examination of the Coal and Iron Production of the Principal Countries of the World, with reference to the English Coal Question," by Mr. G. G. Ohlsholm.
8.30 p.m. Zoological: "Some Cases of Repetition of Parts in Animals," by Mr. W. Bateson; "The Diurnal Lepidoptera collected by Mr. W. Bonny, of the Emin Relief Expedition, on the River Aruwimi, Central Africa," by Mr. Henley Grose-Smith; "The Hemiptera collected by Mr. Bonny," by Mr. W. L. Distant; "The Coleoptera collected by Mr. W. Bonny," by Mr. H. W. Bates; "Descriptions of new Species of Lepidoptera Heterocera from Central and South America," by Mr. Herbert Druce.
WEDNESDAY, June 18, 4.30 p.m. National Indian Association: Annual Meeting.
8 p.m. Geological: "The Borrowdale Plumbago, its Mode of Occurrence and Probable Origin," by Mr. J. Postlethwaite; "The Valley-Gravels about Reading, with special reference to the Palaeolithic Implements found there," by Mr. O. A. Shrubsole.
8 p.m. Microscopical: "The Foraminifera of the Red Chalk of Norfolk, Lincolnshire, and Yorkshire," by Messrs. H. W. Burrows, C. D. Sherborn, and the Rev. G. Bailey.
THURSDAY, June 19, 8 p.m. Linnean: "Observations on the Protection of Buds in the Tropics," by Mr. M. Cressie Potter; "The Distribution of the South-American Bellbird belonging to the Genus *Chamaeophanes*," by Mr. J. E. Harting; "The Vertical Distribution of Plants in the Caucasus," by Dr. Gustav Radde; "Notes on *Forficulidae*, with Descriptions of New Genera and Species in the British Museum," by Mr. W. F. Kirby.
8 p.m. Chemical: "Invertase: a Contribution to the History of an Unorganised Ferment," by Messrs. O. O. Sullivan and F. W. Tompason; "The Action of Carbonic Oxide on Nickel," by Mr. Mond and Drs. Langer and Quincke; "The Interaction of Iodine, Water, and Potassium Chlorate," by Mr. H. Bassett; "The Milk of the Gamoose," by Messrs. A. Pappal and H. D. Richmond.
8 p.m. Historical: "The Expulsion of the Jews in 1290," by Mr. G. H. Leonard.
FRIDAY, June 20, 5 p.m. Physical: "The Stretching of Liquids," by Prof. A. M. Worthington; "The Measurement of Electro-magnetic Radiation," by Messrs. O. V. Boys, A. E. Briscoe, and W. Watson; "Notes on Secondary Batteries," by Dr. Gladstone and Mr. W. Hibbert.

SCIENCE:

The Seat of Authority in Religion. By James Martineau. (Longmans.)

THE first part of this volume, occupying about a fifth of the whole work, contains a restatement of the author's religious and ethical opinions. The remainder is devoted to hostile criticism of the authority claimed by Roman

Catholics for their Church, and by orthodox Protestants for the New Testament. Of the former portion little need be said. It merely reproduces the substance of some papers contributed by Dr. Martineau to an American periodical more than fifteen years ago, and contains nothing that he has not since set forth with greater fulness and force in his *Types of Ethical Theory* and his *Study of Religion*. It seems to me that both in morals and metaphysics his views are not only erroneous but antiquated, and quite out of touch with the thought of the present day. But the eloquent pages in which they are repeated may secure a more respectful hearing for what comes after them. Even a protest against external authority may carry some authority with it, if by that word we understand personal influence as affecting belief. Even very superior minds are susceptible of such influence; and the most Euclidian reasoning gains in weight by producing an impression that the author knows all about his subject and is ready to prove whatever he says. But, above all, an exorbitant value is attached to what are thought "concessions"; and just as Dr. Martineau's known liberality in theology must have considerably fortified his theistic arguments in popular estimation, so now, by a just compensation, his daring Biblical criticism will at least escape the imputation of being prompted by hostility to religion.

Biblical criticism, in fact, constitutes the staple of Dr. Martineau's attack on the principle of external authority in religion. His polemic against ecclesiastical infallibility, although, in my opinion, adequate to the purpose, is brief, and contains no argument with which persons interested in such questions have not been made sufficiently familiar during the last twenty-one years. But as young people are growing up who know nothing of the controversies that raged round the Vatican Council—I fear there are well-dressed youths and maidens among us who never heard of the Franco-German war—and who read none but new books, the old arguments must be repeated in new form; and nowhere have they been so luminously or powerfully stated as in this chapter on "The Catholics and the Church." There is one page in particular for some passages of which I must make room as a good example of Dr. Martineau's wonderful style:

"No one can desire to deny the claim of SANCTITY for the Catholic Church, if he have studied its influence through dark and troubled ages, and on a long train of devout and devoted minds. That Church has proved its capacity to defy every injustice except its own, to pity every suffering needless to itself, to banish every darkness deeper than the cloister-shade. It has worked out an ideal of character—and approached it in many high examples—truly original as compared with the standard of pagan times, and marked, without sacrifice of force, by a depth and sweetness and patience of self-surrender never known before. But these are Catholic phenomena only because they are Christian. They have re-appeared in all the great sections of divided Christendom; they are a growth from the new piety and tender humanity which have been the response of the heart, wherever the eye of Christ has fixed its look. Who dares to claim these as marking an ecclesiastical monopoly of supernatural grace? . . . If the word [sanctity]

denote self-dedication to a perfect moral will, this interior state of mind will manifest itself in an habitual elevation of aim, purity of life, disinterestedness of work, quickness of compassion, and balanced loyalty to truth and love, legible to every eye familiar with the language of character. When I pass through Church history in search of these, I doubtless find them, but in such sparse and partial gleams from a wilderness of passion and of wrong, that secular history itself, though less inspiring in its supreme heights, is less dreary in its ordinary levels, and less dreadful in its darker depths" (pp. 152-53).

One often hears it stated that there is no logical alternative between the Roman creed and the negation of all theology, or at least of revelation. In a recently published and very interesting volume called *The Religious Systems of the World*, I find two lecturers so opposed as Mr. Edward Clodd and Mr. Costelloe joining hands on this ground. Each, of course, hopes to win over the orthodox Protestants to his side. But to me, at least, the alleged alternative seems illusory; and I would earnestly warn my rationalistic friends, as Vernon Lee has already warned them, not to dissociate themselves from the Protestant cause. Every conversion to Rome acts like an aerolite, increasing not only the bulk but heat of the receiving body, a heat which if such conversions go on long enough will burn up them and their rationalism together; while, with the triumph of Catholicism, the qualities which they now admire in their Catholic acquaintances will have disappeared, being in fact due to the infiltration of Protestant ideas.

However this may be, the second part of Dr. Martineau's argument detailing the results of New Testament criticism, while primarily directed against the pretension of orthodox Protestantism to set up the Bible as an authoritative standard of religious belief, is equally though less directly fatal to the Church's claims. These could not survive the proof of a single flaw in their alleged scriptural basis, much less can they be upheld in presence of the demonstration that Gospels and Epistles are penetrated with fiction and fallacy from beginning to end. The sweeping negations of Dr. Martineau seem already to have deeply distressed his admirers in the *Spectator*; and they will doubtless come as an unpleasant surprise to many an English theologian whose misgivings had been lulled to rest by the repeated and unblushing assurance that in Germany itself reaction was triumphant, that the methods and conclusions of the Tübingen school had been flung to the winds, that the early date of the Synoptics, of Acts, even of the Fourth Gospel, of all or nearly all the Pauline Epistles was generally admitted. He will find in these pages position after position of the Tübingen critics still maintained with the most irritating unconsciousness that it has been shouted down by the clamour of an ignorant or interested mob. Nor can he be comforted by the ungenerous taunt that Dr. Martineau still clings in extreme old age to the theories of middle life. This veteran, whose freshness and vigour would more easily be envied than emulated by many a tyro, has been careful to keep himself abreast of contemporary research; and the study of such authors as Scholten, Hatch, Pfeiderer, Holtzmann, Harnack, and

Weizsäcker, to whom he freely acknowledges his obligations in the preface, has clearly not influenced him in a reactionary sense. Of course, it is not implied that the scholars just enumerated are agreed in all their conclusions, or go equally far in impugning the first-hand authority of the New Testament history, or that any one of them would assent to the extreme negations of Dr. Martineau himself. So consummate a rhetorician may not always have avoided the temptation of a little overstating his case. But for the purpose of his inquiry, it really does not matter whether "Mark" is or is not the "Ur-Evangelium," whether Acts and the Fourth Gospel were composed towards the beginning or towards the middle of the second century, how much of the Apocalypse was borrowed from a purely Jewish source. Make the sand hill a little higher or a little lower, it is equally incapable of supporting any solid edifice of belief. Where scholars of the utmost learning, patience, and honesty are not agreed, the pious but unlearned individual can be sure of only one thing, namely, that it would be a revolting injustice to make his eternal or temporal salvation depend on their agreement.

It is worth noting that Dr. Martineau occupies a position even more adverse to the old school of Unitarians than to the orthodox churches. Doctrines which they rejected are now admitted to be perfectly scriptural. Christ's divinity is proclaimed by the Fourth Evangelist; His pre-existence, His heavenly descent, and the vicarious satisfaction made by Him for man's sin are taught in the uncontested Epistles of St. Paul. On the other hand, His Messiahship and His future commission to judge the world—points still upheld by the old Unitarianism as integral to Christian faith—are, in Dr. Martineau's opinion, unbecoming pretensions that were, or would have been, repudiated by the historical Jesus. Whether he still holds to his faith of fifty years ago in the moral perfection of Jesus as constituting in itself a revelation of God to man is not clear; but it seems to me that, amid the general discrediting of evangelical testimony, such a claim could only be upheld on rather arbitrary and subjective grounds.

There is a striking analogy between Dr. Martineau's theory of religious evidence and that expounded one evening by Dr. Chalmers to the young Thomas Carlyle. Christianity is written in us with sympathetic ink; the Bible awakens it. Only the two theologians would have differed widely in their interpretations of the writing exhibited to view, and as to whether more was displayed or disfigured by the source of illumination; for what to the one would be a genial warmth, to the other would be a scorching and consuming fire.

"Christianity as defined or understood in all the Churches which formulate it has been mainly evolved from what is transient and perishable in its sources; from what is unhistorical in its traditions, mythological in its preconceptions, and misapprehended in the oracles of its prophets. From the fable of Eden to the imagination of the last trumpet, the whole story of the Divine order of the world is dislocated and deformed. The blight of birth-sin with its involuntary perdition; the scheme of expiatory redemption with its vicarious salvation; the incarnation with its

low postulates of the relation between God and man, and its unworkable doctrine of two natures in one person; the official transmission of grace through material elements in the keeping of a consecrated corporation; the second coming of Christ to summon the dead and part the sheep from the goats at the general judgment—all are the growth of a mythical literature, or Messianic dreams, or Pharisaic theology, or sacramental superstition, or popular apotheosis. And so nearly do these vain imaginations pre-occupy the creeds that not a moral or spiritual element finds entrance there except 'the forgiveness of sins.' To consecrate and diffuse, under the name of 'Christianity,' a theory of the world's economy thus made up of illusions from obsolete stages of civilisation, immense resources, material and moral, are expended, with effect no less deplorable in the province of religion than would be, in that of science, hierarchies and missions for propagating the Ptolemaic astronomy, and inculcating the rules of necromancy and exorcism. The spreading alienation of the intellectual classes of European society from Christendom, and the detention of the rest in their spiritual culture at a level not much above that of the Salvation Army, are social phenomena which ought to bring home a very solemn appeal to the conscience of stationary churches. For their long arrear of debt to the intelligence of mankind they adroitly seek to make amends by elaborate beauty of ritual art. The apology soothes for a time, but it will not last for ever" (p. 650).

In reading over this superb declamation, I know not which more excites my wonder, the breadth of Dr. Martineau's rhetoric, or the limitations of his logic. For, on his own showing, two supreme forces must be held jointly responsible for this rank growth of poisonous illusion, the infallible conscience of man, and the all-wise providence of God.

ALFRED W. BENN.

CORRESPONDENCE.

SOME SEMITIC ETYMOLOGIES.

The Johns Hopkins University, Baltimore, Md.:
May 7, 1890.

1. *Selah*.—The great crux interpretum in the Psalms is the word סֶלָה. I do not care to mention here all the different interpretations and theories; they are well known to Old Testament students. The general opinion is that it is a musical term. I connect סֶלָה with the Assyrian *su-la-a*, "beseeching," "prayer"; *sul'a*, "to pray," properly "to lift up the hands," &c.; and explain it as "prayer." In the Codex Sinaiticus, the word stands always in a separate line, and is written in red characters. סֶלָה, prayer, meant that the chanting of the Psalms was interrupted by silent or loud prayer. Thus, in Psalm ix. 16, we read: "Jehovah has made himself known; he has executed judgment, snaring the wicked in the work of his own hands." Now follows *higgayôn selah*, i.e., meditation and prayer by the congregation; and then v. 17 continues in the same strain as v. 16. This etymology of סֶלָה gives, for the first time, the key to the understanding of the *διδύματα* of the LXX. *Διδύματα* denoted the prayer of the congregation, inserted after certain verses in the Psalms. If *selah* were a musical term, we should, above all, expect it in the Hallel-psalms, where it does not occur at all.

2. *Asia*.—Jules Oppert, following J. K. Voss and Ukert, derived the name *Ἀσία* from the Hebrew-Phoenician עַרֵב, an etymology accepted by all philologists and historians. No one, however, has found hitherto a satisfactory

etymon for the name ἡ Ἀσία. That ἡ Ἀσία is not an original Greek word is proved by the fact that it does not occur in Greek literature before Pindar and Aeschylus (Pind. *Ol.* vii. 33 and Aesch. *Prom.* iv. 11). In Soph., *O. C.* 694, it is used in the meaning of "east" in general. The continent of Asia was called by the Homeric Greeks Ἠρεῖος (from ἥρεος), which has probably an entirely different etymon from ἥρεος, Epirus, the mainland of Greece. Suidas defines Ἀσία χώρα ας ἡ τῆς ἀνατολῆς (modern Natoly), which definition supports my etymology from the Semitic verb *asû*. In Hebrew, אָסַף is used for the rising of the sun (Gen. xix. 23, Ps. lxxix. 6, Neh. iv. 15). The same is the case in Assyrian. In II. Rawlinson 39, 14 ff., we read *asû* (Akkadian BA-AB-BAR), followed by *erebu* and *erebu ša šamši* (whence *Ἑσπέρην*); and, in l. 17, we read BA-AB-BA-RA=si-it *šamši*, "sunrise," followed by *ereb šamši*, "sunset"; *asû ša šamši* and *erebu ša šamši*="to rise and to set," said of the sun, are often found together—e.g., IV. Rawlinson 3, 34b, we read *murus qaqqadi istu sit šamši ana ereb šamši*, "sickness of the head from sunrise to sunset" (see, also, IV. Rawl. 15, 36, and 38). In the Ešarhaddon Inscriptions (I. Rawl. 45, 7a), we are told that the king marched without a rival, *ultu sit šamši adi ereb šamši*; and in Haupt's *Nimrod Epos* (p. 6019), the scorpion-men are described as *šahip huršân, ana a-ši-e šamši u ereb šamši inassarû šamši*, "whirling down mountain forests, they watch the sun from sunrise to sunset." Thus, Asia means the land of the rising sun (cf. Zi-pen = Japan; Techmer's *Zeitschrift*, ii., p. 75). The name very likely was coined among the Greeks in Cyprus and Crete, where the Assyrians had settlements about the time of Sennacherib (705-681 B.C.). The Assyrians were the people who said that they came *istû mat asiê šamši*, the *ol êk tḥt Ἀσίας*. They themselves called the country west of Assyria (especially Phoenicia) *mar-tu-ki* = *mat ereb šamši*, "the land of the setting sun." (I will add here that I am aware of Pott's *Etymolog. Forschungen*,² ii. 2, 875-6, and other works).

3. *Africa*.—Having found the etymology of Asia, I thought of a similar one for Africa. What Pott says in Techmer's *Zeitschrift* (iii., 249 ff.) is entirely unsatisfactory. My start was made from the Latin. The oldest form is the noun *Afer*, *Afri*, whence the adjective *Africanus*, *Africanus*. These passed into Greek as Ἀφροί and Ἀφρικανός. The Romans heard the name from the Carthaginians, and it points to a Semitic etymology. To the early settlers at Carthage, the land south of their country seemed to be nothing but dust, and thus they called it the *עֶפְרָא* (cf. the modern Sahara, "the grayish," from the colour of the sand). This name was adopted by the Romans, and passed over to the Greeks. That the name Africa originally denoted only the land around Carthage and between the Syrtes is proved by Dio Cassius 42, 9, and 53, 12; Ptol. iv. 3 and viii. 13-16.

4. *Môbaç*.—H. Ewald, and, above all, Paul de Lagarde, have proved that Semitic מ corresponds in the earlier period to Greek τ; מ = θ; while in later times the order was reversed, Semitic מ was transcribed by θ, and τ by ρ. On the basis of this I should say that the earliest Greek form for מוֹבָא was neither *μοῦβα* nor *μὸβαν*, still less **μοῦβαν* (reconstructed by A. Müller in Bezenberger's *Beiträge*, i. 299), but *κίτῶν*, usually put down in the dictionaries as belonging to a Sicilian dialect. One of the most interesting examples illustrating this law of transliteration in early and late Greek is the following: Utica, Greek Ἰρύνη (in Africa), is derived from the Semitic root עֶרֶק, Utica meaning the old town in distinction from Carthage as the *Kartha-hadašta*, the new town. It shows in its Greek form a very ancient

vocalism. From the same verb צָרַח, in the meaning of "to set free" (see Lane's Arabic Dictionary, p. 1946, col. 3), I derive the word *ṣāḥaṭ*, which has never before been explained. *Ṣāḥaṭ* is equal to the Arabic partic. pass. *m'takun*, "a man set free," a *libertus*. It is usually said that *ṣāḥaṭ* is a secondary formation from *ṣāḥar*. I believe that *ṣāḥaṭ* and *ṣāḥar* are different words; *ṣāḥaṭ* belongs to post-classical Greek, when *ῥ* was rendered by *θ* and *Ϝ* was equal to *τ*.

5. *Ἀθήνη*, the goddess Athene, and *Ἀθήναι*, Athens, hitherto derived one from the other, are merely homonyms. *Ἀθήναι*, Athens, goes back to the root *ḥ-m* (cf. *ἡμερος* for *ἡμέρας*), while *Ἀθήνη* is derived from *ḥ-m* for *ḥ-m*. This stands for *ḥ-m*—sent in Latin *sentire* (*cum aliquo*), "to help," "to go to help" (also see Doric *ἡμερα*, *ἡμερα*, and *ἡμερα*). Thus, *Ἀθήνη* for *ἡμερα*—"the helper," "the protector."

6. *Pillegesh*, "concubine."—The Hebrew פִּלְגֶשֶׁת in Gen. xxii, xxiv, and xxv–xxvi, &c., 1 Ohron. i. 32, &c., is borrowed from the Greek, and not the Greek from the Semitic.

In conclusion, allow me to express my best thanks for your appreciation of my Index to the *American Journal of Philology*, vols. i.–x. (ACADEMY, April 12, p. 256). I would state, however, that the principle on which it is arranged is by no means borrowed from the "P. Q." indexes of Mr. Griswold, but is an old German device, found, e.g., in *Fleckeisen's Jahrbüchern*, &c.

W. MUSS-ARNOLT

SCIENCE NOTES.

At the meeting of the Zoological Society for scientific purposes, to be held on Tuesday next, June 17, papers will be read by three specialists on the Diurnal Lepidoptera, the Hemiptera, and the Coleoptera, collected by Mr. W. Bonny, of the Emin relief expeditions, on the Aruwimi river in Central Africa.

A SYNONYMIC catalogue of Neuroptera Odonata, or Dragonflies, by Mr. W. F. Kirby, will be published shortly by Messrs. Gurney & Jackson, Mr. Van Voort's successors. It is the author's intention, as soon as this work is out of hand, to proceed to press with the first volume of his great catalogue of moths, Lepidoptera Heterocera, upon which he has been working for nearly twenty years.

THE library of the Association for the Improvement of Geometrical Teaching has recently received from Dr. Hirst, its first president, the gift of a valuable collection of about forty volumes on geometry. The appeal addressed to authors and publishers has been very favourably responded to; and the association has also acquired by purchase an interesting collection of upwards of twenty older text-books, including the *Elements of Algebra*, by Nicholas Saunderson, the blind Lucasian professor, and Stirling's *Methodus Differentialis*.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 13.)

Dr. J. G. GARSON, vice-president, in the chair.—Mr. Francis Galton exhibited a new instrument for measuring the rate of movement of the various limbs. The method adopted was explained by referring to the action of a spring measuring tape. When the end of one of these is pulled out and then let go, it springs sharply back, the tape running cleanly through a slit. If it runs back more quickly than the hand could follow it, then, if the end of the tape be retained in the hand that gives the blow, the tape will run through the slit at the exact rate at which the blow is given. The hand need not be near the tape; it may be connected with it by a long thread, and the instrument will thus be guarded from injury. The thread

during part of its course is arranged to travel vertically, and passes through a small inverted cone which is fixed to it; it then passes loosely through a cylindrical bead of white ivory, the lower end of which rests on the base of the cone. When the moving thread is suddenly arrested, the bead is tossed up to a height dependent on the velocity of the thread at the time and place when it was stopped. The momentary pause of the white bead when it ceases to ascend, and before it begins to descend, enables the height it has attained to be read off upon an appropriate scale, which tells at how many feet per second the thread was moving at the time it was checked.—Dr. G. W. LESTER read a paper on "The Ethnographical Basis of Language, with special reference to the Customs and Language of Hunza." The Hunzas are nominal Muhammedans, but they use their mosques for drinking and dancing assemblies. There is little restriction in the relation of the sexes, and the management of the state in theory is attributed to fairies. No war is undertaken unless the fairy gives the command by beating the sacred drum. The people are not true Muhammedans, but represent what is still left of the doctrine of the Sheikh-ul-Jabl or the Ancient of the Mountain, the head of the so-called Assassins. The language of the Hunzas is one of the most primitive, and has not yet emerged from the state in which it is impossible to have such a word as "head," as distinguished from "my head" or "thy head" or "his head." For instance, *ak* is "my name," and *ik* is "his name"; take away the pronominal sign, and *k* alone is left, which means nothing. *Aus* is "my wife," and *gus* "thy wife"; the *s* alone has no meaning. In some cases, it seemed impossible to arrive at putting anything down correctly; but so it is in the initial stage of a language. In the Hunza language that stage is important to us as members of the Aryan group, as the dissociation of the pronoun, verb, adverb, and conjunction from the act or substance only occurs when the language emerges beyond the stage when the groping, as it were, of the human child between the *meum* and *tuum*, the first and second persons, approaches the clear perception of the outer world, the *sum*, the third person.—Mr. A. P. GOODWIN read some notes on "The Natives of the Interior of New Guinea," and exhibited a fire-stick.—Mr. G. F. LAWRENCE exhibited two crania from the Thames.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 22.)

Dr. SANDYS, president, in the chair.—Dr. Fennell read the following note on Hor. *Od.* i. 12. 32–41. The reader proposed to fix the date of this *Ode* at B.C. 26, rather earlier than Franke and Orelli. He defended the reading *Catonis nobile letum*, and proposed to place a note of interrogation after *Fabriziumque*. From B.C. 29 onwards Augustus was posing as a Cato, professing to imitate the regard for the Roman constitution displayed by Cato Uticensis, and was condemning by his conduct the policy of Julius Caesar. All the Roman worthies mentioned seem to be intended as prototypes of Augustus—Romulus as founder and law-giver, Numa as a promoter of religion, Tarquinius Superbus as a promoter of public works (not to mention the Sibylline Books), the rest as censors or promoters of public works, except Regulus and Paullus, who, like Cato, were *prodigi animas magnas*. Now in the year 26 B.C. Augustus was *morte unalem potens laurum* (*Od.* 3. 14. 2) in Spain; while Phraates, with the help of hordes of Scythians, was recovering Parthia (cf. *Od.* 3. 29. 26; *Od.* 1. 26. 5; and two *Odes* which may be dated a year later, B.C. 25, *Od.* 1. 19, and *Od.* 2. 2; and an *Ode* which is clearly dated B.C. 25, *Od.* 3. 8. 23). With Augustus in the far West and rumours of vast movements in the East, the Parthians might be said to be *Latio imminentes* with more propriety than at any other time of Horace's life. Contrast the security expressed after Augustus's return from Spain (*Od.* 3. 14). This date, B.C. 26, also suits the obvious reference to Augustus's nephew, Marcellus. The position of *que* after *et* (l. 37) shows that *Regulum et Scuros* form one group, *Paullum Fabrizioque* another group, the first of each group, like the last person mentioned in the previous stanza, being *prodigium animas magnas*.—Dr. Verrall read notes on Vergil as follows:

Am. 9. 48, 403. The explanation of these passages turns on a usage known to all the Latin poets, and in some (e.g. Propertius) extremely common, but not always sufficiently recognised. It in both places means not *and* but *also*. In v. 48 it is admitted that, if *et* be taken as joining *comitatus* to *improvisus*, the sense is unsatisfactory. Correctly taken, the literal translation is "Turnus, having with twenty horsemen flown far before the main body, also (or actually) reached the city unexpected," i.e., he was positively at the city before his coming was noticed. A similar Greek *καί*, the use of which the Latin here imitates, would excite no remark. In v. 403 we render literally "Drawing up his weapon, as he looked up to the moon, he also prayed thus in speech." The act of poisoning the weapon with the look to the moon was itself an unspoken prayer to Diana, to which is added the spoken invocation. For the difficulties of other interpretations, see Conington's notes. *Am.* xi, 199–202:

Tum litore toto
ardentis spectant socios semistatue servant
busta, neque aenali possunt nox umida donec
inertit caelum stellis ardentibus aptum.

In the last line the reading *ardentibus* has overwhelming MS. authority. That of a few MSS., *fulgentibus*, seems to be a mere alteration intended to remove the repetition *ardentis ardentibus*. Conington prints *ardentibus*, but in a dubious note seems to regard it as careless and unsatisfactory writing. But in fact the whole point of the passage turns, as it ought to do if the reading be sound, on the repetition of the word. If the concluding words are to have point, they should express that aspect of the night which made it a consolation to those who had watched till night the burning pyres of the slain. This point, in the manner of Vergil, is given with a single touch. As applied to such a word as *socii* the epithet *ardentis* would most naturally be understood in a moral sense, describing the glow and vigour of the soldiers in life (cf. *iunenum manus emicat ardens*, &c.). In this context the epithet combines this sense with the literal sense of *glowing* or *burning* in the fire; and thus the following words *semistatue servant busta* present the sinking of the fires as a symbol of the extinguished life. From this painful sight the watchers are unable to tear themselves away "until dewy night brings overhead her sky set with stars that also burn." The course of the language manifestly presents the thought that the fire which dies out in the funeral piles dies away into the stars and there reappears. Here is the consolation. Ancient thought and imagery, in figuring the soul as a fire, also conceived that fire as naturally inhabiting the stars, as thence derived into mortal bodies and thither returning when released. The sight of the glowing stars therefore reminded the mourners symbolically and actually that the glowing spirits still lived on, and was in fact a comforting assurance against the seeming triumph of death. The way for this parable has already been prepared a few lines before, when the burning heaps are thus described:

spolia occisis derepta Latinis
conidunt igni galeas ensaque decores
frenaque feruntque rotas.

Conington (after Servius) notes that *ferunt* is an epithet proper to the chariot wheels in life, if we may so say, when they were heated in the race, though it is also adapted in another way to the context and to the state of the wheels upon the pyre. The union of the two associations is parallel to that in *ardentis socios* and, though not so happy, is justified when it is seen in connexion with the subtle and singularly beautiful climax to which the whole description is worked up.—Dr. Postgate proposed in Hor. *Od.* 4. 4. 65, for the corrupt

"merses profundo: pulchrior eunat,"

to read *exiit*. This reading completely explains the variants: *eunat* of most MSS., *exiit* of two inferior MSS., a post-Augustan future of *exire* replacing the perfect, as *transiet* for *transiit* (*Od.* Med. of Verg. *Am.* 10. 785, cf. Tib. 1. 4. 27, where all the MSS. have *transiet*), and the *exiit* which we gather from Rutilius Numatianus l. 130 (a palpable imitation of Horace) that he found in his text. Dr. Postgate supported the use of *exiit*,

"at once emerges," by references to Kühner, *Lat. Gr.*, ii., p. 101 and p. 97. In Pind. *Nem.* 5. 43, ἤτοι μετακταντα καὶ νῦν τὸν μάρτυρ' ἀγάλλει κείνος δμῶσπορον ἔθνος, Πυθελί (Fennell's reading, MSS. τὸς μάρτυρς κείνου δ. ἔ. Πυθελί), he proposed to retain κείνου, as there is no authority for taking ἔθνος, "family" or "race," in the sense of "offspring" or "descendant," either in Pindar or out of it; and ἀγάλλει is used as in *Ol.* 1. 89 (the only other place where it occurs in Pindar) of paying outward honour to a person. The sense of μάρτυρς, *consociatus*, assigned to it by Rumpel, *Lex. Pind.*, and others, is not borne out by the passages quoted by him.—Mr. J. H. Moulton read the following notes: ἐνδύω must=ἰνδύω, but this is ἰνδ-ω, cf. *szuo*. Did not ἐνδύω for *ἐξύω come by a wrong division of ἐνδύω, through association with δύω? latter perhaps="sink" or "fall" same √ as δύνω. ἀρετή for nr-a-tā, from nr-, "man"; so ἀρετήρα (sic leg. in *Il.* 22. 857) for nr-o-tā-ti. (In the last suggestion I find Mr. P. Giles has anticipated me.) ἀγίνω, a verb in the -νω class from √gel, with the prep. n- (wk. form of en); the verb is found in the oldest Zend compounded with vi (vi-zaiabā, Y. 53. 7, "defend ye"). ākros: āk. ley. in Theocr. 28. 15; for n-giro-s, the negative of Vedic ni-āra-, "careful." ἀσφῶδελος perhaps means "earth's spear" or "spit"; ? I.E. *asghā*, Goth. *asgo*, "ashes," and ὀδελός (ὀδελός). The plant has a very spiky appearance. *famestra* for *dhemes-tr-a*, ultimately √dhen, "shine," in *phāru*. I accept this old etym., believing Osthoff's account of *phāru* very strained. The √s dhen, dhā, dhau, are related as *gem* and *gā*, *mau* and *mā*, &c. *flu*, √dhlug, "to flow away," cf. Ger. *trocken*, E. *dry*, *drought*. *lypus* most simply explained by comparing Skt. *lop-āka*, *lop-āka*, "fox." Probably the words for "fox" and "wolf" have been confused in other cases also. *opior*, *neo-opius*, &c., from *op=eri*, and √ain in *aios aivēu*. Thus *opior*=ἐπαύω, "approve." *oppido*=ἐπιπιδω, lit. "planely," hence "plainly." *prandium* (against Stolz) must come from *prando*. This seems made up from *pranus*=*prām*+*ius* (ppp. of *ēdo*, Gk. ἀρι-στυν). **Prām*=Dor. *prāv*, which is not (as Brugmann) for *prādv*, but parallel to *clām*, from *pro*, &c., in weakest ablant and the loc. suff. -ā-m. *uivus*. The neuter -os stem, to which the gender of this word has been traced, I recognise in Zend *vaeto*, "pain." Thus *uivus* was contaminated with *uivō*=*Fids*.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, May 24.)

MISS FLORENCE HERAPATH in the chair.—Mr. L. M. Griffiths read a paper on "The Nobleness of 'A King and No King,'" saying that, although hearsay evidence or superficial skimming is often thought to be ample for coming to a conclusion about the merits or demerits of a play by Shakspeare or his contemporaries, it is only when by renewed acquaintance we are able to penetrate into the inner meaning and teaching of a play, and to recognise its tendency as a whole, that we are able to form a fair judgment upon it. Partly through the subjects chosen, partly through the exigencies of the dramatic form, and partly through the coarsenesses which are but a reflex of the superficial fashion of the time and which can be easily removed, a popular vote on the worth of Shakspeare's plays in their entirety would be adverse to his reputation. Neither Shakspeare nor any other moral teacher could have had much influence for good without first realising and picturing the evils that needed remedy. While the human soul clings to Shakspeare as a true friend, and finds in him a wise counsellor, because it recognises the constant outbursts of noble thoughts with which the plays abound, it knows nothing of more than half his work. If, then, in the case of such a master mind as Shakspeare's there has been a difficulty in getting the majority of thinkers to give intelligent consideration to a play as a whole, the chances of the play of a writer who lacks Shakspeare's power of expression getting even respectful notice are infinitely small. Beaumont and Fletcher's "A King and No King" requires to be read and re-read before its beauties and its worth, which do not lie upon the surface, can be appreciated. Its theme is that of an affection which, in the childhood of the world, had divine sanction but which a progressive morality rightly forbade. It would therefore naturally be

expected that a shallow prudery, ignorant of the details of this fine play, would turn aside from it and so miss the opportunity of studying a delineation of character rarely surpassed by Shakspeare himself, and the treatment of a subject from a moral standpoint which might have been the great dramatist's own. Although the passion which first moved Arbaces and Panthea was in its inception a guilty one, yet, as it was not encouraged and was finally overcome, there is nothing in the fact that the play brings them together as lawful man and wife which should deprive it of taking high rank with those sermons which the stage has so often preached. Beaumont and Fletcher, unlike writers of less calibre, do not show only one side of the character of Arbaces, who dominates the play; but they allow us to see his natural traits even when subject to his absorbing passion, and to catch glimpses of his better nature which eventually triumphs. The conduct of Arbaces and Panthea in the fourth scene of the fourth act, which contains much high-souled pathos and a keen insight into the working of the soul, reconciles us to their happy union at the end, when it is proved that they have no blood relationship, and destroys the force of Prof. Ward's objections (*Dramatic Literature* ii., 184-5) to the termination of the play. Among many points worthy of detailed literary consideration are the charming portraiture of the patient and dignified Tigranes; the attractiveness of Mardonius, the candid and worthy counsellor of the king; the sweetness of the character, and the intensity of the devotion, of Spaconia; the vivid presentation of the cowardly Bessus, who, bearing some resemblance to more than one Shaksperian character, is not a copy of any. These, with the delineation of the faithful Gobrias, and the life-like personages of the subordinate scenes, together with the harmony of the whole play, make "A King and No King" a noble drama of which the English language may well be proud, and which in characterisation and homogeneity of plot rises as far above some of Shakspeare's plays as it falls in that felicity of expression which is so peculiarly Shakspeare's own, and which upon further acquaintance we recognise as the gift which distinguishes him from all writers of his own or any other age. This has never been better put than by David Masson (*British Quarterly Review*, Nov. 1852, pp. 530-2).—Miss Louisa Mary Davies, in a paper on "Spaconia," said that the women of the plays written by Beaumont and Fletcher are not real women at all, but puppets, each carrying round her neck the author's label, executing the duties and delivering the sentiments popularly supposed to be in accordance with the character she represents, and after the play is over disappearing from our ken. No yearning possesses our minds to follow these creations into the unknown future. We know that they are carefully packed away with special regard to the machinery, and that if we see them again they will caper and smirk with just the same grace, that their remarks will be of the same paper-pattern order and delivered with "faultily faultless" precision and intonation. An analysis of Spaconia's words and deeds shows her to be one of these literary representations of abstract character and, very much as a pet dog, a charmingly pretty illustration of humble, faithful, self-effacing attachment. Who has not felt a weak hankering to know how Beatrice got on after she had put her pretty neck under the yoke, or who has not in imagination followed Miranda across the tempestuous Atlantic to anchor in the Bay of Naples, or Katherine on her return to her very unsettled ménage? But there is no such feeling about Spaconia.—Mr. L. M. Griffiths, in a paper entitled "The First Authentic Performance of 'A King and No King,'" called attention to the details of the welcome given to the Palgrave when he came to England in October, 1612, as the acknowledged suitor of James's eldest daughter, Elizabeth, and also to the festivities on the occasion of their marriage, which took place, notwithstanding the death of the Prince of Wales in the meanwhile, in the following February. Fourteen plays, of which one was "A King and No King," were performed by the King's servants. £8000 was spent on the preparation of two days' display of fights and fireworks on the Thames, as an introduction to the wedding festivities. On the evening of the Sunday

of the marriage, a masque, written by Campion, was presented. On the following evening the gentlemen of the Middle Temple and Lincoln's Inn were responsible for entertainments which included a masque by Chapman, the production of which cost £1536 8s. 11d. In the course of the week a masque, of which Beaumont was the writer and Bacon the chief contriver, was given by the Gentlemen of Gray's Inn and the Inner Temple.—This meeting brought to a close the work of the society's fifteenth session. The plays for next session are "Macbeth," "The Knight of the Burning Pestle," "Pericles," "Antony and Cleopatra," "The Duchess of Malfi," "Troilus and Cressida," "Coriolanus," and "The Virgin Martyr." The hon. sec. (9, Gordon-road, Clifton, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 438 volumes.

FINE ART.

THE SCOTTISH NATIONAL PORTRAIT GALLERY.

THE trustees of the Scottish National Portrait Gallery opened last Saturday, in the upper halls of their building in Queen Street, Edinburgh, a supplementary exhibition, consisting for the most part of items bearing upon the subject of portraiture. That portion of the display which is most distinctly germane to the especial objects of the main collection is the series of nearly two hundred engraved portraits of eminent Scotsmen hung in the Western Gallery. A few of these have been acquired by recent purchase or gift, but the majority are selected from an extensive and very varied collection of prints bequeathed some years ago to the Board of Manufactures, who are the trustees of the Scottish Portrait Gallery, by the late W. F. Watson, of Edinburgh. From the same source entirely is derived the series of over a hundred line-engravings placed on view in the large Central Hall of the galleries. For fineness of impression and for general art-qualities these form undoubtedly the most valuable portion of the bequest; they are especially rich in seventeenth and eighteenth-century French work, though the admirably vigorous prints of such members of the Dutch school as W. Jacobszoon Delft and Jonas Suijderhoef are also well represented. In the same hall is shown a series of delicate drawings, mainly in pencil on tinted paper, heightened with white, reproducing old Edinburgh buildings of picturesque or historic interest. These were executed by the late James Drummond, the first curator of the National Gallery of Scotland, between the years 1848 and 1867; and they possess great interest as preserving the aspect of edifices the majority of which have now disappeared before modern improvements.

An excellently varied and decorative appearance is given to both galleries by the large series of casts of antique busts which are arranged among the prints. These form part of the Albacini collection, purchased in Rome in 1839, by the Board of Manufactures, through Andrew Wilson, the landscape painter and well-known connoisseur. At that time they were undoubtedly the finest series of the sort that existed. Hitherto they have been exclusively devoted to the use of the students in the art schools under the direction of the Board.

Among the more recent additions to the Portrait Gallery proper is a much injured, but still interesting and authentic, portrait of James V. of Scotland—a half-length following the same general type as those at Hardwick, where the monarch appears in company with his second Queen, Mary of Guise; a cabinet three-quarter length of Thomas Duncan—a good example of Robert Scott Lauder, presented by

his daughter; a cabinet-sized half-length of Lord Clyde, by T. Jones Barker, the gift of Lord Rosebery; and the best extant portrait of Dr. John Brown, the author of *Rab*—a little work in oils by George Reid, a far more adequate rendering of that much-loved and greatly-gifted Scotsman than the crayon study by Swinton, already in the gallery. Among other recent acquisitions are marble busts of Prof. Sir John Leslie, by John Rhind, after Samuel Josephs; of Prof. Aytoun, by the same sculptor, after Patrio Park; and of Charles Maclaren, the geologist and editor of the *Scotsman*, by J. Hutcheson, after W. Brodie.

OBITUARY.

PHILIPPE BURTY.

AN attack of apoplexy, which befell him during a sojourn in the South of France, has deprived the public of the services of a valuable art-writer, who added a remarkable connoisseurship to an agreeable employment of the pen. Instructed English readers knew M. Burty very well, a dozen years ago, when he was an habitual contributor to the ACADEMY; and that was, no doubt, about the best period of his literary career. He had by this time amassed much knowledge, and had acquired the faculty of imparting it with the literary charm which practising artists do not possess; and his hours were not so engrossed as they have been of recent years, when, to his labours in writing, there have been added the work which falls to any Inspecteur des Beaux-Arts who chooses to take his appointment seriously. But M. Burty had made his debut in writing long before the years during which he was wont to contribute to the ACADEMY. He was on the staff of the *Gazette des Beaux-Arts* from a very early date, and nearly twenty-five years ago published a volume on the Industrial Arts. Subsequently he was attached to the *République Française*, under the leadership of Gambetta; and in that newspaper, as elsewhere—and as indeed in his agreeable little volume, *Maîtres et Petits-Maîtres*—Philippe Burty displayed a certain independence of vision, and the spirit of a thoroughly modern criticism. He was the upholder of such men as Corot, Millet, and Rousseau—the French Romantics in fine—long before the period at which they received the extravagant and rather ignorant eulogies of a noisier school of criticism. In his appreciation of Japanese art, M. Burty was likewise the discreet and moderate forerunner of the recent extravagance of taste. And there is still one subject, whose present popularity with the collector owes something to him—the subject of original etching. He early advocated the recognition of the art of Mr. Seymour Haden, and he furnished the French public with that information upon Méryon, which, until then, it had presumably lacked. A critic of admirable intelligence, it would have been difficult for Philippe Burty not to have been something of a collector. Those who visited him of recent years, in his flat on the Boulevard des Batignolles, were aware that he had surrounded himself with chosen treasures. An eighteenth-century tapestry was opposite to a picture of Chardin's, so simple, yet so charming, that it must have commanded the admiration of M. Burty's friend—Edmond de Goncourt—from whom, doubtless, he had learnt something of his appreciation of the French eighteenth-century school. Elsewhere there would be a remarkable *kakemono*, and old pottery of Rouen, and in a book-case there were well-bound examples of volumes *tirés à petit nombre*. His modern etchings M. Burty had disposed of under the hammer in London some fifteen years ago; and the priced catalogue of his sale at Sotheby's is among the most interesting

records at the disposal of the collector of original modern prints, from Geddes and Goya to Haden and Whistler, or to Braquemond and Jacquemart.

We append the following facts from a French source. M. Burty was born at Paris in February, 1830, and he died at Parays, near Astaffort, Lot-et-Garonne, on June 3. In his youth he was a pupil of Chabal-Dussurgey; and he was chosen by Eugène Delacroix to be his literary executor, in performance of which duty he edited Delacroix's Letters (1878, second edition, 1880). His most important works, not specifically mentioned above, were: *The Etchings of Seymour Haden* (London, 1866); *Chefs d'œuvre des arts industriels* (1866); *Enaux cloisonnés, anciens et modernes*, illustrated with coloured reproductions of drawings of Hokusai (1868); *Paul Huet*, with a catalogue of his work (1869); *Eaux-fortes de Jules de Goncourt* (1876); an introduction to *Twenty-five Designs of Eugène Fromentin*, reproduced in etchings by Mr. Montefiore (London, 1877); *Bernard Palissy*, in the series of "Artistes Célèbres" (1886); and a very rare pamphlet, entitled *Pas de lendemain* (1889). He was appointed Inspecteur des Beaux-Arts in 1881, and was also a chevalier of the legion of honour.

CORRESPONDENCE.

"THE ART OF JUDAEA."

49 rue d'Ulm, Paris: 7 Juin, 1890.

Votre numéro du 31 Mai contient une lettre, datée de Gaza, où M. Flinders Petrie vous fait part de l'impression que lui a laissée la lecture de la traduction anglaise du quatrième volume de *L'Histoire de l'Art dans l'Antiquité*, que je publie en collaboration avec M. Chipiez.

Il y a là, sur les restaurations de M. Chipiez, des appréciations que je ne relèverai pas; les questions de goût ne se discutent point. Je me bornerai à rappeler qu'à l'Exposition universelle de 1889 un jury international, dont faisaient partie plusieurs éminents architectes anglais, n'a pas été de l'avis de M. Flinders Petrie et a décerné aux restaurations de M. Chipiez la plus haute récompense dont il pût disposer, une médaille d'honneur. Je sollicite seulement de votre courtoisie la permission de répondre à quelques-uns des reproches d'omission ou d'erreur que m'adresse votre correspondant. Je tiens trop à la bonne opinion des lecteurs de l'ACADEMY pour ne pas chercher à me justifier à leurs yeux.

Dans le premier paragraphe de sa lettre, M. Flinders Petrie me blâme de n'avoir pas parlé des monuments connus sous le nom de "Tombeaux des rois" et "Tombeaux des juges," ni des osuaires en pierre qu'a si bien décrits M. Clermont-Ganneau. Il sait, comme moi, que ces monuments datent de la période gréco-romaine; mais il allègue que nous avons compris dans notre travail des monuments qui datent du règne de Justinien; or rien n'est moins exact. Nous avons, il est vrai, mentionné et figuré la Torte dorée (fig. 123); mais c'est uniquement parce qu'elle renferme des éléments qui, de l'avis des meilleurs juges, remontent peut-être à une époque très reculée. Si M. Flinders Petrie nous avait lu à tête plus reposée, ailleurs que dans son campement de Tell Hesi, il aurait reconnu que nous n'avons pas voulu conduire l'histoire du peuple juif et de son art au delà du retour de la captivité, ce que rentre dans le plan général de notre ouvrage, dont les cinq premiers volumes sont consacrés à l'étude des arts qui ont précédé l'art grec et qui ont pu lui fournir certaines des données qu'il a mises en œuvre. Il ne nous aurait donc pas reproché d'avoir omis les sculptures du Haouran et de Palmyre, où l'influence de la sculpture romaine est partout si marquée; il aurait compris pourquoi nous avons laissé de côté la numis-

matique juive, qui date tout entière de la période assoménienne. Sans doute nous avons reproduit quelques monnaies juives; mais ce n'est pas "at random," comme le dit notre critique; c'est parce que nous trouvions dans ces pièces des preuves d'un goût persistant pour cette décoration végétale qui, comme nous l'apprennent les livres saints, tenait une si grande place dans les monuments de l'âge des rois.

Si nous n'avons pas parlé de Ramet-el-khalil, c'est qu'il n'y a là que des arrassements dont il est impossible de tirer grand parti. Ce sont les restes d'une enceinte analogue à celle d'Hébron; or celle-ci, dont nous avons étudié le plan et l'appareil et dont nous avons donné deux vues, a le grand avantage d'être encore debout et admirablement conservée. Quant à la colonne qui est restée au fond de la carrière qu'enveloppent les constructions de l'église russe, si nous ne l'avons pas mentionnée, c'est que, selon toute apparence, elle était destinée au temple d'Hérode, dont nous n'avions pas à nous occuper; il y a une curieuse concordance entre la longueur de ce fût, environ 12 mètres, et les 29 coudées que Joseph assigne aux colonnes de la *Βασιλική σπυα* d'Hérode. La stèle de Mesha appartient bien à la période où nous étions décidé à nous renfermer; aussi avons nous eu l'occasion d'en faire mention à quatre reprises (pp. 132, 176-179, 395, 414, de l'édition française). Nous n'en avons pas donné d'image, parce que nous n'écrivions pas une histoire de la paléographie sémitique; et que cette stèle ne contient aucun élément décoratif. Quant aux dessins de Cassas que l'on nous blâme d'avoir reproduits, nous croyons qu'ils sont intéressants, parce qu'ils représentent les tombes en question telles qu'elles existaient il y a un siècle; elles étaient alors mieux conservées qu'aujourd'hui. Je renverrai au texte de l'ouvrage ceux qui désireraient savoir pour quelles raisons nous avons admis le principe de la restauration que présente cet artiste auquel on n'a pas rendu la justice qu'il méritait.

Je ne veux pas étendre outre mesure cette lettre, peut-être déjà bien longue, en discutant point à point les observations de notre censeur. Je n'ai pas à défendre mon traducteur que je ne connais pas, l'éditeur de Londres n'ayant pas pris le peine de m'envoyer, pour ce volume, la traduction anglaise. Je me contenterai d'une dernière remarque, que prouve que M. Flinders Petrie a lu un peu vite l'ouvrage qu'il juge si sévèrement. Il s'amuse d'une description que j'aurais donnée de la campagne des environs de Gaza pendant l'été; j'y aurais vu, ou plutôt j'y aurais rêvé "des ruisseaux courant sur des pelouses vertes ou tombant en cascades sur d'énormes blocs de rochers." Ce n'est pas sans une profonde surprise que je lus ce passage de l'article. Je ne connais pas Gaza; mais j'ai parcouru la Judée, du nord au midi; je sais qu'il n'y faut rien chercher de pareil, ni en été, ni même au printemps. J'ai eu beau me relire; je n'ai rien trouvé de pareil dans mon livre v., consacré à la Palestine et où le nom même de Gaza ne paraît que dans une courte note. Je me suis demandé si mon traducteur anglais aurait par hasard ajouté cette description fantaisiste; mais, de quelques crimes qu'on l'accuse, je ne puis croire qu'il ait pris cette licence, que justifierait par trop le fameux proverbe. En désespoir de cause, j'en suis à chercher si le critique qui m'est si peu indulgent n'a pas fait une confusion entre Gaza et Seïd-el-Ghazi, petite ville turque située en Asie-Mineure, dans l'ancienne Phrygie-Epirotée. Les environs de Seïd-el-Ghazi, tel que je les décris au § 1 du chapitre iii. du livre vi., que traite des Hétéens, offrent bien quelques-uns des traits contre lesquels mon contradicteur s'inscrit en faux; encore ne reconnais-je point là, dans les mots anglais que M. Petrie met entre parenthèses, la traduction exacte d'aucun des termes dont

je me suis servi pour peindre ce canton pittoresque et boisé, que connaît si bien M. Ramsay, la forêt de pins qui renferme les tombes des rois de Phrygie. Il y a là une énigme que je ne me charge point de résoudre.

On peut pardonner quelque mauvaise humeur et quelque précipitation dans la lecture d'un gros volume à l'explorateur qui, par amour de la science, se condamne, en plein mois de Mai, à rester encore campé dans le voisinage de Gaza. Je n'en veux donc pas à M. Flinders Petrie, dont j'apprécie fort les beaux travaux sur Naucratis. Il peut compter que, lorsque, bientôt, j'aurai à m'en servir pour étudier l'archaïsme grec, je les lirai et les citerai avec plus de bienveillance et un soin plus scrupuleux qu'il ne l'a fait pour les miens. En attendant, je lui souhaite un heureux succès dans ses fouilles de la Philistide.

GEORGES PERROT.

NOTES ON ART AND ARCHAEOLOGY.

THE Rev. John Woodward, of Montrose, is about to publish, by subscription, a work on *Ecclesiastical Heraldry*, the result of thirty years' study and examination of examples both in Britain and in most parts of the continent. The first portion of the book will deal with the general use of armorial insignia by the ecclesiastics of the Western Church, from the earliest times to the present day. The second part will be founded on the author's *Notices of Arms of Bishops*, published in 1868, and then dedicated by special permission to the Queen. This, which has been long out of print, will be corrected and greatly enlarged by the addition of notes on the arms of the chief abbays and religious houses in England, by the blazons of the popes from 1144, and by an account of the devices of the chief foreign religious orders and communities. Mr. Woodward's reputation as a careful and learned herald is sufficient guarantee for the value and interest of the forthcoming work.

THE exhibitions to open next week include the summer exhibition of water-colours of the Dudley Gallery Art Society, at the Egyptian Hall, Piccadilly; a series of marine paintings by the veteran Russian artist, Ivan Aivazovsky, at the Goupil Gallery, New Bond-street; and a large picture by Prof. Emil Neide, of Königsberg, entitled "Tired of Life," at 95A Regent-street.

MR. JAMES LORD BOWES, the Japanese Consul at Liverpool, will give a *conversazione* on Thursday next, June 19, to the members of the Museums' Association, when his own unrivalled private collection of Japanese art work will be on view.

IN the recent discussion *apropos* of the Royal Academy's present purchases out of the Chantrey Fund, one point of great importance was, we think, not referred to. No one acquainted with the terms of Sir Francis Chantrey's will could possibly take exception to the purchase of pictures, if they were good pictures, wrought by Academicians. It was clear that the young and old, the famous and the uncelebrated, had alike a right to expect recognition in the purchase of excellent work. We are not so sure, however, as to the wisdom—we do not for a moment say the legality—of allowing any of those Chantrey pictures, which combined should form a modern Luxembourg, to form part of such loans as from time to time proceed from South Kensington to the provincial exhibitions. Yet this proceeding is unfortunately sanctioned. At the present time, for instance, Mr. Frank Bramley's admirably painted and singularly dramatic canvas, "A Hopeless Dawn," lends what must be after all ineffectual and in any case

unjustified assistance to the attractions, such as they are, of a country picture-show.

RECENT numbers of the *Proceedings* of the Asiatic Society of Bengal contain reports on old coins, acquired by the government as treasure-trove, by Dr. Hoernle, the philological secretary. The most important find here recorded is that of 175 silver pieces of the class called Indo-Sassanian, which were discovered in Marwara. According to Dr. Hoernle, they resemble the genuine Sassanian type more closely than any hitherto known. They belong to two series: one imitating the coins of the Sassanite king Firuz (A.D. 459-486) in minute details, though of rude execution; the other substituting a barbaric head for that of Firuz. On none is there any legend. It is known from history that about 470 A.D. the White Huns, under their leader Toramana, annexed the eastern provinces of the Sassanide kingdom, and passed on to the invasion of India. It is further known that Toramana imitated the contemporary Gupta coinage, as well as that of Kashmir, putting his name on them. Dr. Hoernle, therefore, argues that these Indo-Sassanian coins also belong to Toramana, at an earlier period of his conquests. In this connexion it is interesting to note that the barbaric head, with its thick lips and large nose, is not unlike that on the gold coins of the Indo-Scythian king Kadphises.

THE STAGE.

THE DALY COMPANY AT THE LYCEUM.

MR. AUGUSTIN DALY'S admirable company of comedians arrived from America at the end of last week, and began on Monday night a ten weeks' engagement at the Lyceum Theatre. This, if we remember rightly, is at least their third visit to England. It was the enterprise of Mr. Terriss that brought them over in the first instance—an enterprise probably unrewarded, though their artistic success on that occasion paved the way for the popular triumph that followed. The Daly company of comedians—in spite of the comparative stupidity of several of the pieces that they play—should indeed be welcomed; and nothing could have been more cordial than the reception which was theirs on Monday night. They appeared in "Casting the Boomerang." The piece is an old one, and an old one not renewed. It is by no means written up to date, as it conceivably might have been. It is adapted from the German, and is therefore—especially when considered in contrast with a farcical comedy by Mr. Pinero distinguished by a plentiful lack of wit. As literature, it does not exist. Yet if the Daly Company were not about to appear in something a little better, we should say that it was quite worth seeing. As it is, we should be inclined to advise the intending visitor to refrain until the performance of "The Country Girl," or of "The Taming of the Shrew," or of "As You Like It."

And yet there is probably no piece in which the Daly company appear—not even "Nancy & Co.," or the "Railroad of Love"—which attests so completely as does "Casting the Boomerang" their own mastery of their art. It is not enough to say that the piece is played with smoothness and finish, and with that *ensemble* which is begot by long practice. Nearly all that is enjoyable in the piece is invented and created by the actors; but we have no doubt that Mr. Daly, in making his adaptation, took into account the immense capacity of his comedians—he did at least provide a vehicle for the carriage and display of their accomplished craft. The company is good and highly qualified all round, though prominence is not unjustly given, in the announcement, to

four members of it. These are Miss Ada Rehan, Mrs. Gilbert, Mr. John Drew, and Mr. James Lewis. In Miss Ada Rehan we have before now recognised the greatest actress of comedy who speaks the English language. Whether the much-disputed word "genius" may be fitly applied to her is perhaps matter of question; but she has, in any case, quickness of perception, sound judgment, ripe experience, and—the better to make use of these—physical means quite beyond the common. The present writer has not seen her many times—only, indeed, in three different parts—yet that has been sufficient to betray in Miss Rehan the presence of manner, mannerism, what it is now the fashion to call a "method"—a thing dictated, generally, by the personality of an artist. Miss Rehan is none the less desirable a spectacle—and none the less refreshing—by reason of this individuality of presentation, which, after some slight experience of her, is seen to pierce through every performance. Her resources are extraordinary—alike her physical means, the exactness of her execution, and the subtlety with which she enters into the smallest point with which she is in any degree concerned. We cannot attempt an account equally laborious—and in the end equally sterile and unindicative—of the precise artistic position of Miss Rehan's best-known comrades. These, too, have their methods—their limitations. Yet Mr. Drew, Mr. Lewis, and Mr. Gilbert have, like Miss Rehan, all the variety that is permitted within the circle that their personalities describe. Mrs. Gilbert, a representative of elderly women, of the drier and restricted type—at the opposite end of the scale to Mrs. John Wood, with her acidulated *abandon*; and to Miss Sophie Larkin, with her happy artistic combination of good nature, pretentiousness, and unerring, though underbred, propriety. These ladies, with their more obvious sense of humour, delight us more perhaps than Mrs. Gilbert ever could do. Yet is Mrs. Gilbert's performance inestimable in its place, just because it is faultless. Mr. Drew is an actor of rare energy, somewhat eclipsed, as it happens, in the "Casting of the Boomerang," and somewhat too amply emphasised in "The Taming of the Shrew." Mr. Lewis is a character-actor of extreme piquancy and funny suggestiveness. These people have their art at their fingers' ends. It may be said of them, with truth, we believe, that their familiarity with every effect that is to be got out of "Casting the Boomerang" in particular is so great that they could with ease have given an entirely finished and delicate performance of it upon the landing stage at Liverpool within two minutes of their alighting from a Cunard boat.

It occurs to us to add a word in praise of two or three less well-known members of the Daly company who, in the piece we have been mainly discussing, conduct themselves with admirable art. The piece, if it has any value, has value by reason of the number of piquant character-sketches which it affords, or permits rather, to its interpreters; and no two character-sketches are more amusing than those which we owe to Mr. Frederick Bond and Mr. Charles Leclercq—the one of them an entertaining representative of a ballet master who thinks of action what Mendelssohn thought of music, that it is far more expressive than words; the other impersonating a professor who is at the same time a low-class publisher—one of a class, perhaps, abundant in America, who live upon the vanity of would-be authors. Then there is a *soubrette* of the rougher kind, ingeniously performed by Miss Kitty Cheatham. But, indeed, it is the speciality of a Daly company's performance that not a single part is inadequately played. We note this with pleasure; but our pleasure will be increased materially

when, a few weeks later on, this admirable troop of comedians addresses itself not so much to the interpretation of farce as to the interpretation of literature.

MUSIC.

MUSIC OF THE WEEK.

THE performance of "Die Meistersinger" at Covent Garden last Saturday evening was one of exceeding merit. Mme. Tavarly, the new Eva, is evidently quite at home in Wagner's music, and she proved herself an accomplished and experienced actress. M. J. de Reske as the Walther achieved a brilliant success; but he was not properly heard in the finale of the first act, when Sig. Mancinelli conducted with more zeal than discretion. M. Lassale was the Hans Sachs. His singing was most artistic, but his appearance was perhaps a little too refined for the rough cobbler-poet. M. Montariol was an excellent David; and M. Ismardon as Beckmesser not only sang well, but entered more thoroughly into the spirit of his part than was the case last year. Mme. Bauermeister and MM. Abramoff and Winogradoff rendered able service. The chorus greatly distinguished itself. Signor Mancinelli, with the single exception above mentioned, conducted most efficiently.

The sixth Philharmonic Concert on June 5 opened with Bach's Concerto in G for strings. The music, notwithstanding its learned character, is wonderfully light. It was announced as given for the "first time in England," although it had been performed at the Crystal Palace in 1877, and again in 1883. The novelty of the evening was Moszkowski's second Suite for orchestra (Op. 47), one of the composer's most recent works. In 1885 his symphonic poem "Jeanne d'Aro" was produced by the same society; it obtained much success, and indeed gave promise of better things. The promise has now been fulfilled. The new Suite shows more mature thought and more skilful workmanship. The first and second movements—Prelude and Fugue—contain solid writing, and the Fugue is worked up to an effective climax. The Scherzo, with its Beethovenish rhythm is decidedly pleasing. The Larghetto, however, with its flowing themes and polyphonic writing, is most to our liking. A charming Intermezzo is followed by a Marcia, which bears too strong a trace of Wagner's influence generally, and of "Die Meistersinger" in particular. The work was brilliantly performed; and at the close the composer, who conducted, was recalled. Sig. Buonamici, a pianist of great talent, played Beethoven's E flat Concerto. It was a thoroughly sound rendering, yet we should have liked at times a little more dignity. Sir A. Sullivan's Overture to "Macbeth" was admirably performed. Miss Lena Little sang with much taste and feeling Berlioz's quaint air "Le Captive"; and Mr. Max Heinrich gave Schubert's grand song "Die Allmacht," with Liszt's scoring, in an able and forcible manner. The programme included two of Mr. Goring Thomas's charming vocal duets, and Meyerbeer's "Struensee" Overture.

Señor Sarasate gave his first concert at St. James's Hall on Saturday afternoon. A brief record is all that is necessary, for the programme contained no novelties, and the Spanish virtuoso played with his accustomed taste and brilliancy. Schubert's long but interesting Fantasia in C for piano and violin was so well interpreted that the audience clamoured for an encore, and were treated to the "Kreutzer Variations." Mme. Bertha Marx, an excellent pianist and able accompanist, gave some solos. Her reading of Chopin's Ballade in G minor,

though technically correct, lacked tenderness and poetry.

On the same afternoon, Mdle. Clothilde Kleeberg was giving her first pianoforte recital at Princes' Hall. We heard her play some of Schumann's Kinderscenen—here a little overmarking, there a little dragging; but, on the whole, a good reading. Mendelssohn's Prelude and Fugue in F minor (Op. 35, No. 5) was dashed off in brilliant style. Special praise, however, must be given to this talented lady for her performance of Beethoven's Variations on the "Eroica" theme. Her technique was really fine, and her conception of the music excellent. Mdle. Kleeberg's programmes deserve notice; they are well drawn up, and consist almost entirely of novelties or seldom-heard pieces. Chopin and Liszt are each represented by one piece; and one meets so frequently with these composers' names on programmes that familiarity has bred fatigue. The programme of the second recital contains no less than six pieces by living composers dedicated to the concert-giver.

Mme. Sophie Menter held her only pianoforte recital this season at St. James's Hall on Monday afternoon, June 9. A Prelude and Gigue from Bach's Suite Anglaise in A minor, and some familiar Scarlatti pieces, were well rendered. Mme. Menter has often performed Beethoven's Sonata in E (Op. 109), but we do not remember ever to have heard her interpret it with such charm, feeling, and repose. Some Liszt transcriptions of Schubert brilliantly played were much applauded. But the great feat of the afternoon was the performance of the "Tannhäuser" Overture as arranged by Liszt. Let us frankly admit that Wagner's music was spoilt, and then let us marvel at the technical skill, and at the strength and brilliancy displayed. Mme. Menter was recalled twice at the close. She claimed the indulgence of the audience as she had torn one of her finger nails. It was perhaps a wise, but, as the result proved, an unnecessary precaution.

M. Paderewski gave an orchestral concert on Tuesday evening at St. James's Hall. He played a Concerto in A minor of his own composition. The thematic material of the opening Allegro is interesting, but in the developments there is too much of the virtuosic element. In the slow movement "Romanza," Chopin is taken as the model. The Finale is the weakest of the three movements. M. Paderewski interpreted his work with great brilliancy, and was recalled more than once at the close. He likewise performed Saint-Saën's showy Concerto in C minor (Op. 44) and Liszt's Fantasia Hongroise. He played well, but the programme lacked variety. He was called to the platform at the close, and gave his "Menuet." Mr. Willy Hess performed Mr. Henschel's Ballade for violin in a most artistic manner. Mr. Henschel conducted the orchestra with his usual ability.

Miss Fanny Davies gave a concert at Princes' Hall on Wednesday afternoon, and the programme was devoted to the works of Clara and Robert Schumann. Mme. Schumann's pianoforte Trio in G minor is a carefully-written work; but the influence of Beethoven, Mendelssohn, and her husband, is far too strong for us to be able to speak of it as an original one. The music was sympathetically interpreted by Miss Davies, Herr Straus, and Sig. Piatti. The concert-giver played the characteristic Kreieriana with much taste and expression, though, in some of the numbers, with scarcely sufficient vigour. Miss Fillunger sang in an artistic manner some interesting Lieder by Clara Schumann. The "Liebst du um Schönheit" is a little gem.

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There the ground-ivy we will tread,
And through the grove its perfume spread."

But in *New Symbols*, the masterly volume which followed *Parables and Tales*, and in which appeared "The Snake Charmer," "The Birth of Venus," "Ortrud's Vision," and "Ecce Homo," this infirmity was conquered or nearly so. Dr. Hake's three subsequent volumes, however, *Maiden Ecstasy*, *Legends of the Morrow*, and *The Serpent Play*, although rich in the qualities especially associated with his name, did not entirely satisfy the expectations that had been formed from his earlier work. The poet's vein of originality as regards subject was unexhausted, but in style there was undoubtedly a retrogression. His liability to fall into vague forms of expression, enfeebled by old-fashioned inversions, returned, stifling the imaginative glow of his work. Yet such poems as "The Palmist," and a few others, were equal to the earlier masterpieces by which his position had become assured. No student of Victorian poetry can now pass by his work unexamined, and the volume under discussion has been awaited with interest. As the work of an octogenarian, whose previous verses received the *cachet* of authoritative criticism, it is sure to attract attention.

The first thing that will strike and even surprise the reader will be the fact that one whose previous work was in metres not much used now has written a sequence of ninety-three sonnets. For me, these sonnets have a special interest. When, in my recent introductory essay to Mr. Eyles's *Popular Poets of the Period*, I urged our poets not to neglect entirely the simple sonnet of alternate rhymes for the Petrarchan form, now so greatly in vogue, I little expected to be so soon reviewing a book of sonnets in the form which Shakspeare and Drayton have made classical. Still less did I anticipate that a distinguished poet and parable-writer like Dr. Hake would select this form of poetry for dealing with a subject so important as that of "the new day" opened up to the poets of the future by the revelations of modern science.

I do not question, however, that Dr. Hake has been well advised in his selection of the form of these rich and musical poems. No doubt there are many poetical effects which, though peculiarly suited to the sonnet of octave and sestet, are out of the compass of the Shaksperian form. But this disadvantage, as I have hinted in the essay above referred to, is more than compensated by sweetness and continuity of flow. Probably what will most attract the reader of this volume is the substance, not the form, of these poems. Opening with some delightful verses descriptive of George Borrow in the gorse and ferns of Surrey, and of Rossetti in his hermit retreats at Kelmscott Manor and Bognor, the series afterwards passes into an impassioned appeal to another friend of the poet's, the fellow-student of Nature to whom the book is dedicated, to utilise the rich material afforded to poets by science and by the progress of modern thought.

According to the preface of Mr. Earl Hodgson, Dr. Hake stands almost alone among our poets in having gone through that study in natural science which he "boldly declares to be a necessary part of the poet's equipment." If this be so—and I have no knowledge to warrant my challenging the statement—the place this little volume will

take in contemporary poetry will be a very special one. Dr. Hake says:—

"Genius and Poetry should still advance
As Nature year by year extends her pale,
Till widens past all reach the wide expanse,
Disclosing heights that only She can scale.
Science fulfils the poet's prophecy—
Brings close the landscape that he saw afar,
Even as the glass that takes and gives the sky
Brings home from realms of cloud some burning star.
So even within the farthest galaxy,
The science-poet knows what worlds are growing,
Where Nature's votaries of all wisdom free,
With far-off thought akin to his are glowing."

The editor, in discussing the question whether the scientific study of Nature does or does not in a general way lead to a distaste for poetic art, quotes recent words of Dr. Wendell Holmes, which, as coming from a poet, are astonishing. Mr. Earl Hodgson contrasts Dr. Holmes's cynicism on the subject of poetic art with Dr. Hake's fervour—a fervour so high, and an inspiration so exalted for that "new day" which science is to bring to mankind, that the latter even foresees a time when the great poetic masters of an older day will be deprived of some of their lustre.

The name of the friend to whom the poet's address is made is withheld; but the earlier sonnets of the book show that he was one of a small group of whom Rossetti was the centre at a period of his career upon which neither Mr. Hall Caine, Mr. William Sharp, nor even Mr. Joseph Knight have dwelt. These personal sonnets will recommend the book to many readers whom Dr. Hake's enthusiasm about science may, perhaps, fail to arouse. They are so vivid and so beautiful that I cannot refrain from quoting two of them.

"In the unbroken silence of the mind
Thoughts creep about us, seeming not to move,
And life is back among the days behind—
The spectral days of that lamented love—
Days whose romance can never be repeated.
The sun of Kelmscott through the foliage gleaming,
We see him, life-like, at his easel seated,
His voice, his brush, with rival wonders teeming.
These vanished hours, where are they stored away?
Hear we the voice, or but its lingering tone?
Its utterances are swallowed up in day;
The gabled house, the mighty master gone.
Yet are they ours: the stranger at the hall—
What dreams he of the days we there recall."

"O, happy days, with him who once so loved us!
We loved as brothers, with a single heart,
The man whose iris-woven pictures moved us
From Nature to her blazoned shadow—Art.
How often did we trace the nestling Thames
From humblest waters on his course of might
Down where the weir the bursting current stems,
There sat till evening grew to balmy night,
Veiling the weir whose roar recalled the strand
Where we had listened to the wave-lipped sea,
That seemed to utter plaudits while we planned
Triumphal labours of the day to be.
The words were his: 'Such love can never die';
The grief was ours when he no more was nigh."

In descriptions of Nature Dr. Hake was specially strong in his earlier volumes; and, in this respect, the present sonnets show no falling off. Here is a description of the Thames near its source which is worthy of Wordsworth himself.

"Like some sweet water-bell, the tinkling rill
Still calls the flowers upon its misty bank
To stoop into the stream and drink their fill.
And still the shapeless rushes, green and rank,

Seem lounging in their pride round those retreats,
Watching slim willows dip their thirsty spray.
Slowly a loosened weed another meets;
They stop, like strangers, neither giving way.
We are here surely if the world, forgot,
Glides from oversight into the charm, unbidden;
We are here surely at this witching spot,—
Though Nature in the reverie is hidden.
A spell so holds our captive eyes in thrall,
It is as if a play pervaded all."

Everyone will agree with what the editor says about the fine and loving nature which the poet discloses in almost every sonnet in this volume. They are

"Without a parallel," says Mr. Earl Hodgson, "until we bring into comparison the sonnets of Shakspeare himself. In this aspect, indeed, in the soul-absorption of friendship, they are more like that wonderful and unapproachable sonnet sequence than anything else in English poetry."

Of the truth of this remark let the following sonnet be given as an example.

"Friendship is love's full beauty unalloyed
With passion that may waste in selfishness,
Fed only at the heart and never cloyed;
Such is our friendship, ripened but to bless.
It draws the arrow from the bleeding wound
With cheery look that makes a winter bright;
It saves the hope from falling to the ground,
And turns the restless pillow towards the light.
To be another's in his dearest want,
At struggle with a thousand racking throes,
When all the balm that heaven itself can grant
Is that which friendship's soothing hand
bestows!
How joyful to be joined in such a love
We two,—may it portend the days above!"

It is chiefly in the personal sonnets of this kind that Dr. Hake seems to break through the fetters of antiquated method, and to speak out in his natural voice. Those enfeebling and rather irritating inversions to which he returned in the volumes succeeding *New Symbols* disfigure too many of the present sonnets; but the moment his imagination becomes warmed by his affection for Rossetti, or for Borrow, or for other friends, it beams with a brightness which would be striking even in a young man, but is wonderful in a poet who is said to have passed his eighty-first year. I cannot do better, both for my readers and for Dr. Hake, than close this article with one of these personal sonnets descriptive, as the editor tells us, of Rossetti at Cheyne Walk.

"Sitting with him, his tones as Petrarch's tender,
With many a speaking vision on the wall,
The fire, a-blaze, flashing the studio fender,
Closed in from London shouts and ceaseless
brawl—
'Twas you brought Nature to the visiting,
Till she herself seemed breathing in the room,
And Art grew fragrant in the glow of spring
With homely scents and gorse and heather
bloom,
Or sunbeams shone by many an Alpine fountain,
Fed by the waters of the forest stream;
Or glacier glories in the rock-girt mountain,
Where they so often fed the poet's dream;
Or else was mingled the rough billow's glee
With cries of petrels on a sullen sea."

A specially interesting feature of the volume is the frontispiece—an admirable reproduction of the portrait of Dr. Hake by Rossetti, which was exhibited after the painter's death at the Burlington Club.

MACKENZIE BELL,

"HISTORY OF THE PACIFIC STATES OF NORTH AMERICA."—Vol. XXI., *Utah*. By Hubert Howe Bancroft. (San Francisco.)

IN some respects the present volume compares favourably with most others of the series. It is less discursive; and, with rare exceptions, the style is more sober and freer from the "high-faluting" language which unfortunately forms such a conspicuous feature of this bulky compilation. The history of Utah practically resolves itself into a history of the Mormons; for before the exodus from Nauvoo and foundation of Great Salt Lake City, the vast territory was an almost uninhabited wilderness, with no white settlements of any kind, and traversed only by the teams of emigrants seeking new homes on the shores of the Pacific. Hence the author has been able to dispose of the pre-Mormon times (1540 to 1846) in two short chapters, wisely devoting all the rest of the volume to what may be fairly described as a tolerably exhaustive treatise on the whole subject of the Mormon movement. Thus a considerable section is occupied with events ranging from 1823 to 1846, which occurred not in Utah, but in the more easterly States of Missouri and Illinois. As these states do not fall within the general scope of the work, no repetition will be involved by an arrangement which has for the reader the great advantage of dealing in its entirety with the most remarkable religious manifestation of modern times.

But in his general treatment of the subject, Mr. Bancroft seems almost to abdicate his functions as an historian. Possibly through fear of offending susceptibilities, he has deliberately adopted a plan which practically consists in letting both parties have their say and fight it out between them. He says:

"I have deemed it but fair, in presenting the early history of the church, to give respectful consideration to, and a sober recital of, Mormon faith and experiences, common and miraculous. The story of Mormonism, therefore, as told in the text, is from the Mormon standpoint and based entirely on Mormon authorities, while in the notes I give in full all anti-Mormon arguments and counter-statements. . . . In following this plan I only apply to the history of Utah the same principles employed in all my historical efforts—namely, to give all the facts on every side pertinent to the subject."

But surely something more than this is expected of the historian, who should not only give "facts"—the chronicler does this—but weigh statements, sift evidence, and thus help the reader to some definite conclusions. Take a crucial incident which occurred at the very dawn of Mormonism—Martin Harris's visit to New York, where he submits to Professor Anthon and others a copy of the characters from Joseph Smith's pretended divinely-revealed gold plates. In a note is given Anthon's letter exposing the fraud, and so far so good. But in the text the lying Mormon statement that Prof. Anthon and Dr. Mitchell pronounce the characters to be "Egyptian, Syriac, Chaldaic, and Arabic," is allowed to stand unchallenged by editorial comment. Worse still, in the note itself a seeming attempt is made to weaken the force of Anthon's exposure by the extraordinary remark that, "It is but fair to state that Smith never claimed

that the characters were the ordinary Greek or Hebrew, but were what he called Reformed Egyptian." And here the matter is left, although everything turns on the genuine or spurious nature of these "Reformed Egyptian" characters. One might almost suppose that Mr. Bancroft attached some weight to Smith's plea, introducing it with the words, "It is but fair to state." Does he then personally believe in the possible existence of this "Reformed Egyptian"? And if not, was it not his duty to expose the absurdity of the thing? Elsewhere we are told that the word "Mormon" is neither Greek nor derived from Greek, as had been asserted by some "Gentile," but comes from the "Reformed Egyptian" *mon*, good, and *more* contracted to *mor*, so that Mor-mon means literally "*more good*." And this seriously, or at all events without comment! In the same way the etymology of Mormon's son Moroni, by whom Smith was favoured with his first revelation, is doubtless to be had by reading the name backwards, as thus: I-no-mor, where *no* is contracted for *know*, implying that Moroni was a greater than Mormon himself.

Owing to the peculiar view taken by Mr. Bancroft of his duty as an impartial expositor, much of the text gives somewhat the impression of having been written, not merely by a partisan, but by one of the "saints," the notes being afterwards added as a sort of corrective. Thus, of Nauvoo we are told that "hither came they to the city of their god, to the mountain of his holiness." And again: "To the saints it is indeed a place of refuge, the City of Nauvoo, the Holy City, the City of Joseph." Even when obliged to speak for himself, our author utters but an uncertain sound; his language becomes vague and contradictory, as in the summing up of Brigham Young's character:

"He was a sincere man, or if an impostor, he was one who first imposed upon himself. He was not a hypocrite; knave in the ordinary sense of the term he was not; though he has been a thousand times called both. If he was a bad man he was still a great man, and the evil that he did was done with honest purpose."

What sort of impression is the average reader to derive from language of this sort, with its *if's* and *an's* and its saving clauses, except that the writer has either not made up his mind, or else is afraid to speak it out. Needless to say that every effort is made to exonerate Brigham in the horrible business of the Mountain Meadows Massacre. It is allowed that there was cause for suspicion, but "no fair colour of testimony" to implicate him or his colleagues. Yet to the ordinary understanding he seems sufficiently implicated by his language before and conduct after the event, and it is not denied that on most frivolous grounds he persistently evaded his duty of bringing the guilty to justice. Partisanship is also betrayed in the assertion that Lee alone was guilty, for with Lee were associated several other Mormons, who afterwards "pledged themselves by the most solemn oaths to stand by each other, and always to insist that the deed was done entirely by the Indians."

But apart from this bias, the work is undoubtedly a valuable contribution to the history of the Latter-day Saints. A vast amount

of information is brought to bear on the subject; and this, combined with the copious bibliography, constitutes the volume a standard book of reference for everything connected with the rise and growth of Mormonism. There are many just appreciations; and some branches of the subject, such as the question of polygamy, are ably handled. Here the plan of allowing both sides to have their say is less objectionable, as it is clearly a question for at least academic argument. But even here the historian still maintains a hesitating attitude; and while allowing that a polygamic theocracy cannot be regarded "as conducive to the highest culture," nevertheless deprecates the use of the force required to remove such an excrescence from the body politic. The reader of Mrs. Stenhouse's book will remember that one of the gravest charges brought against the Saints was the secrecy for a long time maintained on this point, so that while the doctrine was openly avowed in Utah, the missionaries in Europe were thundering against it as an abomination, "such as none but a corrupt heart could have conceived." This detestable duplicity, by which thousands of dupes were beguiled, especially in England and Scandinavia, is admitted by Mr. Bancroft; but all he has to say on the subject is that "for a time, in so far as possible, the practice of polygamy in Illinois and Utah was kept secret by the missionaries in England and in Europe." Well, a Mormon might have put it in this cold-blooded way; but something more might surely have been expected from an impartial writer who had not "abdicated his functions as an historian."

The student of phonetics will be interested to know that an account is given of the attempt made at Utah in 1853 to introduce a new system of orthography for the purpose of simplifying the spelling of the English language. The letters, thirty-four altogether, are here arranged without any regard for their physiological relations, but on the simple principle that each sign should represent a single sound and conversely. The Book of Mormon, a primer, and some other documents were actually printed in this curious alphabet. It was also used in keeping Brigham's private ledger, probably as a convenient sort of cryptogram; but all efforts at introducing it into the schools and into general use necessarily ended in failure. Advocates of a reformed spelling do not sufficiently bear in mind that the success of a uniform script must largely depend on a uniform pronunciation, which is unattainable over a wide area. Hence a conventional element must to some extent enter into all orthographic systems, in which ideal perfection is visionary.

A. H. KEANE.

MANCHESTER NEW COLLEGE, OXFORD.

Theology and Piety alike Free: from the Point of View of Manchester New College, Oxford. (Kegan Paul, Trench, Trübner & Co.)

In a prefatory notice "to the reader" the editor of this volume tells us

"It is right to say that this book is in no sense official, either on the part of Manchester New College or on that of any of its representative men where discourses are thus reprinted."

But while we have no warrant after this explicit denial to impute a direct purpose to the book as an official manifesto, there is no reason why we should not ascribe to it, what indeed the book itself claims, a close though indirect relation to that event. The book is, in point of fact, an opportune, appropriate, and welcome memorial of the removal of Manchester New College to Oxford, and in my opinion the editor is to be congratulated both on the felicity of his idea and on the mode of its execution. The book is in no sense apologetic; but if justification were needed for the establishment of a non-dogmatic college among our most ancient foundations, whose hoary traditions are permeated with dogma in science as well as in theology (for of all European universities Oxford was the place where such outworn creeds as the Ptolemaic astronomy and mediæval Aristotelianism died hardest), the essays and papers here collected furnish a series of *pièces justificatives* which the most benighted obscurantist can neither gainsay nor resist.

It has been said that the foundation of Mansfield College furnished the suggestion which, combined with other considerations, induced the heads of Manchester New College to transplant it to Oxford. Whether this be so or not few thoughtful readers of the signs of the times would question that it is the more important event of the two. Without the least wish to underrate the significance of a Nonconformist college at Oxford, no one can deny that the addition to the existing foundations is that of an institution committed to the teaching of dogmatic Christianity. Its divinity professors, though not acknowledging the Thirty-nine Articles either as limits or objects of teaching, must nevertheless inculcate the dogmas of traditional Nonconformity. They must bear in mind the imperious exigencies of chapel trust-deeds, and the still more rigorous tests, though *in petto*, of the average chapel deacon. Now, Manchester New College, with its "Theology and Piety alike free" propounds an altogether different conception of Christian authority and truth-standards. In this case it is not an additional quantity of the same old wine, at least of "similar vintage and character," as wine merchants phrase it, which is being poured into the old bottles, but a new wine of different growth and of undeniable fermenting power. Why I do not pursue the allusion further is because I do not think that in this case the old bottles will be marred so much as strengthened by the admixture.

It may be gathered from what I have advanced that this memorial volume has at least two meanings, literary and academic. As a collection of thoughtful essays on Liberal Christianity—most of which have already seen the light in other forms—the book has unquestionably a high literary value. But this is, in my judgment, altogether subordinate to its academic significance. Manchester New College goes to Oxford to initiate not only a new method of theology but a new method of truth discovery, and intellectual culture. It aims at reasserting those free principles of education which were accepted by the leading minds of ancient Greece, and the fruits of which we possess in the combined excellence and luxuriance of its varied litera-

ture. It purposes to recall the attention of Christians, whose faith has been warped and narrowed by centuries of ecclesiasticism and dogma, to the undogmatic spirit and teaching of the Gospels. It would make too great a demand on my space to adduce even a tenth of the passages that might be quoted showing the objects which the founders of the Manchester New College set before themselves at its foundation, and which they have persistently followed up to the present time. But I must find room for two quotations, one from Prof. Upton's paper (No. viii.), the other from Dr. Martineau's centenary address (p. 312). Prof. Upton says:

"Before liberal theology can take its natural place in the curriculum of our universities as the necessary correlation of the phenomenal sciences, and thus enable these centres of culture to realise their true ideal as organs whose function is the complete unfolding and nurture of the human mind, public opinion must evidently first deliver itself from two grievous tyrannies—the tyranny of theological dogmatism on the one hand, and of scientific dogmatism on the other."

In a similar strain, speaking of the disabilities still attaching to Oxford divinity degrees and certain professorships, Dr. Martineau observes:

"The lecturer's desk can be occupied by no man who has not bound himself by subscription to teach up to the standards of the Church of England; and it is impossible to accept as complete the competency of any one who is thus tied to foregone conclusions. What should we say of such a pledge to prescribed opinions if demanded from a teacher of geology, of history, of ethics? Should we not share his indignation at the proposal, and say that it could never be made except to a man already supposed to be a poor creature? We insist, therefore, on our professors in this faculty being left as free to follow simply the indications of truth as in any other, since whatever becomes *dogma*—i.e., assented to as decreed—ceases *eo ipso* to be intellectually known, and loses all living quality of truth."

The uniqueness of the occasion will probably give rise to some speculation as to the consequences of this new departure in university teaching. In my opinion they will not be so marked as certain sanguine persons appear to imagine. The chief importance of the event seems to me to consist in its co-operation with other contemporary impulses of thought in the general direction of free inquiry. It will afford one distinct momentum harmonising with the general tendencies, often tacit and non-assertive, of our best current speculation. Dr. Martineau, however, indulges in a flight of more than millennial audacity in forecasting a period when the Manchester New College leaven, now inserted into the measures of meal, will have so exercised its potent influence that the whole may become leavened. He says:

"Let our great teaching universities feel themselves headless and deformed without a theological faculty manned by instructors and frequented by learners unconditionally free to see what is and create what ought to be, and we shall then know that our hour has struck. Manchester New College will welcome death, for its death will be its transfiguration and final passage into larger and higher life."

While it is impossible to feel anything but admiration for aspirations so generous, it is

enough to say that they seem premature. What we are now concerned with is not the self-extinction of the college under hypothetical and distant conditions, but its new birth and chances of vitality and usefulness in the actual present.

It is necessary to add a word on another issue of *Theology and Piety alike Free*, which Dr. Martineau and his fellow essayists do not seem to have noticed. The principle might be extended to other creeds than that of Christianity. With our millions of Buddhist and Mahomedan subjects there is surely no valid reason why a Buddhist or Mohammedan college might not also find a home in our chiefest seat of learning. One of the pithy sayings ascribed to Ezra is this—"The rivalry of teachers increases wisdom." Christianity has in my opinion nothing to lose and all to gain from close juxtaposition with rival creeds. If this principle of free trade in theological teaching were adopted, Gibbon's supposed consequence of the defeat of Charles Martel—

"the interpretation of the Koran would be taught in the schools of Oxford, and her pulpits might demonstrate to a circumcised people the sanctity and truth of the revelation of Mahomet"—

might with due modifications meet with a fair measure of realisation. What seems certain is that the Christianity of the Oxford of the past bears a close resemblance to the hermit virtue which aroused Milton's scorn:

"I cannot praise a fugitive and cloistered virtue unexercised and unbreathed that never sallies out and seeks her adversary, but slinks out of the race where that immortal garland is to be run for not without dust and heat."

It is because the auspices of a better time seem furnished by this book, as well as by the event which it worthily commemorates, that I have endeavoured to enlist the interest and sympathies of the readers of the ACADEMY in the most interesting of all academical experiments of our time.

JOHN OWEN.

THE METAPHORE OF FRIAR BOZON.

Les Contes Moralisés de Nicole Bozon frère mineur. Ed. Lucy Toulmin Smith and Paul Meyer. (Société des anciens textes français.)

HERE we have in print for the first time a part of the works of an industrious, literary, and poetic English friar whose long-forgotten name is not on the list of the *Scriptores Ordinis Minorum*. Written after 1320, these *Metaphores* were no doubt intended by Nicholas for the use of the popular preachers of his order. Borrowing from some such book as Bartholomew, the Englishman's *De proprietatibus rerum* (circa 1260), possibly, also, from some collection of *Exempla*, and certainly from Odo of Cheriton's collection of fables, he adds to these materials some anecdotes of his own gathering, such as the following, which will give a fair example of his style:

"62. Quod contra Christiani contendere non debemus set in ejus misericordia sperare. Inasmuch as nought or at all doth it profit a poor man to plead against a rich, so less still doth it profit us sinners to strive against God. . . much better were it to do as did the abbot of Westminster, who impleaded King Henry

for a fair manor. And when he perceived that his business came to nought, he appealed Henry of Winchester to his counsel by leave of the justices, as his tenant of another manor which he held of the abbot, and charged him that he should counsel him the best counsel he could have towards the king. Then the king gave the abbot counsel that he should make peace with the king and the manor should rest with him. I advise that we should do the like toward our Lord Jesus Christ to acquire the right which we claim in the heritage of heaven, whither we shall never come by mastery. But we ought to pray Him, by the tenure He holds of our human kind which by His mercy He took of us, not of favour, but of fee, that we may do, according to His counsel, which He giveth us by His message, saying, 'Make peace with Me! make peace with Me!' Faciant mihi pacem, pacem faciant mihi" (Is. xxvii. 5).

The *Metaphores* exist in two MSS., Gray's Inn and Cheltenham. The first belonged to the Franciscan convent at Chester, *et dono Conewey ministri*; the Cheltenham MS. is a little older and of the same family, but unhappily lacks several pages. The text is therefore founded on the former. The British Museum MS., Harl. 1288, of the end of the fourteenth century contains an incomplete Latin translation of Bozon's French text following the Cheltenham MS. pretty closely, which is of some use in establishing the original readings. It is printed in this volume after the French text.

There are a series of valuable notes on the origin of the several stories. The introduction deals briefly with the phonology of the French; and an interesting little vocabulary is appended of the rarer words, which will be found of use to Dr. Murray and to the compilers of the Cambridge Loan-word Lexicon, containing as it does many words of French, English, and Latin origin in the forms afterwards accepted by literary English—such as bucket (*buket*), dally (*daliar*), dogged (*dogger*), store (*estor*), strive (*estriver*), eschew (*eschuer*), entice (*entioer*), stale (*estale*), gravel (*gavel*), horrible (*horibul*), manner (*maner*), carcass (*karkoys*), moisture (*moisture*), oil (*oille*), power (*poover*), pocket (*poket*), riff-raff (*riff-raf*), ruby (*rubie*), save (*saver*), seal (*seal*), squeamish (*ascoymous*), tar (*tariar*), try (*trier*), trance (*trancee*), tittle (*titel*).

The introduction also contains a notice of the poems of Bozon, principally founded on the Cheltenham MS. The prayer of the Seven Joys of Our Lady (hitherto attributed to Rustebuef), the Car of Pride, of the Goodness of Woman (printed pp. xxxiii.-xli.), the comparison of Woman to a Magpie, a poem on the Passion, a treatise on Unkindness (*denaturese*), Sermons in Verse, the Annunciation, Prayer to the Virgin, the Ave Maria, Proverbs of Good Lore, Lives of Saints Agnes, Agatha, Christina, Elizabeth of Hungary, Juliana, Lucy, Margaret, Martha, and Mary Magdalene (of which the beginning of that on St. Agnes is printed, pp. xlviii.-lii.). It is to be hoped that the editors will some day publish these pieces together for the Société des anciens textes français. The tales have been carefully identified in every case (save some half-dozen which defy inquest), and traced to their sources—a work of no little toil, but of considerable usefulness to students.

The book is a thorough piece of good work—in fact, such work as one would expect

from the well-known scholars who have collaborated to produce it. There is much in it which the philologist, the historian, and the folklore student will find of worth. It is by no means one of the least valuable of the excellent series to which it belongs.

F. Y. POWELL.

NEW NOVELS.

The Burnt Million. By James Payn. In 3 vols. (Chatto & Windus.)

The Bishops' Bible. By D. Christie Murray and Henry Herman. In 3 vols. (Chatto & Windus.)

The New Faith: a Romance of it. By Charles T. C. James. In 3 vols. (Ward & Downey.)

The Minor's Right. By Rolf Boldrewood. In 3 vols. (Macmillan.)

A Scarlet Sin. By Florence Marryat. In 2 vols. (Spencer Blackett.)

Miss Miles; or, a Tale of Yorkshire Life Sixty Years Ago. By Mary Taylor. (Remington.)

Tom's Wife. By Lady Margaret Majendie. (White.)

Hard Luck; or, a Murder at Monte Carlo. By Arthur W. A'Beckett. (Bristol: Arrow-smith.)

The Confessions of a Door Mat. By Alfred C. Calmour. (White.)

BRILLIANT and able as *The Burnt Million* is, it is not so well conceived a story as might have been expected from so practised a writer. The million was never burnt at all, and it was needlessly and altogether foolishly allowed to go in relief of the National Debt. Walter Sinclair supposed, when he put the letter from his father which disclosed his identity in the fire, that he was destroying his right as contingent legatee under Joseph Tremenhare's will to that testator's ill-gotten gains; but, when the letter had revealed to him who he was, its destruction was a thing of little moment. Tremenhare was a Jew usurer with three daughters, of the youngest of whom he was dotingly fond. To prevent each of them, but especially the youngest, from marrying his confidential clerk, he declared in his will that marriage with anyone but a Jew should disinherit the daughter so marrying, and that her share in his estate should then pass to the other daughters. If all three should marry Gentiles, his money was to go to a cousin or his heirs; and if the cousin or his heirs should not be forthcoming, the nation was to benefit by the pouring of his million into the bottomless pit of the National Debt. The Jew millionaire died unlamented by any one, except his youngest daughter Grace, who knew nothing of his real character, and believed him to have been the most generous of men. In spite of his Gentile blood, Sinclair is Grace's accepted lover; and it turns out—as such things do turn out in novels—that he is the son of Tremenhare's deceased cousin and ultimate legatee, Vernon. This is not known to Grace, who by this time is entitled to the whole of her father's million, though Roscoe, the villain of the story, has told her that Sinclair is the son of a man whom her father robbed and injured (which is true). If Sinclair,

instead of concealing his true identity, and letting the million go to an ungrateful nation, had made Grace understand that her father had discharged his obligation to his (Sinclair's) father fifty times over, her confiding faith in her father would have been finally reassured. As it was, she was persuaded to believe that Roscoe had lied; but the disillusionment left its mark, and she and Sinclair lost the million. It need not be said that the story is cleverly told. The conversations are full of life, and lose nothing by the occasional interpolation of the author's reflections by the way. These latter either sparkle with humour or are grave with wisdom; but in no case should they be skipped. Every character in the book is vividly drawn, and there are one or two who are among the best creations of recent fiction.

What part Mr. Herman has had in the authorship of *The Bishops' Bible* it would be difficult to guess, for the whole tale bears the mark of Mr. Christie Murray's hand, and some of the rustic characters, Isaac Stringer especially, are among the best he has drawn. The reader may at first be inclined to think that Stringer is overdrawn, but if he knows anything of semi-rural life in the Midlands he will not remain of that opinion. Strong characters are to be found in those parts—and not exclusively there—whose intuitive powers give them a certain crude wisdom in spite of their ignorance, and with it a force of will which commands some respect. Their judgments are often right as to the things they understand, but they are hopelessly wrong about questions of sentiment, or when the imagination or the higher qualities of the mind should have something to say touching the matter in hand. These people are self-centred in their own small orbits, and neither know nor wish to know anything beyond them. Isaac Stringer was a man of this sort. He was shrewd, observant, and determined; but his standards of right were those he had set up for himself, and which for that reason he held to be infallible. What had sufficed him ought to be enough for others; and in his own church—where he exercised the authority of churchwarden—and in his own house, he would permit no will to supersede his own. His summary way of putting down the "papist" of a surpliced choir was the tearing of the surplices into shreds. When his son, a grown-up man, rebelled against his petty tyranny, he gave him the choice of submitting to be thrashed, or of quitting the paternal home and taking his own way in the world, renounced and penniless. The new rector offended him by introducing the surpliced choir, and he persecuted him thenceforward. Such a man is his own worst enemy. Stringer's pig-headed misjudgment of others, and the measures he took to give effect to his own notions, wrought misery all round, and heaped it upon himself. But he had a heart, and a tender one, when it could be reached; and the events by which it was reached, and the much-enduring rector's part in them, form the most touching episodes in the story. The rector was the personification of the virtues of charity, long-suffering, meekness, and forgiveness, and as such he seems almost "too good to be true." His saintly nature had scarcely enough human nature in it. If he had taken the tyrant of the village in hand at first, with tact and decision, instead of wait-

ing till he could heap coals of fire on his head by returning good for evil, the personal calamity which befel himself and much of the unhappiness produced in the village might have been avoided. Habakkuk Wood, the old sexton, is another character to whom Mr. Christie Murray has given some very striking touches. He is the only match for Stringer in the parish. Even the Squire, who is a capital portrait, submits at a critical time to be led by the village tyrant, though he had his own reasons for so acting. The two experts, Mac-Wraith and Reinemann, who are brought down to restore the Bishops' Bible, are also people to be remembered. Indeed, the whole story—vivid, able, and remarkable as it is—will cling to the recollection of everyone who reads it.

The name of Mr. James's novel is almost suggestive of Mrs. Humphrey Ward's famous excursion into heterodoxy in *Robert Elsmere*. But the hero of *The New Faith* is an enthusiast of a very different stamp from Mrs. Ward's central character, nor are the lines of the two books in any way identical. Mr. James's romance has an object, a manner, and distinct merits of its own. Cecil Avernell, the preacher of "the new faith," does not concern himself about the historic evidences of Christianity. Doctrines and matters of belief are foreign to the scheme of his religion. He wants to regenerate the world by making it happier, by removing the causes of misery, by feeding the needy, raising the fallen, and giving hope to the hopeless. This sounds as though it were practical, though not perhaps easy. Avernell believed himself to be "super-practical"; but the world he lived in, the world he tried to evolve from the hard everyday conditions of life, was a dreamland nevertheless. He turned all he possessed into money, and devoted it to the furtherance of the new faith; he took a hall in a fashionable part of London, where he discoursed eloquently to growing crowds of people; he started cheap eating-houses, and in his restless, eager way began a war with all the old-fashioned, goody-goody charitable societies. But the fruits of his labours were less real than they seemed. He had not the creative intellect which alone can invest theories with the potency of fact, and make dreams possible. Yet he was a noble fellow, and he deserved the admiration he excited, and the brave unselfish love with which Edith Maudeley devoted her heart, and time, and possessions to himself and his aims. Edith was his cousin, and he loved her only as a cousin or a sister, unhappily for himself. The other love he gave with all the force of his passionate nature to an actress, in whom he thought he had discovered some of the "pure gold" he was fond of dilating upon, but who jilted him for a better match. Edith, in her way, is as fine a character as Avernell. He has more fire, she more patient hopefulness and endurance; and one regrets that the exigencies of the novel obliged the actress to be brought in as an interloper and marplot. Some of the other characters are equally life-like. The High Church clergyman, the Rev. Perren Hatt, who "preached himself into popularity by means of a musical voice and a pretty face," is a striking type. One hopes there are not many like him, but if his duplicate exists anywhere he would be easily recognisable after Mr. James's picture. Captain Turle

and his wife have some remarkable points, which are well brought out. The literary quality of the story is exceptionally good. Mr. James writes with ease and brilliancy; and when to these merits of style is added that of thoughtfulness in the matter of the book, it is obvious that the result must be satisfactory.

A successful first book always secures attentive consideration for a second book by the same writer. This may be an advantage or the reverse, according to the quality of the later work. A writer cannot be allowed to fall short of a standard which he has himself set; and if he does so, the very excellence of his first performance is a condemnation of his second. Mr. Rolf Boldrewood made a fairly good mark with his *Robbery under Arms*, but he certainly does not maintain it by *The Miner's Right*. Though clever in parts, this second novel is wearisomely dull as a whole. The story in it is of the thinnest and most fragmentary description; and the bulky volumes are chiefly filled with detached accounts of gold-digging experiences, all of them well enough in their way, but unmitigated padding in their present place. Gold digging, even when it ends in a lucky finding of the precious metal, is a perilous and unpleasant business, and Mr. Boldrewood describes with a sufficiently graphic touch some scenes of Australian life connected with this pursuit. If the reader is in a mood for this kind of thing he will enjoy it, but if he wants to follow the story he will skip whole pages, and even chapters. Nor will the story satisfy him, for the people have very little actuality, and what romance there is in their relations to each other seems forced. It is evident, however, that Mr. Boldrewood could produce an effective story if he took the necessary pains, and did not waste his strength on incongruous and wearisome details.

It is unnecessary to say that Miss Florence Marryat writes brightly and well; but, for that reason, it is the more to be regretted that she should have produced such a book as *A Scarlet Sin*. One knows that stories with a taint in them are generally in demand at the circulating libraries. It is no prudery, however, to wish that the material were not in such abundant supply. Miss Marryat introduces a wretch of a woman—a supple, insinuating, bewitching harlot—into a happy and innocent, if somewhat dull, family circle. Here the new-comer sets to work to seduce the husband, and, in the hope of finally possessing him, murders his wife. What possibilities in the way of incident may occur in a story of which these are the main lines does not need to be told.

It is pleasant to get from the atmosphere of the last book into that of the homely Yorkshire life of sixty years ago, which Miss Taylor writes about in *Miss Miles*. Somehow the Yorkshire dialect—though it is barbarous enough in all conscience—suggests nothing that is not honest and homely; but perhaps this is the effect upon the uninitiated only. Miss Taylor's people are chiefly of the poorer sort. The conditions of their lives are hard; but they turn them to brave account. Sarah Miles herself is not remarkable for anything that she says or does. Miss Bell, the vicar's daughter, who works for her living after her father's death, is a much more interesting

same time, much of Mr. Watson's volume is unequal. His chapters on Oave-Hunting, on Birds of Prey, and on Tree Myths are meagre and unsatisfactory; while those on our native Pigeons and on British Whales cannot but please both veteran and tiro in British natural history. Best of all are his chapters on the old "statesman" theory of life in the North. The powers of work and play possessed by the sturdy natives of Westmoreland and Cumberland, the sheep-farming, the domestic economy, the hard fare and thrift of all, are excellently described. Many an idyllic picture does he give us of sheep-shearing, of rescuing them from the snow, or dipping them in early summer. This northern sheep-farming is an epoch in the history of national farming that has now all but died out. Still, it is pleasant to be told that the "statesmen" of to-day have suffered less from agricultural depression than have farmers elsewhere. Mr. Watson notes that, when a fox is foraging, his exact situation is often made apparent by the carrion crows and other birds which noisily pursue him overhead until he links into covert. The Indian monkeys in like manner often betray the exact position of a tiger to its prey, and to the shikarri as well, by their screams and excited behaviour. Does the buzzard ever kill birds, or, indeed, anything? Our impression is that it lives only on carrion. Certainly we have kept one for four years, and it has never attempted to kill young rabbits brought up in the same cage with it. The breeding of the redwing in England is another questionable statement. But Mr. Watson's book contains much good work which may well outweigh a few contested points. Mr. Lodge's illustrations cannot be commended.

Bypaths and Cross-Roads. By J. E. Panton. (Ward & Downey.) These pleasant essays show a keen insight into nature, especially nature as seen round the suburbs of London. In one, Mrs. Panton watches with sympathetic eye the domestic economy of house sparrows. Next may come a visit to a hospital or a greenhouse, then a drive on a coach or a description of a quaint old-world village. The author has much kindly feeling for the poor, and for picturesque decay. She writes throughout in a low tone; and her landscapes are generally painted with the hues of autumn, forming quiet reflective pictures such as people with much leisure love to dwell on. Her book is an outcome from that careful study of the outer world which marks the present age, and which has been so diligently fostered by Mr. Ruskin. Here and there it is verbose; but her fondness for the commonest flowers and trees, her appreciation of the softer moods of nature, her powerful descriptions of woodland scenery and all the soft beauty of an English landscape, redeem it from the charge of prolixity. *By-Paths and Cross-Roads* is just the book to take up for a quarter of an hour during the summer holiday. All country-lovers will grant it a place in their shelves. It is another gratifying sign of the improvement in the tone of even educated people towards birds and rustic creatures generally.

Rough Shooting. By T. E. Kebbel. (Son-nenschein.) These half-dozen papers are put together by an old-fashioned sportsman, who enjoys a day with dogs in a wild country better than a battue or "big shoot" in the best of preserved woodlands. They are brightly written, and have appeared separately in different newspapers. Anyone travelling a few miles to his shooting grounds will find the minutes pleasantly beguiled if he picks up this little book before starting. Mr. Kebbel has an agreeable knack of bringing back the shooting-days of boyhood. But two at least of the cuts which illustrate these papers are old friends and somewhat the worse for wear.

The Horse and his Rider. An Anecdotic Medley. By Thormanby. (Chatto & Windus.) The above work is a compilation from all sources. The author has used his scissors skilfully, and his book is made up of extracts from Daumas's *The Horses of the Sahara*, the Old Shikarri, Nimrod, Harry Hieover, Lord William Lennox, and writers in magazines and *Bell's Life*. The result is a decidedly amusing medley, which might give an hour's pleasant reading to every one fond of horses and anecdotes about them and their riders. In turning the pages of the book he will find many old friends, and may not be ungrateful to the compiler for having collected so many well-known acquaintances in a well got-up book.

Sketches of British Sporting Fishes. By John Watson. (Chapman & Hall.) This volume is dedicated to certain initials "in commemoration of a glorious day's fishing in an old slimy punt," but it may be hoped that it will not tempt others, after a good day's fishing, to rush into print. For the book is absolutely useless, whether to the practical fisherman or to the ichthyologist, is of the airiest possible description, and quotes what is well known to every one interested in fish. There is nothing but what has been told a thousand times in the chapters on trout and salmon. That on grayling, though written by a friend, labours under the same objection. Walton's old stories of pike being sprung from pickerell weed, and even the large Mannheim pike are dressed up again. Kingsley's address to the alder fly is quoted once more. Three times in less than a hundred and fifty pages is the statement made that a swan will destroy nearly a gallon of ova in a day. Lady Colin Campbell's little book is drawn on for her excellent account of carp-culture in the highlands of Limousin. All though the book Mr. Watson talks of "avelins" when he means "alevins." The carp is not called in Latin *carpis*. "The Crucian or Prussian carp" are not identical but different species, and the latter is not scientifically *gibelio*, but *gibelio* or the Gibel carp. The best chapter of a poor book is one at the end on "The Fish Poacher"; but it is melancholy to see good print and paper filled with information already given by Walton, Cholmondeley Pennell, and a hundred other writers. Even sketches can be taken from a new point of view.

A Handy Guide to Dry-Fly Fishing. By Cotswold Isis. (Sampson Low.) The best part of this pamphlet consists of its two illustrations; and if the Itchin trout are anything like the size of that here depicted, the sooner anglers turn dry-fly fishers the better. The author, in the first place, follows the other ninety-nine fishing treatises in teaching how to cast the artificial fly, and then devotes half a dozen short chapters to fishing with the dry-fly. He avows that his guidance is merely a prelude to Mr. Halford's excellent work, and in truth the latter author has exhausted the subject. Here and there a few useful hints may be picked up, e.g., the remark that most tackle shops sell too large flies for trout, and that cheap flies are a great mistake. Oddly enough, the learner is never told that he must first find his trout rising (as Mrs. Glasse caught her hare first) before he can practice dry-fly fishing. Cotswold Isis writes in that curious would-be jocular style which fifty years ago was accounted humorous. It seems specially calculated to irritate any one who consults the book with an eager desire to learn the art of which it treats.

NOTES AND NEWS.

MR. J. R. TUTIN, of Hull, is the fortunate discoverer of an earlier form of Wordsworth's great "Ode to Duty." In a copy of Wordsworth's *Poems*, two volumes (1807), he has found a cancelled sheet of printed matter, which gives this earlier form of the Ode. We print the first stanza which, with various readings, corresponds to the second stanza of the Ode as finally written:

There are who tread a blameless way
In purity, and love, and truth,
Though resting on no better stay
Than on the genial sense of youth:
Glad hearts! without reproach or blot;
Who do the right, and know it not;
May joy be theirs while life shall last,
And may a genial sense remain, when youth is past.

SOCIAL reformers will be glad to hear that Mr. Charles Booth, the author of *Life and Labour in East London* is well on his way with the second volume of his great survey of industrial London which is to be completed in four volumes. The second instalment will probably be ready next March, and will be general, not local, in its scope, with special reference, however, to the southern and central districts. It will be illustrated by a "poverty-map for all London," carefully coloured to show the various grades of social misery described in the work on the East End. Another special feature will be a minute and elaborate examination of the social problems which the work of the Board schools has brought to light. The publishers are Messrs. Williams & Norgate.

The Verdict, by Prof. Dicey, will be published in a few days by Messrs. Cassell & Co. Its aim is to place before the public the political results of the Report of the Special Commission in a systematic manner.

MESSRS. G. P. PUTNAM'S SONS will publish next week the first two volumes of the new large paper edition of Mr. J. R. Lowell's *Complete Works*, which will be classified as follows:—Literary Essays, 4 volumes; Political Essays, 1 volume; Literary and Political Addresses, 1 volume; Poems, 4 volumes. The edition is limited to 300 copies, of which only twenty-five are for sale in England.

THE next volume of the "Camelot Series" will be *Early Reviews of Great Writers*, edited by E. Stevenson. It will contain reviews, dating from 1786 to 1832, from the *Monthly Review*, the *Edinburgh*, the *Quarterly*, *Blackwood*, and the *Westminster*. Among the "great writers" criticised by their contemporaries in this volume are Burns, Coleridge, Southey, Wordsworth, Keats, Shelley, Byron, and Tennyson.

MR. T. FISHER UNWIN will shortly publish *Personal Creeds*, by the Rev. Dr. Newman Smyth. The book is intended to show the value of an individual creed as contrasted with a doctrinal statement of faith. In eight chapters it will enlarge on the prospects of future retribution, on points of contact between this and the unseen world, and on other much discussed themes.

THE series of articles recently contributed to the *Archæological Review* by Mr. David MacRitchie, in which he supports the "realistic" interpretation of the traditions relating to dwarfs and fairies, will, with several additions, be published under the title of *The Testimony of Tradition*, by Messrs. Kegan Paul, Trench, Trübner, & Co., in a few days.

THE Rev. J. C. Blomfield is continuing his *History of the Deanery of Bicester*. The fourth section is nearly ready for publication, and will very shortly be issued by Mr. Elliot Stock.

MESSRS. GRIFFITH, FARRAN & Co. have in

the press and will publish very shortly a novel in two volumes, entitled *Paul Nugent, Materialist*, by Helen F. Hetherington ("Gullifer") and the Rev. H. Darwin Burton, intended as a rejoinder, from the orthodox point of view, to *Robert Elsmere*.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new novel entitled *A Plunge into Space*, by Mr. Robert Cromie, somewhat in the style of M. Jules Verne.

THE third edition will be issued next week of Mr. Thomas Greenwood's *Public Libraries*, a History of the Movement, and a Manual for the Organisation and Management of Rate-supported Libraries.

MR EDMUND SEALE has ready for immediate publication a second and augmented edition of *The Horse-Breeders' Handbook*, by Mr. Joseph Osborne ("Beacon").

THE Sette of Odd Volumes will hold its annual conversation, given by Mr. Charles Holme, the president, at the Grosvenor Gallery, on Thursday, July 17, on which occasion a short play by Dr. Todhunter will be given, entitled "How Dreams come True," in which a romantic episode in the life of an early German typographer forms the main incident.

AT the meeting of the Victoria Institute on Monday next, June 23, which will be held in the hall of the Society of Arts, Mr. Hormuzd Rassam will read a paper on "The Sites in the East earliest mentioned in the Bible."

THE ninth annual meeting of the Browning Society will be held at University College, Gower-street, on Friday next, June 27. The president, Dr. F. J. Furnivall, will take the chair, and a paper will be read by Dr. Stanton Cott.

THE last meeting of the session of the Ethical Society will be held at Essex Hall, Strand, on Sunday next, June 22, when Mr. J. H. Muirhead is to lecture on "Ibsen's Plays and Problems."

ON Monday, Tuesday, and Wednesday of next week, Messrs. Sotheby will be engaged in selling the library of the late Lord Talbot de Malahide. As might be expected, antiquarian books relating to Ireland are particularly well represented; but the collection generally is such as might have been formed by any lover of books during the first half of the present century. Among the rarities are Grolier's own copy of the *Life of Scanderbeg*; Earlom's engravings after Claude's *Liber Veritatis* (1776); Owen Jones's *Alhambra* (1842); and a large paper presentation copy of Scott's *Minstrelsy of the Scottish Border*.

DR. HENRY WOOD, associate-professor of Greek in the Johns Hopkins University, Baltimore, has reprinted from the *American Journal of Philology* a paper entitled "Beginnings of the 'Classical' Heroic Couplet in England." His object is to dispute the claim for the pre-eminence of Waller, maintained by Mr. Edmund Gosse. His chief arguments are (1) that Waller did not write any poetry at so early an age as is generally believed; and (2) that George Sandys preceded Waller in the adoption of the "classical" reform. This last position he supports by elaborate statistics, showing that Sandys has a smaller proportion than Waller both of unstopped lines and of unstopped couplets. He further urges the existence of French influence, not only upon Sandys, but also upon Sir John Beaumont and Drummond of Hawthornden. In the case of all three, he suggests that they gradually freed themselves from their early bondage to invariably stopt couplets.

FASCICULE XX., which has just appeared, of the *Archives Historiques de la Gascogne* is one of

the most interesting volumes of this excellent series. It contains the first part of "Les Livres de Comptes des Frères Bonis," bankers and merchants at Montauban, 1339-1369. It consists of a valuable introduction, pp. i, cxxiii, by the editor, M. E. Forestié, giving full details of the life of the family Bonis, and of their varied business as bankers, pawnbrokers, jewellers, armourers, apothecaries, chemists, drapers, grocers, &c., of their legal proceedings with their customers, and the light thus thrown on the social condition of the age; of the language, and generally of all that is needed for the comprehension of the text, which follows pp. 1-243. The accounts are kept in the Gascon patois of Montauban, but a summary in French is given by the editor at the head of each folio, and there are besides explanatory notes. A glossary is promised on the completion of the work. Incidentally no little information may be extracted relative to the condition of the frontiers of Gascony during the English domination.

PUBLICATIONS OF SOCIETIES.

MISS FLORENCE MARY WILSON, of the Browning Society's committee, has, at Dr. Furnivall's request, undertaken to write the shilling Browning Primer to which we alluded last week.

MR. W. A. CLOUSTON's unavoidably delayed Introduction to John Lane's Continuation of Chaucer's "Squire's Tale" is now all in type, and will probably be issued to members of the Chaucer Society in the course of a few weeks. It is divided into two parts, of which the first comprises papers on Magic Horses, Chariots, &c.; Magic Mirrors and Images; Magic Rings and Gems; Language of Animals; Magic Swords and Spears. The second part, which is devoted to "Analogues," contains an English abstract of the old French prose romance of "Clémédès et Claremonde," with notes of variations as found in the original poem of Adenès le Roi (thirteenth century), which was for the first time printed from the MS. in the Bibliothèque de l' Arsenal, Paris, under the editorship of Dr. A. van Hasselt, in 1865; followed by two Arabian, two Persian, two Sanskrit, two Gipsy, Turkish, Modern Greek, Italian, and Latin versions, all fully annotated. One of the Sanskrit tales—that of "The Weaver who personated the god Vishnu"—which Benfey considered as by far the best in the Panchatantra, and which Mr. Clouston regards as the prototype of all stories of the Flying Horse, &c., has not hitherto been done into English.

DR. DEIMLING's new edition of the "Chester Plays or Mysteries" has gone to press for the Early English Text Society. After a very careful comparison of the texts and phonology of the MSS. of these Plays, Dr. Deimling has shown that the latest of them, Harleian 2124, copied in 1607, partly by James Miller, is the best, and he has therefore adopted it as his basis-text. He has fully collated the other three MSS.—Additional 10,305, in the British Museum (copied A.D. 1592), Harleian 2013 (copied A.D. 1600), both by George Bellin; and Bodley 175 (A.D. 1604), copied by W. Bedford.

THE Wyclif Society is late with its last year's books, and has only just delivered the first of them to its members, vol. iv. of his Latin Sermons, edited by Prof. Loserth of Czernowitz. But it has the text of two more volumes, all printed, *De Dominio Divino*, edited by Dr. Reginald Lane-Poole (with a long appendix of the first four books of the *De Pauperie Salvatoris* of Richard Fitzralph, Archbishop of Armagh, to whose doctrine of "Dominion" Wyclif owed much), and *De Simonia*, edited by Dr. Hertzbergfränkel.

De Ente Predicamentali and its allied treatise *Quaestiones Logicae*, edited by Dr. Rudolf Beer, are nearly all printed; half *De Eucharistia*, *Tractatus major*, edited by Prof. Loserth, is printed; and *De Blasphemia*, besides *Logica* and *Logicae Continuatio*, all edited by Mr. M. H. Dziewicki, have just gone to press. Book I. of *De Ente* is all copied; and Mr. T. Austin has lately completed the transcript of the unique Corpus MS. of *De Actibus Animae*, which even the late Henry Bradshaw could not read. Mr. Austin is now copying *De Ente*, Book II. M. Patera has copied *De Potestate*. In order to insure the speedy completion of its work, the Wyclif Society lately arranged with one of its editors, Mr. Dziewicki, to leave his retirement in Russian Poland, and go to Vienna, where he has been for some time working hard, and where he will probably remain till the whole of the Society's work is done, save what is in the hands of Mr. F. D. Matthew and Mr. Sayle in England and of Prof. Loserth and the Rev. Dr. Buddensieg and Mr. Schnabel in Germany.

THE FORTHCOMING MAGAZINES.

MESSRS. T. & T. CLARK, of Edinburgh—the well-known publishers of theological and philosophical works translated from the German—announce a new quarterly review to deal specially with this class of literature, somewhat after the model of Harnack and Schürer's *Theologische Literatur-Zeitung*. It is proposed to give signed reviews, and a full chronicle of current publications and of the more important articles that appear both here and abroad. The editor is the Rev. Dr. S. D. F. Salmond, professor of systematic theology and New Testament exegesis in the Free Church College, Aberdeen.

THE forthcoming number of the *Reliquary* will contain an illustrated article by Canon Scott Robertson on Archbishop Hubert Walter and the discoveries made in opening his tomb last March; also "The Diary of a London Citizen, with Extracts from the Diary of members of the Lever Family," by Mr. Alfred Wallis; "The Guilds of Reading," by the Rev. P. F. Ditchfield; "Inventories of Church Goods, including that of St. Katherine's Collegiate Church," by Mr. T. M. Fallow.

AMONG the contributors to the forthcoming number of the *United Service Magazine* will be Sir Samuel Baker, who writes on the "East African Mania"; Lord Melgund, who contributes an article on mounted riflemen; General Sir Evelyn Wood, and Vice-Admiral Sir George Tryon.

THE *Newbery House Magazine* begins a new volume with the July number. Among the contents will be "The Missions of the Church of England to the Central African Lakes," by the Rev. F. Arnold; "The Practice of Medicine in the Ancient East," by Prof. Sayce, describing the medical school of On, and the drugs and prescriptions of the Babylonians; "A Confessor of the Seventeenth Century," being William Lane, rector of Ringmore in Devon, by Prebendary Randolph; "Pilgrimages to English Shrines in the Middle Ages," by Mr. A. G. Hill; the first of a series of popular scientific articles, on "Rivers of the Ocean," by Miss Agnes Giberne; and an illustrated paper on "Van Eyck," by Mr. Gilbert S. Macquoid.

MR. R. L. STEVENSON, writing from the "Schooner Equator, at sea," sends this note to prefix his poem on "The House of Tembinoka," in the July number of *Scribner's*:

"At my departure from the island of Apemama for which you will look in vain in most atlases, the king and I agreed, since we both set up to be in the poetical way, that we should celebrate our separation in verse. Whether or not his majesty

has been true to his bargain, the laggard poets of the Pacific may perhaps inform me in six months, perhaps not before a year. The following lines represent my part of the contract, and it is hoped, by their pictures of strange manners, they may entertain a civilised audience. Nothing throughout has been invented or exaggerated; the lady herein referred to as the author's muse has confined herself to stringing into rhyme facts and legends that I saw or heard during two months' residence upon the island."

THE July *Bookworm* will contain articles on Mr. A. H. Huth as a bookworm, by Mr. W. Roberts, and "A Mediaeval Jewish Bookworm," by Mr. Michael Adler.

MR. EDWARD SALMON, joint author of *Twice "Guilty!"* is writing a story for *Yarns* to be called "The Bride of an Hour." Major Arthur Griffiths has written for the same paper, "The Convict's Yarn."

THE extra summer number of *Cassell's Magazine* will be published on June 26, under the title of "The Crown of the Year."

"*Little Folks*" *Magazine* for July will contain the opening chapters of a serial story of adventure, by Mr. Henry Frith, entitled "The Secret of the Silver Lake"; also of a serial story by the Author of "Claimed at Last," called "Her Wilful Way." The same number will include particulars of the "New Little Folks' Painting Book" competition, open to readers in all parts of the world, in connexion with which a large number of prizes in books and silver and bronze medals are offered. The number will have for a frontispiece a picture in several colours, entitled "Secrets."

UNIVERSITY JOTTINGS.

IN Convocation at Oxford, on Tuesday, a statute admitting women to the examinations for the medical degree was carried by a majority of 75 votes to 58.

THE Green prize at Oxford, founded in memory of the late Prof. T. H. Green by his widow, and given every third year for a dissertation on some specified subject in moral philosophy, has been awarded to Mr. O. Wallack, of Balliol. On the last occasion it was gained by Mr. S. Alexander, who subsequently expanded his essay into the book entitled *Moral Order and Progress*. It seems a noteworthy sign of the times that the subject selected for 1893 is "The Ethics of Savage Races."

MR. ERNEST GARDNER, director of the British school at Athens, proposes to read with a class in classical archaeology at Cambridge during the long vacation.

THE subscriptions promised to the Aubrey Moore memorial already amount to more than £850. It is hoped that sufficient will be raised not only to place a portrait in the hall of Keble College, but also to found a scholarship for the study of philosophy and science in connexion with theology.

THE inaugural lecture delivered by Prof. Pelham, on succeeding to the Camden chair of ancient history at Oxford, has just been published by Mr. Henry Frowde. It is entitled "The Imperial Domains and the Colonate"; and the thesis maintained is both a novel and an important one—that the status of the *coloni* as described in the codes of the fourth century is derived from that which we know to have existed two centuries earlier on the domains of Caesar. The evidence is largely drawn from recently discovered inscriptions.

THE distribution of prizes at University College, London, in the faculties of arts, laws, and science, will take place on Friday, July 4, at noon. Mr. Leonard Courtney will preside.

The Constitutional Experiments of the Commonwealth. By E. Jenks (Cambridge: University Press). The reader of Mr. Jenks's essay, which gained the Thirlwall Prize at Cambridge in 1889, will probably learn with some regret that he is now Professor of Law at the University of Melbourne, and that he will therefore have for the future to use his powers in a land in which materials for extensive historical inquiry do not exist. His essay, though it has the faults often to be found in the work of a young writer, is full of promise. He has the gift of thinking for himself and bringing out in relief sides of history hitherto somewhat neglected. No other writer, for instance, has laid such stress on the financial difficulties of the Long Parliament and Commonwealth. His perception of the real political importance of the army, which in itself is no new discovery, is, moreover, unusually well brought out; and the same may be said of his remarks on the historical importance of the assumption of executive functions by the Long Parliament, as giving to Parliament an experience which it never allowed itself to forget. What Mr. Jenks needs to convert his sketch into a work of permanent importance is more extensive reading as well as riper thought. Ten years hence he certainly will not, if he should be again working in England, content himself, when details of Commonwealth history is concerned, with such contemporary pamphlets as he can find in the Middle Temple library, without referring even casually to the Thomasson Tracts in the British Museum. Nor, with wider reading, would he have accepted Mr. Hubert Hall's astonishing assertion that in 1610 the customs, by the addition of the impositions, had only grown from £112,000 a year to £136,000. The real figure in the latter case ought to be £247,000. There are other mistakes of the same kind which would require notice in a more mature production.

ORIGINAL VERSE.

DYING.

THEY are waiting on the shore
For the bark to take them home;
They will toil and grieve no more;
The hour for release hath come.

All their long life lies behind,
Like a dimly blending dream;
There is nothing left to bind
To the realms that only seem.

They are waiting for the boat,
There is nothing left to do;
What was near them grows remote,
Happy silence falls like dew;
Now the shadowy bark is come,
And the weary may go home.

By still water they would rest,
In the shadow of the tree;
After battle sleep is best,
After noise tranquillity.

RODEN NOEL.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- HIÖB. Ein oberengadin. Drama aus dem 17. Jahrh. Mit literar.-histor. Einleittg. u. etymolog. Glossar hrsg. v. E. O. Kofmel. Ohur: Rich. 2 M.
MAZZATINI, G. Inventari dei manoscritti delle Biblioteche d'Italia. Fasc. 1. Turin: Loescher. 1 fr. 50 c.
MWOB, J. Die Pflanzenwelt in der griechischen Mythologie. Innsbruck: Wagner. 8 M.
REULING, O. Die komische Figur in den wichtigsten deutschen Dramen bis zum Ende d. 17. Jahrh. Stuttgart: Göschen. 4 M.
SCHÖLL, R. Die Anfänge e. politischen Literatur bei den Griechen. München: Franz. 1 M.

HISTORY, LAW, ETC.

- BILLESHEIM, A. Geschichte der katholischen Kirche in Irland von der Einführung d. Christentums bis auf die Gegenwart. 1. Bd. Von 482 bis 1609. Mainz: Kirchheim. 15 M.
BLUMENSTOCK, A. Der päpstliche Schutz im Mittelalter. Innsbruck: Wagner. 8 M. 20 Pf.

- DIECKMEYER, A. Die Stadt Cambrai. Verfassungsgeschichtliche Untersuchgn. aus dem 10. bis gegen Ende d. 12. Jahrh. Bielefeld: Velhagen. 1 M. 50 Pf.
FESTGABEN der juristischen Facultät zu Marburg. Marburg: Elwert. 8 M.
GESCHICHTE der europäischen Staaten. 51. Lfg. 2. Abth. Geschichte v. England v. M. Brosch. 6 Bd. 13 M. 52. Lfg. 1. Abth. Geschichte von Spanien v. F. W. Schirrmacher. 5 Bd. 10 M. Göttingen: Perthes.
GLASER, E. Skizze der Geschichte u. Geographie Arabiens von den ältesten Zeiten bis zum Propheten Muhammad. 2. Bd. Berlin: Weidmann. 18 M.
HEYD, W. Beiträge zur Geschichte d. deutschen Handels. Die grosse Ravensburger Gesellschaft. Stuttgart: Cotta. 8 M.
KRONES, F. Ritter v. Tirol 1812–1816 u. Erzherzog Johann v. Oesterreich. Innsbruck: Wagner. 5 M. 60 Pf.
RHESTA episcoporum Constantiensium. Bearb. v. P. Ladewig. 1. Bd. 4. Lfg. Innsbruck: Wagner. 4 M.
RECHTEN der Pfalzgrafen am Rhein 1214–1400. Bearb. v. A. Koch u. J. Wille. 4. Lfg. Innsbruck: Wagner. 4 M.
SCHAUZ, G. Die Steuern der Schweiz in ihrer Entwicklung seit Beginn d. 19. Jahrh. Stuttgart: Cotta. 40 M.
SYBEL, H. v. Die Begründung d. Deutschen Reiches durch Wilhelm I. 5. Bd. München: Oldenbourg. 7 M. 50 Pf.
URKUNDBUCH der Stadt u. Landschaft Zürich. 1. Bd. 2. Hälfte. Zürich: Höhr. 7 M. 85 Pf.
URKUNDBUCH der Stadt Hildesheim. Hrsg. v. R. Doebner. 4. Thl. 1428–1450. Hildesheim: Gerstenberg. 20 M.
WESTERKAMP, J. B. Das Bundesrecht der Republik der Vereinigten Niederlande. (1679–1795.) Marburg: Elwert. 1 M. 50 Pf.
WOLF, O. Der Augsburger Religionsfriede. Stuttgart: Göschen. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BILHARE, A. Metaphysik als Lehre vom Vorwissen. 1. Hälfte. Wiesbaden: Bergmann. 4 M.
BONHOEFFER, A. Epistole u. die Stoa. Stuttgart: Enke. 10 M.
BLANKENHORN, M. Beiträge zur Geologie Syriens. Berlin: Friedländer. 80 M.
GORTZ, H. Der Optimismus u. Pessimismus in der jüdischen Religionsphilosophie. Berlin: Mayer & Müller. 2 M. 40 Pf.
GUMPFENBERG, C. Frh. v. Systema geometrarum sonae temperaturis septentrionalis. 3. Thl. Leipzig: Engelmann. 6 M.
HALLER, E. Aesthetik der Natur. Stuttgart: Enke. 10 M.
PREIFFER, L. Die Protozoen als Krankheitserreger. Jena: Fischer. 2 M. 50 Pf.
VOSS, A. Ueb. die cogredienten Transformationen e. bilinearen Form in sich selbst. München: Franz. 8 M. 60 Pf.
ZOFF, W. Die Pilze, in morpholog., physiolog., biolog. u. systemat. Beziehg. bearb. Breslau: Trewendt. 18 M.

PHILOLOGY, ETC.

- DISSERTATIONES philologiae Vindobonenses. Vol. II. Leipzig: Freytag. 8 M.
MARGUAT, H. Lexikon zu den Schriften Cicero's. 2. Th. 7. u. 8. Hft. Jena: Fischer. 8 M.

CORRESPONDENCE.

"COCKNEY."

Oxford: June 16, 1890.

May I return to this word to say that I have got evidence that the name "cocks' eggs" is at the present day applied in the southern counties of England to the small or misshapen eggs occasionally laid by fowls. The same is the case with the Ger. *hahneneier* (=cocks' eggs), according to Heyne in Grimm: "*Hahnenei* nennt das volk in Göttingischen und anderwärts die misgestalteten hühnerer; man glaubte solche eier hätte der hahn gelegt."

This appears to carry back the notion to some antiquity. And it seems to me, therefore, not improbable that these are the eggs referred to by Florio in his "eggs, as we say cockanegs"; and that this may have been actually the original sense in which "cocks' egg" was used in the M.E. form "coken-ay."

It would suit the passages from Heywood and the *Tournament of Tottenham* perhaps even better than the sense of "fowls' egg" generally, and would make fair sense also in that from Piers Plowman, if we understand him to mean "not even a poor egg" of this inferior kind. And it would obviously also account as well or better for the transferred sense of "a child that sucketh long," "nestle-cock," "milksoy," since it would be even more derisive. Of course, everyone knows the

ancient fable of cocks' eggs producing serpents (with which I have already had to deal fully in investigating the long and curious history of the word "cockatrice"); but no trace of this notion appears to enter into the history of "cokenay," "cockney." Guesses that the London "cockney" is connected with this notion, or is to be explained immediately from the notion, "cocks' egg" proceed in ignorance of the known history of the appellation; and it is not desirable to begin guessing until one knows the history, so far as it goes.

I am told that the saying is in Surrey, "When the cock lays eggs, then the hens lay rashers of bacon," which appears to refer to the associated bacon and egg of the "collop."

Perhaps this further light upon "cocks' egg" will remove some of the difficulties of my esteemed friend, Prof. A. Cook, and render unnecessary any serious discussion of the flying suggestion that "cokenay" might in some way stand for *œuf à coque*. There is no reason to suppose that *coque* in the sense of "shell" was ever English; the "cogges" or "cocks" in which seamen fought in the fourteenth century, whence we have "cock-boat" and "cockswain," were certainly not shells.

J. A. H. MURRAY.

HANSELYN-ANSELIN.

Oxford: June 14, 1890.

Mr. Round suggests that the family name Hanselin "should be compared with 'Court-mantel,' a nickname of Henry I." But in the case of Hanselin there is no qualification such as "Court," which makes a considerable difference.

However, I need not press this objection, because the name Hanselin has certainly nothing to do with the garment called *hanselin*. The name is written, as Mr. Round notes, Anselin in the Domesday Survey. The excrescent *h* of Hanselin may be compared with Wace's *Hasdane* = *As Dans*; *Herneis* = *Erneis* (*i.e.*, *Ernegis*); and *Helies* = *Elias*. Thus, then, we arrive at a simple form Anselin, which is represented by the Domesday Anselin. The confusion of *l* and *n* is not uncommon, and may be well illustrated by the Old-French *alme* from Lat. *anima*.

The name Anselin presents no difficulty; it is a personal name formed by the Germanic diminutive suffix *-elin* from a name beginning with *Ans*. The diminutive already occurs in Gregory of Tours in the forms *-elenus*, *-olenus*, *-olinus*, *-ulinus*, the first vowels representing the obscure vowel. In Gregory we have (ed. Arndt and Krusch): Burgolenus, 221, 10; Burgolinus, 398, 4; and Burgulinus, 348, 15; Wandelenus, Wendelenus, 245, 5; 340, 14; Beppolenus, 346, 19; 354, 1; 416, 7; Bobolenus, 345, 16 (*cf.* Bobo); Daccolenus (*al. Dacco*), 220, 11; and Dracolenus, 220, 13. Among Norman names we have Azelin, Buzelin, Drogolin, Gunzelin, Gozelin (whence Jocelyn and (?) Gosling), Hamelin, Hugolin, Lanzelin, Robelin, Rozelin, Teodelin, Tezelin, Walkelin, Wazelin.* This suffix *-elin* is a compound of the *l*-suffix and the suffix *-in*, both of which are used independently with diminutive force.† Instances of the

* Gamelin (whence the Gamelyn of the tale ascribed to Chaucer) is not a compound of *-elin*, but of the simple suffix *in* with Old Norse Gamall. The Old Norse name exists in the family name Gamble, whilst the Norman diminutive form exists as Gamlen. Similarly Rawlin represents Raoul + *in*, and is not a compound of *elin*.

† There are some slight traces of the suffix *-elin* in Old English personal names, but the forms are not free from doubt. Thus Cæwlin appears to be a compound of **caw* (chough? Cæwan-*hlaw* = Challow, Berks) and this suffix. A Wigelin is mentioned in the "Battle of

name Anselin are not easy to find in Anglo-Norman records. This is partly owing to the ignorance of editors,* who have misread the name as Anselm, and partly to its confusion in later times, owing to the dropping of the nasal, with the distinct name Azelin. Thus there can be no doubt that many of the Anselms and Ascelins of our early records are really Anselins. The name Anselmus, A.D. 1120-1130, which occurs in the Ramsey Chronicle, p. 254, is obviously Anselinus, for the Norman scribes very generally represent the Frankish affricative (*z*) by *sc*. So that Anselinus represents Anzelinus not Anselm. This form can only be explained by the merging of Anselin and Azelin, the affricative coming from the latter.† The name Anselin occurs in 1199 in the *Rotuli Curiae Regis* (ii. 59), in the name "Ricardus, filius Anselin." He is referred to at p. 132 as "filius Ansell," which may represent Ansellinus or a shorter diminutive Ansel = O.E. *Ēsla* from *Onsilo*(n). This form, which exists in the surname Ansell, occurs in Domesday (i. 150b, col. 2), and, A.D. 1199, in the *Rot. Curiae Regis* (i. 233, 273, 287), and in *Fines* (i. 268). We meet with it in Ordric (iv. 288), A.D. 1118, in the person of "Ansellus de Guarlanda, princeps militie Francorum." This case is interesting, because we can recover the full name represented by the diminutive Ansel. He is called "Anselmus de Garlanda" in Hugh of Clères *Scriptum de Maioratu et Senescalcia Francie* (Chroniques D'Anjou, i., 390). Or is this another case of editors confusing Anselin and Anselm?

Thus, then, Anselin is a personal name used as a second name. I have given instances of this custom of using what I called "double names" in the ACADEMY, July, 1885, p. 29; August 1, p. 74; and, from Ordric, June 4, 1887, p. 398. The second name is frequently, as in the present case of Ralph Anselin, in a diminutive form, and has, in many cases, a patronymic meaning. This custom of using a father's or grandfather's name as a second name became very general in English in the thirteenth century, and in many cases the second name became a family surname. The Anselin or Hanselin family is a good example of this. The scores of modern English surnames derived from Teutonic personal names have all gone through the stages of patronymics borne first by the son, then by the grandson, and so on until they became real surnames. A "Hugh, son of Milo," might appear in early thirteenth-century records, as "Hugo filius Milonis," "Hugo Milonis," or "Hugo Miles," the latter representing an un-Latinised form with the French nom. *s.* Or he might appear as "Hugo Mile," owing to the supersession of the Fr. nom. form in Anglo-French by the accusative. Perhaps, as I have got so far, I may be allowed to protest against the foolish custom still prevalent among English genealogists of calling every *filius* a Fitz. Names in Fitz were very rare in England; and the odds are infinitely greater on "Hugo, filius Milonis" being "Hugh Miles" or "Hugh Mileassune." I have very little doubt that the

Maldon," l. 500, and a Beccelinus occurs in the Life of St. Guthlac (*Acta Sanctorum*, April 11, p. 43a, 48b; Mabillon, *A.S. Ord. S. Bened.*, iii., 272, 280). He is, however, called Beccel in the O.E. version, ed. Goodwin, pp. 44, 80.

* The publications of the Record Commission are full of blunders in personal names. Names embodying *œa* = O.E. *gifu* are generally read *œa* on the analogy of the Norman names in *ina*, which, in their turn, sometimes appear as *œa*, while a name like Leulet (O.E. *Lēof-gēat*) is disguised as Lenlet.

† The surnames Aslin, Ashlin, Ashli are derived from Azelin, or, in some cases, from Anselin. A John Asselyn occurs in 1354; 11 Report Hist. MSS., App. vii., p. 64.

first Mayor of London was known to his fellow-citizens as "Henry Ailwinessune." Henry, the son of Æthelwine, is, beyond all doubt, the son of an English father; but in his French disguise of "Henry Fitz-Aylwine," he is not likely to be recognised as an Englishman by the average reader. It is one of Mr. Freeman's many services that he has rejected this hybrid denomination.

W. H. STEVENSON.

THE VANDALS AND ANDALUSIA.

Oxford: June 7, 1890.

Prof. Freeman having raised some doubt, in a recent lecture given at Oxford, as to the original identity of "Vandali" and "Andalusia," the southern province of Baetica, first occupied by the Vandals after their invasion of Spain A.D. 411, I venture to suggest an explanation.

Let me, in the first place, quote two Spanish authorities who confirm the derivation of "Andalusia" from "Vandali": (1) Monlau, in his *Diccionario Etimológico* (Madrid, 1856), states:

"Vandalucia, Vandalicia, o Vandalia denominaciones que tuvo la actual Andalucía ocupada por los Vandalos."

(2) Roque Barcia, in his great *Diccionario General* (5 vols. fol., Madrid, 1883), likewise says:

"Los Vandalos con los Alanos y Suevos entraron en España (409). Una de sus tribus se estableció con los Suevos en Galicia, otra en la Bética (411), que de ellos tomó el nombre de Andalucía (Vandalucia, país de los Vandalos)."

Now the main difference between the two names—viz., the loss of the initial *v*—may be accounted for, it seems to me, by two causes: (1) By a confusion between the Vandali and Alani, who, according to Procopius (*De Bello Vandalico*, ed. Niebuhr, Bonn, 1833, Lib. i. cap. 3) had joined in occupying the Roman province of Spain; (2) by the phonetic rule that the analogous sound of initial Latin *v* was frequently replaced in Spanish by *h*, and afterwards entirely lost, e.g., *hablar*=*fabulari*, *hacer*=*facere*, *hambre*=*fames*, *hijo*=*filius*, *hierro*=*ferrum*, *hoja*=*folium*, &c. (*cf.* Diez., *Grammatik der Roman. Sprachen*, i., 284 and 375).

H. KREBS.

SHIPS' MASTS AND YARDS, AND THE SIGN OF THE CROSS.

The passage in Blair's translation of Bellesheim (vol. i. 105) which, I must confess, did provoke a smile, runs as follows:

"At one time the island (Iona) possessed not less than three hundred and sixty such crosses. Even the masts and yards of their ships were arranged in cruciform fashion."

Neither the passage in Adamnan cited by Prof. Cook, nor the statement of the accurate Reeves based upon it, is sufficient warrant for the very large inference of Dr. Bellesheim. Indeed, on the contrary, the passage in Adamnan shows that the cruciform arrangement was exceptional and not usual. I had in my mind, and hinted at, the passage in Justin Martyr (*Apol. i.* 55) where his devout imagination sees the sign of the cross in the sails of a ship, and in a man's nose and eyebrows, &c. Tertullian and Minucius Felix, as is well known, also see the cross in the arrangement of the mast and yards of a ship. One need not doubt the veneration paid by the Irish monks towards the symbol of the cross, while he discredits the statement that their ships were for that reason rigged in a particular fashion.

THE REVIEWER.

"FRANCE AND THE REPUBLIC."

Strood, Kent: June 14, 1890.

I saw to-day for the first time Mr. Hamerton's remarks on Mr. Hurlbert's work, *France and the Republic*, and my review of it. In the ACADEMY of May 17, Mr. Hamerton says:

"The reviewer, Mr. Markheim, appears to accept without question several of those misconceptions about the present condition of France which are current in other countries. First, as to the origin of the Republic, Mr. Markheim says: 'Proclaimed in Paris by a mob, it exists in the country by virtue of the control which its partisans have acquired of the central machinery of government.' May I remind your readers that this statement would have been perfectly accurate from the Fourth of September, 1870, to the election of the National Assembly, but that it is now nineteen years out of date."

I borrowed the words which Mr. Hamerton criticises from Mr. Hurlbert's book. They seem to me true. France as a nation is not republican from choice by an act of national will, but it is under a republican government because the partisans of the Republic acquired the control of the administrative machinery in the period beginning with the Fourth of September, 1870, and ending with the resignation of Marshal MacMahon in January, 1879.

Mr. Hamerton says:

"One reason for the existence of the Republic is the death of the monarchical sentiment."

May I call his attention to the statistics of the general elections of 1885 and 1889 in Mr. Hurlbert's book, p. xcv. of the Introduction. According to these statistics the republican majority, in a body of about eight millions of actual voters, amounted to more than seven hundred thousand votes in the year 1885, and fell below three hundred thousand votes in 1889. The main issue at both elections is generally admitted to have been between the Monarchy and the Republic. The substantial decrease of the republican majority in 1889 does not look like the death of monarchical opinions, and from the opinions I think we may infer the "sentiment."

WILLIAM MARKHEIM.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 22, 7.30 p.m. Ethical: "Ibsen's Plays and Problems," by Mr. J. H. Muirhead.
MONDAY, June 23, 8 p.m. Victoria Institute: "The Sites in the East earliest mentioned in the Bible," by Mr. Hormuzd Rassam.
TUESDAY, June 24, 8.30 p.m. British Museum: "The Manners and Customs of the Babylonians," IV., by Mr. G. Bertin.
5 p.m. Statistical: General Annual Meeting.
8.30 p.m. Anthropological: "A Skeleton found at West Thurrock, Essex," and "Two Skulls recently exhumed within City Limits," by Mr. John E. Price; "The Ethnology of India," by Mr. H. H. Risley.
WEDNESDAY, June 25, 8 p.m. Gymnasion: Annual Conversazione.
FRIDAY, June 27, 8 p.m. Browning: Annual Meeting; a Paper by Dr. Stanton Coit.

SCIENCE.

MATHEMATICAL BOOKS.

The American Journal of Mathematics. Vol. XII., 3. (Baltimore.) A memoir by Poincaré, "Sur les Équations aux Dérivées partielles de la Physique Mathématique" (pp. 211-294), is thus introduced by the author:

"Quand on envisage les divers problèmes de Calcul Intégral qui se posent naturellement lorsqu'on veut approfondir les parties les plus différentes de la Physique, il est impossible de n'être pas frappé des analogies que tous ces problèmes présentent entre eux. Qu'il s'agisse de l'électricité statique ou dynamique, de la propagation de la chaleur, de l'optique, de l'élasticité, de l'hydrodynamique, on est

toujours conduit à des équations différentielles de même famille et les conditions aux limites, quoique différentes, ne sont pas pourtant sans offrir quelques ressemblances. Nous ne citerons ici que quelques exemples."

The memoir, it goes without saying, will repay careful study. The only other paper is by Mr. H. B. Fine: "Singular Solutions of Ordinary Differential Equations" (pp. 295-322). The conditions of occurrence of singular solutions of differential equations and of the properties of these solutions are discussed on the lines introduced by Briot and Bouquet and developed by them in the "Propriétés des Fonctions Définies par des Équations Différentielles."

Elliptic Integrals. By F. W. Newman. (Cambridge: Macmillan & Bowes.) The light touch of the vanished hand of a Clifford is required in describing this treatise of the veteran Prof. Newman, and something in the style of Clifford's celebrated criticism of Booth's *Elliptic Transcendents*. At the outset the title "Elliptic Integrals" prepared us for a commentary on Legendre's *Fonctions Elliptiques*, the standard work on the subject at the time our author began his mathematical studies, and then marking the high-water level of analytical progress. But since that day no subject in analysis has made such gigantic strides, first under Abel and Jacobi; and now even their work is obsolete by the side of the recent developments of Weierstrass, Halphen, and Klein. Prof. Newman goes so far as to mention Jacobi, but without adopting the elegant notation which made the *Fundamenta Nova* at once adopted as the standard of mathematical elegance in the treatment of Elliptic Functions, as the subject is now called. His quotations appear as if derived from the slight sketch of Jacobi's work added in an appendix by Legendre, probably at a time when he was too fixed in the ideas of his life's work to properly appreciate their importance. So long as mathematicians followed Euler and Legendre, in looking at the subject as one of Elliptic Integrals, the progress was as slow as we might imagine that of Trigonometry would have been if approached from the point of view of the inverse circular functions. But Abel's single remark that it was the inverse function that had previously been studied was sufficient to revolutionise the subject; and this laid the foundation of the present magnificent edifice, which includes the elliptic functions as the simplest case of an unlimited class of Abelian functions. We do not find any mention of this modern treatment of elliptic functions in this book, the scope of which appears to be limited to the development and perfecting of certain details of Legendre's work—a labour in which the author has, doubtless, experienced considerable pleasure, and which sixty-five years ago would have made some stir in the mathematical world. But as it is, we fear that foreign mathematicians, who cannot appreciate the author's motives, will have more cause than ever to think the insularity of British mathematics very pronounced, although they may allow that the detailed treatment is elegant and refined.

The Theory of Determinants in the Historical Order of its Development. Part I.—Determinants in General: Leibnitz (1693) to Cayley (1841). By T. Muir. (Macmillan.) The origin of the work before us is very naturally accounted for by the author:

"During the writing of my *Treatise on the Theory of Determinants* (1882), it was repeatedly forced on my attention that the history of the subject had been very imperfectly looked into. Not only, as it appeared, had injustice been done by the attribution of isolated theorems and demonstrations to authors other than the first discoverers, but the labours of the great founders of the theory had been disproportionately represented, and a con-

siderable amount of valuable work had actually been lost sight of altogether."

We know no one more fitted for the task of setting these matters right than our author, and we are glad that he has undertaken it and carried it so far to a successful issue. Dr. Muir has worthily followed in the path of Mr. Todhunter, and merits the encomium passed upon that writer by Henry Smith for producing a work "so suggestive of research and so full of its spirit." So many memoirs, even of the first importance, run the risk of being (to quote Prof. Smith again) *misaid*, a result which is "not only a loss to the history of science, but interferes seriously with the discovery of new knowledge." The first step taken was the compilation of a Bibliography, a step which entailed much labour, the fruits of which were given to mathematicians in the form of a List of Writings, and which occupied some forty-one pages of the *Quarterly Journal of Mathematics*. A natural consequence was the unearthing of many more papers bearing on the subject, and this involved a supplementary article of twenty-two pages in the same journal. We need only state here the author's object. This has been twofold:

"First, to provide a work of reference which should contain all that had been written on the subject, and which should be so indexed that anyone engaged in research might easily ascertain exactly what had been done on any particular topic, how it had been done, and what possible developments it preshadowed. Secondly, to show clearly to whom every step in advance had been due, doing this in such a way, also, that the reader might see the actual data on which any conclusion was based."

We cannot isolate any part, and so ask our readers "ex pede" to build up "Herculem"; but we have said enough to indicate what the author has set himself to do, and how he has attempted to do it. We can say, further, that we have read the text with interest, as it is put together with considerable graphical detail. Labour equal to that expended on its compilation could alone enable a reader to supply any lacunae, if such exist. We shall await the completion of this work and the issue of the promised "new and greatly enlarged edition" of the *Treatise on Determinants* with much interest.

Arithmetic. By C. Pendlebury. (Bell.) We briefly draw attention to the fact that this excellent text-book has now reached its fourth edition, an evident token of its having met with the approval of mathematical teachers. It appears to have been carefully revised since its first edition (which we duly noticed at the time) appeared. We may remark that there is now a short appendix, which treats of the G.C.M. and L.C.M. of two or more fractions, approximations, problems involving proportion, and a note on the conversion of consols. The book has been reduced in size by some 40 pages. For the use of masters who like examples only, the author has issued the numerous exercises, which accompany the present work, without the text.

Arithmetic for Beginners. By J. Brooksmith and E. J. Brooksmith. (Macmillan.) This little work in its method follows the lines of the well-known *Arithmetic in Theory and Practice*, the outline being, in the main, due to the late J. Brooksmith, the details being filled in by Mr. E. J. Brooksmith. It is quite elementary, and is a good and sufficient introduction to any more advanced text-book. The work is a handy one, the rules clearly laid down and amply illustrated by well-chosen exercises. It is written with a view to "army, university, professional, and local examinations," and is adapted and sufficient for

ordinary school purposes. There are specimen examination papers and "answers" at the end.

SOME BOOKS ON CLASSICAL PHILOLOGY.

Formenlehre der Lateinischen Sprache. Von F. Neue. Band II.—Dritte Auflage von O. Wagener. (Berlin: Calvary.) Parts 6–10. We are glad to be able to record the rapid progress of this new edition of a most valuable work. It does not, indeed, seem likely to be finished so soon as the prospectus announced, for the work was to be completed in ten parts; and the tenth part, now before us, leaves the prepositions, conjunctions, and interjections as yet untouched. These may not, indeed, take much time or space, but Richter in the new volume of Studemund's *Studien* has succeeded in giving more than three hundred pages to the use of the interjections alone; and we may expect three more parts at least before the present work is complete. However, no scholar will grumble if the work is well done. And, so far as the present writer can judge, it is well done. There are, it is true, some things which require mending. Dr. Wagener, for instance, is very weak in his treatment of the glosses. He quotes Labbe's glosses under the title "Labbe," without any distinction between the sources of these glosses. One of his countrymen, writing in Wölflin's *Archiv*, recently fell very foul of Prof. Nettleship for doing—or, rather, seeming to do—the same; and now Dr. Wagener has shown us that German scholars are quite capable of committing the errors which German critics are only too eager to detect in foreigners. A more serious glossarial error appears in the references to Osborn's *Panormia*. Osborn was a Gloucester monk of the twelfth century who compiled a large glossary, a part of which one may charitably attribute to his desire to increase the Latin vocabulary. The value of the glossary has been accurately estimated by Lowe in his *Prodromus* (p. 243). But Dr. Wagener seems quite unconscious of all this. We say "seems," for we can hardly suppose he is really ignorant, but his references to the old nomenclature—"Thesaurus nov. Latin."—do not impress us very favourably. And from this work he quotes a number of adverbs in *im*, without adding any warning that the authority for these is very dubious. The case is worse, because he has not even succeeded in giving all of Osborn's adverbs, e.g. he has not noticed that Paucker's *spissim* (p. 575) is given by Osborn (*Mai*, p. 141, s.v. *accumulativum*). However, the glossarial words are not those which are of the greatest value for ordinary students, and in the ordinary ranges of scholarship we can testify to the general excellence of Dr. Wagener's work. We trust that he will go on successfully, and will append to his preface a list of authorities, in which some remarks about the glossaries may duly find a place.

Vorlesungen über lateinische Sprachwissenschaft. Von Oh. K. Reisig, neubearbeitet von F. Heerdegen, II. Semasiologie (Berlin: Calvary). Reisig's *Vorlesungen* is a book which attained considerable celebrity in its own day. Reisig died in 1829, and the book was published by Haase ten years later. But we very much doubt whether it is worth re-publishing to-day. The earlier part of it may deserve re-writing and re-editing; but it is neither possible nor desirable, so far as we can see, to construct a satisfactory work out of Reisig and Haase's rather unsystematic remarks on Semasiology. This criticism, however, only applies to the first quarter of the book before us; the other 120 pages are occupied by a new work of Dr. Heerdegen's own composing, entitled "Principles of Latin Semasiology." The

same writer published a book on this subject some little while ago, and since has largely occupied himself with Latin lexicography, and in particular with its history. The present critic must confess that, as it seems to him, it is either too early to lay down the principles of this study, or else the study is one which does not require such foundations. For while Dr. Heerdegen makes several contributions in detail to lexicography, his principles—"translation" and "determination"—seem to us only old friends disguised under long and philosophical-sounding names. The new edition of Haase is not, as we hold, anything like so valuable as another new edition given us by the same publishers, that of Neue's *Formenlehre*, noticed above.

Lexikon der Lateinischen Wortformen. Von K. E. Georges (Leipzig: Hahn). We are glad to be able to record the progress of this excellent work, which had been delayed owing to the weak state of Prof. Georges's eyes. All Latin scholars will be glad to learn the danger is past, and the veteran Latinist has been able to resume work. The Lexicon has now reached the word *quadri-farium*. It would be presumption to praise the execution. The work should be in every library, and it will be found just as useful by those who possess Prof. Georges's *Handwörterbuch* as by those who do not.

Handbuch der Klassischen Altertumswissenschaft. Zweiter Band: griechische und lateinische Sprachwissenschaft. (München: Beck.) This series has received such general recognition that it is needless to praise it in detail. We may, however, call attention to the appearance of the new and enlarged edition of the second volume. The chief contents are the Greek and Latin Grammars of Brugmann, Stolz, and Schmalz, which are here revised and added to. Prof. Brugmann, in particular, has treated several subjects at greater length, particularly the nominal stem-formations and the syntax. The latter is, however, not even yet enough, though Prof. Brugmann may be right in saying that it is hardly possible to write a historical Greek Grammar. We regret that the two articles on lexicography, and particularly that on Latin lexicography, do not seem to come up to the high level of the rest of the volume. The subject, which is treated very briefly, is of course a difficult one to deal with satisfactorily; but the articles given us are confined almost exclusively to lexicography in Germany, and lack a sense of proportion and a clear idea of what is wanted. For instance, Wölflin's *Archiv* is a most important undertaking, but a detailed list of the "questions" set to Prof. Wölflin's contributors seems entirely uncalled for.

De Martiale verborum novatore. Scripsit A. Stephani. Breslauer Philologische Abhandlungen iv. 2. (Breslau: Koebner.) Several useful monographs have already issued from Breslau University in the series to which this pamphlet belongs, and it is itself likely to be no less useful than its predecessors. It is, of course, in reality only index work, but the compilation of such indices is one of the chief needs of classical scholarship at the present time. The work is done with much minuteness—e.g., the writer attempts to discover whether innovations appear in any one metre more than the others, and, in doing so, carefully takes into account the fact that a hexameter has more syllables than an iambic. We are not sure that the result quite justifies this elaborateness, for it does not appear that Martial "invented" many words. Such words as are known to us for the first time from his writings belong mainly to the iambics.

Das praesens der indogermanischen Grundsprache. Von O. Hoffmann. (Göttingen: Vandenhoeck.) This book professes to sum up

the results of recent criticism, so far as they concern the stems and inflexions of the present tense in Indogermanic languages. Unfortunately, the writer has got rather muddled between new and old. The "vocalic *d*" which he produces towards the end of his book is a specimen of his power to err. We regret that he has failed, for the idea of the book is excellent. A real summary of recent criticism would be valuable.

De locativi in prisca latinitate vi et usu. Von A. Bell. (Breslau.) Dr. Bell is a Canadian who has studied in Germany. His dissertation attempts, e.g., to assign a locative origin to many usages of the genitive; and, though not particularly original, it is scholarly, and contains a useful collection of instances. The connexion suggested between the locative and the accusative does not seem very helpful.

Zur Erklärung der Reden des Karthaginiensers Hanno. Von F. Soltau. (Berlin: Calvary.) This treatise forms part of the tenth volume of the "Berliner Studien," a series which is characterised throughout by a determined effort to produce valuable work. Indeed, the effort is so marked that some of the volumes are exceedingly dull. We cannot, then, put down the treatise before us as a practical joke. And yet it is difficult to know what else to make of it. Herr Soltau professes to explain the Punic fragments in the *Poenulus* of Plautus by the aid of Keltic. He supposes that in the fifteenth century B.C. Scythians came from the Caucasian Iberia, settled in Spain, and thence went to Ireland, where their language maintained itself in its purity, "vom Jahre 1006 bis 7 vor Chr." Accordingly, he adopts the theories of a certain O'Connor, who about 1822 published an explanation of Plautus' Punic based on the Erse language. Such views were barely pardonable in 1822: nowadays, criticism dissolves before them in Homeric laughter.

Die griechischen Dialekte. Von R. Meister. Band II. (Göttingen: Vandenhoeck.) The work of Ahrens on the Greek dialects was a standard authority in its day, and is even still a book of much value, though recent discoveries have added to our knowledge and recent criticism has altered some of our views. One may then heartily welcome the treatise which Dr. Meister has based upon it, the second volume of which lies before us. It contains the dialects of Elis, Arkadia, and Cyprus, and an index to the first and second volumes. Pamphylian, too, would have fitly found a place here, but the slight knowledge we at present possess of Pamphylian inscriptions seems to have moved Dr. Meister to wait in the hope of better things. Even the Cyprian texts gave the editor great trouble. He complains bitterly in his preface that little has been done to edit them with accuracy, and he has apparently been unable to procure information as to the true readings of the inscriptions in the Ceonola collection at New York. This is much to be regretted, for the execution of the work is excellent, as indeed might have been expected from so high an authority as Dr. Meister. As a specimen, one may refer to the discussion (p. 115) of the dative *οφελς* on an Arkadian inscription. This had usually been taken as an accusative, but the syntax of the sentence requires a dative. Dr. Meister supposes a stem *οφε-* on the analogy of *με-αμε*, &c., whence came a locative **οφει*, of which *οφελς* would be the plural.

Zum elischen arkadischen und kyprischen Dialekt. Von R. Meister. (Leipzig: Devrient.) Dr. Meister's *Greek Dialects*, reviewed above, was the object of a fierce attack in the *Göttingen gelehrter Anzeiger* at the hands of Mr. O. Hoffmann. Dr. Meister here replies. The conclusion of every reader must be, we think, that the reply is crushing, and that Mr.

Hoffman has been as unsuccessful in criticising the book of others as he was in compiling his own work on the present stem of the Indogermanic verb. The pamphlet has naturally little more than a controversial interest.

SCIENCE NOTES.

At the meeting of the Anthropological Institute on Tuesday next, June 24, which will be the last of the present session, Mr. H. H. Risley will read a paper on "The Ethnology of India," giving a summary of the results of the work upon which he has been engaged for some years past for the government of Bengal.

How to know Grasses by the Leaves. By A. N. M'Alpine. (Edinburgh: David Douglas.) It has long been wished that the grasses of our pastures could be identified at other times than when they are in flower. When the vegetation is not in flower (or in seed) it has hitherto been difficult to judge of the value of a pasture; and, even when the grasses are flowering, stock, by neglecting one sort of grass and eating down another, may leave the impression that the field contains a greater proportion of the former than is really the case. Mr. M'Alpine has devised a scheme of classification under which, with patience and a magnifying glass, nearly all our British grasses can be identified by their radical leaves at any season of the year. We have satisfied ourselves that his scheme is a workable one; but it does want patience. Fortunately, the five commonest pasture-grasses (ryegrass, fescue, dogstail, foxtail, and Yorkshire fog) can be discovered easily; but for the rest more time and care are required. We can suggest no improvement in Mr. M'Alpine's scheme, except by noticing that matgrass (*Nardus stricta*) is often so hairy that it deserves a mention among the author's group of hairy grasses.

PHILOLOGY NOTES.

On Thursday and Friday of next week there will be sold at Dublin the valuable library of the late William M. Henessy, assistant deputy-keeper of the public records. Besides printed books, there are many rare old Irish MSS.; and not a few of both are enriched with notes in the handwriting of Henessy himself or of former owners.

The last number of the *Babylonian and Oriental Record* contains several articles of interest. Prof. Ph. Colinet, of Louvain, in the opening paper, "Puramdhi as the Goddess of Abundance in the Rig-Veda," finally disposes of a question he had previously treated of in the same journal. His present proofs require to be taken in connexion with a criticism of the views of Prof. Pischel and Gelder which he published in the *Muséon* for April. M. Theo. G. Pinches gives the text, transcription, and translation, with a commentary, of "A Babylonian Tablet of the Reign of Aspasinc" (see also *ACADEMY*, May 17). The latter name is identified in the following article by Prof. Terrien de Lacouperie as Hyspaosines, Kharaecian king of Babylon in 127 B.C.

WE have recently received Part IV. of *Epigraphia Indica*—the official record of the inscriptions collected in the course of the Archaeological Survey of India (London: Trübner and W. H. Allen). Like former parts, it consists of texts and translations which have been prepared by German scholars from the impressions made by Dr. James Burgess and his assistants. Perhaps the most important paper is that by Prof. Kielhorn, of Göttingen, upon the Siyadoni inscription, which has enabled him to reconstruct the order of four kings of Kanauj in the ninth and tenth cen-

turies. This inscription records the gifts of traders to Vishnu; and many of the gifts are valued in terms of *drammas*, which is evidently a coin or monetary denomination of some sort. Another inscription, from Peheva in the Karnal district of the Punjab—edited by Prof. Bühler, of Vienna—similarly records the voluntary taxation for religious purposes imposed upon themselves by certain horse-dealers. The tax was two *dharms*; upon which Prof. Bühler comments as follows:

"As far as is known at present, the word *dharma* is not used as the name of a coin or numerical quantity. It must, therefore, be understood to mean a religious gift, the amount of which was settled by custom."

But surely this *dharma* must have some connexion with the previous *dramma*.

MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, June 2.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Papers were read by Mr. G. F. Stout and Prof. Brough, entitled, "Is the Distinction of Feeling, Cognition, and Conation valid as an Ultimate Distinction of the Mental Functions?"—A paper by Dr. Bain on the same subject was read by the hon. secretary, and a discussion followed.

ELIZABETHAN SOCIETY.—(Wednesday, June 4.)

FREDERICK ROGERS, Esq., in the chair.—Mr. James Ernest Baker read a paper on "The Plays of Philip Massinger." When Philip Massinger came to London to seek his livelihood, and finally found it as "one of those gentlemen who spend their wits in writing plays," the English romantic drama had already reached its pinnacle of excellence, had attained the highest point of its creative and productive power. The golden sun of poetry still shed its shining rays of dazzling brilliance, but the turn of the day had come, and unmistakable signs were not wanting that the night was gradually approaching. The wonderful outburst of genuine dramatic work that took place in the reign of Elizabeth dates from the production of Marlowe's "Tamburlaine the Great" in 1588, and lasted till the days of Massinger, Ford, and Shirley. Never was such prodigality of intellect, such universality of genius, that so easily and spontaneously found an outlet in the rapid production of exquisite and sensuous poetry, seen before. And this poetry in the hands of some of the dramatists became genuinely lifelike. In the words of Prof. Dowden, "Men were in a temper to think human life, with its action and its passions, a very important and interesting thing." All the sensations and vicissitudes that afflict and rend the hearts of men were painted in colours of peculiarly beautiful hues with firm but delicate touch. We may divide the Elizabethan dramatists into four periods. Proud Kit Marlowe with his thrilling and impassioned outbursts of song, and Marston, that keen and poignant satirist, may be picked out as representatives of the first period; myriad-minded William Shakspeare, with his manly and sympathetic heart and never-falling love for all that is true, natural, and steadfast in life and art, and honest Thomas Dekker take their place in the second period; John Webster, subtle questioner of human destiny, and rugged Ben Jonson, stern analyser of the vices and affectations of his age, and sweetest of all masque writers, fit easily into the third period; while Beaumont and Fletcher, skilful producers of romantic plays in style at once delightfully clear and limpid, and Philip Massinger, with his wide knowledge of "the worn and tortured human heart," are chief exponents of the fourth period. Mr. Baker remarked that though he placed Massinger in the fourth period, it must be strictly remembered that he stands at some considerable distance from the time when the Elizabethan drama became quite decadent. We may allow him to herald the secondary lights of the Elizabethan dramatists; but after Marlowe, Shakspeare, Ben Jonson, Beaumont, and Fletcher, no name is more particularly worthy of our fixed

attention and careful regard. Massinger deserves this, not because he sends the blood pulsating through us with the fire and vigour of his verse, intoxicates our senses with the sweetness and purity of his poetry; but because his characteristic merits lie in his stately and flexible versification, his well-constructed plots, and the ethical interest that always permeates his plays. Massinger must have laboured under singular disadvantages. It seems impossible that, with his fine susceptibilities and keen apprehension of the influences of nature, he could not have been sorely tried by the oppressive and unceasing cares to which his destiny exposed him. His life in London must have been passed in a dreary atmosphere, seldom pierced by the soft and radiant lights of human felicity. His portrait is one of the most interesting and fascinating in the gallery of Elizabethan dramatists. It is a face refined and thoughtful, yet terribly sad and depressed. It appears as if the passions of the body had swept pitilessly across it, and left lightly yet ruthlessly the deep imprint of their marks—the face of a man who has grappled hard with the cruel experiences of the world, who has felt the fire of passion flaming at his heart, who is weary of the burden of the flesh, and is hungering for the fathomless rest to come. The first mention of Massinger as a dramatist is in 1621, when his comedy of "The Woman's Plot" (now known to us under the name of "A Very Woman") was performed at Court. As Massinger left Oxford in 1606, and apparently commenced writing plays at once, we have an interval of fifteen years which we are unable to fill up with any definite information respecting him. He must have produced many plays during this long period. No doubt many of them are now lost to us, owing to Mr. John Warburton's cook, that "Omar of our early drama," using them leaf by leaf as covers for pie-crust. We possess the titles of thirty-eight plays if we include "Sir John van Olden Barnaveldt" (discovered sometime ago by Mr. A. H. Bullen) either partially or entirely written by Massinger. These consist of tragedies, comedies, and romantic dramas. "The Virgin Martyr," in which Massinger was undoubtedly assisted by Thomas Dekker, contains some passages of remarkable beauty. But it is an imperfect production, and the careful and judicious critic will proceed cautiously in bestowing his praise upon the play. Dekker's hand may be clearly traced in it, and probably the more dainty and delicate passages which are its redeeming features are from the pen of this delightful dramatist. We especially appreciate the tender spirit of the scene between Dorothea and Angelo, Act ii., scene i., which seems to be written in Dekker's happiest strain. A passage of genuine and unmistakable poetry like this, full of an actual peaceful serenity, and coming in the midst of so much that is unquestionably coarse and conventional, affects our senses almost as deeply as the clear brilliant sun in the early spring. "The Duke of Milan" is written in beautiful and forcible language, slightly turbulent at times when Massinger allows the "hectic flush of passion" to run away with him, but frequently rising into true poetic utterance. Sforza is a type of character common enough in Massinger's plays. A human being firm and manly in many respects, but somewhat liable to lose the balance of his mind by sudden outbursts of ungovernable rage and hatred. Sforza is an almost coarse assertion of the force of nature, of the ironic preponderance of nature and circumstance over men's artificial arrangements. Mr. Leslie Stephen has described this play as a variation upon the theme of "Othello," but Mr. Baker considered Mr. Swinburne more critically exact when he says to do justice with it we should compare it not with "Othello" but with Ford's variation on the same theme of "Love's Sacrifice." Malefort in "The Unnatural Combat" is not a very acceptable personage to entertain; neither do the remaining characters in the play impress us very favourably. It is worthy of our attention as an early example of Massinger's style. His command of blank verse is always effective and masterly. He does not possess that exuberance of imaginative force as displayed in Marlowe, Fletcher, Webster and Ford; but he partially atones for this deficiency by his keenness of expression, his melodious cadences, his admirable way of rising to the dignity of an important

situation, and by his singularly happy manner of working out the intricacies of his plots. "The Bondman" is one of the best of Massinger's romantic plays. He is always more at home in romantic drama than in pure tragedy; and in this play, with its novel and interesting plot, the poet turns his abilities to their best advantage. The tone throughout is dignified and bracing. In some of his plays Massinger makes the speeches of his chief characters the mere vehicle for a rhetorical use of words. The speeches of Paris in "The Roman Actor" are totally exempt from this fault. In them we have "the writhing and conflict, and the sublime colloquy of man's nature with itself." The scene in which Caesar kills Paris because his mistress Domitia conceives a guilty passion for him strikes the note of profound dramatic passion. "The Great Duke of Florence" is the most pleasing and delightful of Massinger's tragi-comedies, whether we praise it for the sweetness of its versification, its well-drawn *dramatis personae*, or its happily evolved plot. There is a rich vein of gentle playfulness of peculiar and susceptible charm running throughout the play. To use Lamb's expression, we read it "with composure and placid delight." "The Maid of Honour" has few distinguishing qualities. The passions depicted in this play are not the passions of real men and women. There is variety of character, but Massinger has manifested little skill in ably contrasting it. Camiola and her rejected lover Adorni are the only two people that attract our sympathies in any way, or for whom we have any respect. In this play Massinger evinces that keen and intense appreciation of beauty as manifested in the human body. This sense of physical beauty, this perception of the matchless loveliness of the perfect forms of men and women, he possessed in common with Marlowe and Shakespeare, and most of the other poets of the Elizabethan age. "The Fatal Dowry" is a fine specimen of Massinger's tragic work. The general tone of the play is decidedly satisfactory, and the interest of the reader is kept well alive from the first scene till the last. There is much pathos, and some wholesome invigorating passion. The character which obtains most of our admiration is Romont. He is one of nature's truest gentlemen. Truthful, upright in his dealings with the world, tender-hearted, courteous, and possessed of manly fortitude, he is one of the noblest characters ever created by the fine imagination of a poet's brain. Massinger is always more successful in his delineation of men than of women; and in the perception of the noble qualities of healthy manhood Shakespeare has scarcely excelled him.—Mr. Baker proceeded to criticise "Sir John van Olden Barnaveldt," "A New Way to Pay Old Debts," and "The City Madam."

PHILOLOGICAL SOCIETY.—(Friday, June 6.)

HENRY BRADLEY, Esq., president, in the chair.—The paper read was on "The Linguistic Value of the Irish Annals," by Mr. Whitley Stokes. After briefly describing the MSS. and editions of the fifteen sets of Irish annals now extant, and explaining why they had not hitherto been used for philological purposes, Mr. Stokes stated that he had collected from these documents no less than 3,300 words which were not found in the published dictionaries, or, if so found, were wrongly explained or insufficiently *belgt*. He then dealt with his subject under the following heads: I. Irish words etymologically interesting, such, e.g., as the old names for "wolf," *breeh*, Skr. *vrika*, and *fael* = Arm. *goil*. II. Low-Latin words: (e.g., *belliolum* "skirmish," *comitio* "mêlée"), Irish loans from Low-Latin (e.g., *calad* "harbour," *coite* "boat," *scriphta* "crypt," *cubidil* or *gubidil* "confession"), and Irish loans from Norman-French (e.g., *amhantur* "good luck," *crêt* "house-ridge," *gailor* "mangonel," *pirrêl* "catapult," *serênach* "foot-soldier"). III. Old-Welsh names and Irish loans from Welsh and Breton (e.g., *mael* "lord," *spôchad* "castration"). IV. Pictish names and glosses, such as *cartit* .i. *delg*; *eredi* "credulitatis"; *disper* "dives"; *mor* "magnus"; *muos-ros* "nemus porcorum"; *vig-monid* "regius mona." V. Old-Norse names, nicknames, and other words, and Irish loans from Old-Norse (e.g., *armand* "officer," *midling* "villain"). VI. Anglo-Saxon names, Irish loans from Anglo-Saxon (e.g., *bêd*

"boat," *blede* "goblet," *boga* "bow"), and Irish loans from Middle-English (e.g., *brugen* "conflict," *giomanaah* "yeoman," *loard* "lord," *Uasanport* "Oxford"). The Low-Latin words Mr. Stokes thought represented the *lingua rustica* spoken in Gaul and Britain; and under the fourth head he gave reasons for holding that Pictish was a Celtic language, distinct from Gaelic and from Welsh, but more nearly allied to the latter. Under head V. he identified the names of nearly all the Vikings who attacked Ireland in the ninth and tenth centuries, and showed how some of these names, as handed down by the Irish annalists, threw light on the prehistoric forms of Old-Norse. For example, *Amlaib* (Óláfr), *Barith* (Bárðr), *In-fuit*, *In-seoa*, *On-phile* (Átelli), *Ruadhmand* (Hrómundr), *Tomrir* (Þórir).

FINE ART.

Mythology and Monuments of Ancient Athens; being a Translation of a Portion of the "Attica" of Pausanias by Margaret de G. Verrall, with Introductory Essay and Archaeological Commentary by Jane E. Harrison. (Macmillan.)

THE numerous works of the Periegetae who treated of Athens and her monuments are now, with one exception, represented only by fragments. The exception is Pausanias, the least valuable because the latest. Yet, tiresome and disappointing as he is, he is indispensable to the student of ancient art and mythology. His value really consists, not so much in the confused, vague, and misleading description of what he saw or professed to have seen, as in the contributions which (for the most part without acknowledgment) he levied on older and more accurate observers. Chief among these was Polemon, to whom we probably owe the most valuable portions of Pausanias, such as the description of the chest of Kypselos. These borrowed plumes have formed an inexhaustible theme for German learning and German ingenuity, one professor lauding to the skies the "Goldkürner echter Ueberlieferung," scattered through the pages of Pausanias, while a younger colleague loses no opportunity of gibbeting that author's blunders, inconsistencies, and generally unsatisfactory performance. But a faint echo of the struggle has reached this happy island. Save a translation or two, and the valuable "Numismatic Commentary" by Dr. Imhoof-Blumer and Prof. Percy Gardner, little has been done for the Periegetes on this side of the North Sea. The article "Pausanias" in the new edition of the *Encyclopædia Britannica*, though from the pen of a great Cambridge scholar only recently deceased, contains no hint of the controversies that have raged round the subject of his memoir. For him the stores of German erudition have no charm. No question of plagiarism is raised. Polemon is not even mentioned.

The secret of this neglect of Pausanias lies doubtless in the fact that, belonging as he does to the age of the Antonines, he remains outside the narrow groove of classical study pursued at our universities. Less fortunate than some mathematical celebrities, he has not been "put into a form to be written out at examinations." It is not surprising, therefore, that even in the writings of those who might have been expected to take a wider view, the old-fashioned errors are dished up anew. The farrago of stilted

compositioes compiled by the Syrian sophist is dubbed "the best of guide-books," though anyone who tried to find his way about Greece by its help would soon be glad to exchange it for a "Baedeker." As a matter of fact, only about a twentieth part of the work deals with monuments; the bulk is of an historical character. It seems, indeed, that the "Periegesis" of Pausanias is really a rhetorical work, intended to be read aloud in a large assembly. It is this rhetorical tendency that makes Pausanias so hard to unravel. Pliny seems to have taken what his servants picked out for him and jumbled it up crudely together with a few blunders of his own. Pausanias is more difficult to deal with, as he worked his material up in artistic shape. In the stagnant peace of the Antonine era almost every other form of intellectual activity was "played out" except prose composition, which was thought capable of representing everything.

As a rule Pausanias presents us in each book with lists of kings, "encomia," prodigies (*θauμάσια*), and then the Periegesis proper. The first book is exceptional, its arrangement not being so symmetrical. To this first book, or rather to the first thirty of its forty-four chapters, Miss Harrison and Mrs. Verrall have confined themselves, wisely eschewing the Herculean task of dealing with Pausanias as a whole. Is it, then, with Athens itself as distinguished from the rest of Attica and from Megara that we have to deal, though of course incidental light is thrown on various cults throughout the Attic demes.

The volume before us, then, contains Miss Harrison's preface and essay on "The Mythology of Athenian Local Cults," occupying 156 pages; and a translation by Mrs. Verrall of the first book of Pausanias, so far as it relates to the mythology and monuments of Athens, with a commentary and notes by Miss Harrison, forming the bulk of the volume, extending to 607 pages. These are followed by a translator's note on the text and a full index of twenty-three pages.

In the preface the object of the book is stated to be "to elucidate the Mythology of Athens," Pausanias being taken as a guide. As regards the essay, the author lays stress on three points—first, to deal with vase paintings as sources; secondly, in dealing with literary sources to distinguish early and late versions; thirdly, to explain legends by cults, her belief being that "ritual practice misunderstood explains the elaboration of myth."

In spite of critics from Scaliger to Kalkmann, Miss Harrison records her conviction that the narrative of Pausanias is the "original narrative of a *bond fide* traveller"—a phrase, by the way, painfully suggestive of mendacity. This question, however, as relating to the whole Periegesis she considers beside her province. Valuing her author for his descriptions of archaic work and early cults, and as enabling us to realise the art of ancient Athens, she declines to follow him in his historical digressions.

After some introductory remarks on Attic genealogies, Miss Harrison examines the two events connected with Cecrops—viz., the strife of Athena and Poseidon, and the birth of Erichthonios. The former was unknown to archaic art. As to the latter, taking

δρόσος and *ἔρση* in the Aeschylean and Homeric sense of "young animals," and citing the analogy of the Theismophoria, she holds that the Hersephoria was a ceremonial having reference to human fertility, at which were carried youthful forms hidden in *cistas*. Maidens overcome by curiosity would find within the chest the figures of a child and snakes. With reference to the parentage of Erichthonios, the pinax (No. 2759) in the Berlin Museum might have been quoted as an illustration of the rejection of Hephaistos by Athena. On this pinax Athena, with outstretched Aegis, repels the advances of a lost figure, shown by the inscription to have been Hephaistos. The fragment of a wing, though assigned by Furtwängler to Niké, has been attributed by others to Eros. It is more strange that Miss Harrison has not cited the rhyton in form of a sphinx, from Capua, now in the British Museum*, which illustrates so strikingly the story of Erichthonios.

As with the Hersephoria, so also in the case of the reception of Dionysos by Ikaros, she remarks, "the occurrence is invented to account for the festival, not the festival because of the occurrence." Thus the Aiora or Swing festival connected with the song of Aletis (the guilty one) gave rise, by false etymology, to stories of Erigone's wandering. "Of all the circumstances attendant on the coming of Demeter," remarks Miss Harrison, "it is the sending out of Triptolemos, and this only, that has taken real live hold on Attic vase-paintings." To the Athenian of the fifth century Triptolemos is the corn-carrier, not the ploughman. "In Alexandrian times he becomes, by confusion with Osiris, the arch-plougher." In this connexion we hear of Eumolpos—first the sweet singer of the sanctuary; later, when Dionysos came from Thrace to Eleusis, a warlike Thracian. Eumolpos was son of Poseidon; Erechtheus was Poseidon himself. When Athena put Poseidon out of fashion at Athens, Erechtheus was born again as Erichthonios. Till Roman times the myths of Eos and Kephalos and of Prokris and Kephalos were kept distinct. Miss Harrison believes that the latter had its rise from the ritual custom of human sacrifice among the Leukadians in honour of Apollo. The myth of Boreas and Oreithyia, not indigenous to Attica, but found on the Corinthian chest of Kypselos, is traced back to "the north wind sporting among the breakers" with reference to *Iliad* xx., 222, and to the akroterion from Delos restored by Furtwängler. Butes is treated as priest and double of Poseidon. The story of his reputed sisters, Procne and Philomela, is "transparently a nature myth." Pandion, their father, "lived and died at Megara, and clearly he belongs there; he was only affiliated to the Athenian stock to give a link to his grandson Theseus."

With the legends of Theseus the mythological essay closes. To him some sixty pages are devoted, an amount not excessive considering the number of myths that have been more or less arbitrarily connected with his name. Miss Harrison believes that the types of adventures of Theseus appearing on red-figured vases had their source, not in works

of art, plastic or pictorial, but in "mimetic representations of mythological scenes."

Besides reading the whole of Mrs. Verrall's translation, I have carefully compared with the original twenty-five sections, taking one from each of the portions into which the translation is divided. I feel, therefore, competent to say that the work (no easy one) is distinctly well done. I would venture, however, to suggest that *Ἐπὶ δὲ τοῦ νοτίου καλουμένου τείχους, ὃ τῆς ἀκροπόλεως ἐς τὸ θέατρον ἐστὶ τετραμμένον* is not best translated "on the southern wall of the Acropolis, as it is called, which is towards the theatre" (p. 240).

The incidental translations interspersed in the commentary are not always so happy. Athena might not appreciate the invocation

"Worshipful maid, Ward of the City, valiant in war;

Tritogeneia, daughter of Zeus the Counsellor."

Making "valiant in war" rhyme with "the Counsellor" may be music of the future, but hardly of the present. Again, in place of the time-honoured "I'll wreath my sword in myrtle bough," we have

"In a myrtle bough shall my sword be hid,
So Harmodios and Aristogeiton did,"

a rhythm suggestive of a "breakdown." For these poetical translations, however, neither Mrs. Verrall nor Miss Harrison is responsible.

The bulk of the commentary is devoted either to questions connected with deities, as the worship of Amphiaraos akin to that of Asklepios—Asklepios and the dream-oracle—the Brauronian Artemis in the light of Prof. Robert's "Märchen"—Athena and Marsyas, &c.—or to topography. In this Dr. Dörpfeld has lent valuable aid, with the kindness and courtesy which he extends to all who have the good fortune to make his acquaintance. His views are for the most part not only new, but true, and his suggestions are always brilliant.

The following are some of the most interesting questions dealt with: the position and extent of the Agora; the recognition of the Enneakrounos at the south-west corner of the Areopagus; the identification of the so-called "Theseion" with the temple of Hephaistos; the identification of the Eridanos with the river flowing through Northern Athens and the so-called "Sacred Gate;" a clear distinction between the four stages successively erected in the Dionysiac Theatre during the five hundred years from Lycurgus to Phaedrus. Each stage absorbed more and more of the orchestra. This, however, was not the original orchestra, which lies more to the south. It is now shown that, as at Epidauros and elsewhere, this original Greek theatre was merely a circular dancing place. Miss Harrison has added a useful conspectus of honorary seats with inscriptions in the theatre; also a valuable plan of the Acropolis, showing the route of Pausanias. The original plan, too, for the Propylaea is clearly set forth, a plan never carried out in its full extent.

After reading through some hundreds of pages affording little matter for objection, it is positively refreshing to meet with views as to the pedimental sculptures of the Parthenon that are not likely to pass unchallenged. Miss Harrison admits that vase paintings cannot be held to be copies of the pediment

composition, but contends that in the eastern pediment, as on some vases, Athena was represented as emerging from the head of Zeus. To my mind there would be something unavoidably ridiculous in the representation of Athena as a little doll jumping in Jack-in-the-box fashion from the split skull of Zeus. In Greek sculpture size varied in proportion to the importance of the respective figures, and it would seem incongruous for the figure of most interest to be the smallest of all the various beings represented in the pediment. We have two well-known pairs of pedimental groups—those of Aegina and Olympia. In both cases there were different artists for the east and the west pediments. At Aegina the centre was occupied by absolutely the same deity in the same position with regard to figures arranged in almost identical action in both pediments. At Olympia, though the subjects differ widely and action and repose are correspondingly contrasted, the central place is in both taken by the figure of a god standing in much the same quiet attitude. We might reasonably suppose therefore that two pediments entrusted to one and the same artist would show a closely similar arrangement of the central group; and Pheidias, who certainly divided the honours of the west pediment between Poseidon and Athena, may well have given her an equal share with her father on the principal façade of a temple appropriated to her worship. As to the west pediment it must surely be wrong to speak of charioteers as "seated." They are simply leaning back to pull in the fiery horses. In the contest between Athena and Poseidon, as represented on the vase from Kertsch, Miss Harrison follows Mr. Cecil Smith's view that the serpent is the symbol of the salt spring hitherto supposed to be denoted by the dolphin. She also adopts his ingenious restoration of the Selene in the east pediment as on horseback. She objects to the use of a column to support the right hand of the chryselephantine statue. It is hardly likely, however, that such a support would have been invented by the artist who depicted it on an Athenian coin.

It is in connexion with Athena, the goddess of invention, that most of the heterodox views in this volume are propounded. The chryselephantine statue by Pheidias is set up as "Athene Polias"; yet Hesychios, at any rate, calls it the Parthenos. And what became of the original Polias? A brand new statue by a famous sculptor often stood alongside a blacker old xoanon; but it was the old xoanon that always held the affections of the pious, not the parvenu. The type of the ancient defender of the city was aggressively warlike, while the creation of Pheidias had lowered her shield and spear, like her sister on the frieze peacefully watching the civic procession.

Miss Harrison holds that the temple of Athena Polias was the one discovered by Dr. Dörpfeld between the Parthenon and the Erechtheion, and that the last-named "belonged to Erechtheus and the cognate Poseidon." She maintains that, with the words, "In the temple of Athena Polias" (xxvii.), Pausanias passes from the Erechtheion into the temple discovered by Dr. Dörpfeld. Here she differs from the great

* Described by Mr. Murray in the *Journal of Hellenic Studies*, VIII., 1.

German architect, who is content to refer to the supposed lacuna in i. 24, 3, a lacuna the occurrence of which is described as "highly improbable" by the learned author of the "Translator's Note," and previously discarded by Konrad Wernicke, an excellent authority.* However this may be, we have, thanks to Dr. Dörpfeld, a clear knowledge of the plan of the temple destroyed by the Persians. Enough of it remained, or was restored, to house the treasure of the state. Miss Harrison, however, and Dr. Dörpfeld maintain that the temple was entirely rebuilt (more than once), without a colonnade. This view is not likely to meet with general assent. It would be strange that, while so many parts of the original building were forthcoming, so little could be assigned to its successors. But let it suffice here to refer to Strabo, 396, and Herodotus, v. 77.† As to the Erechtheion, it is difficult to believe that it could have belonged to Erechtheus and Poseidon alone, when the largest chamber was given up to Athena, and that too on the east or principal side.

Miss Harrison thinks that the total absence of distinguishing attributes proves that the archaic female statues of the Acropolis do not represent Athene. This absence of attributes is not conclusive. Athena appears unarmed on the François vase, and on the Berlin bowl from Aegina. Again, the office of priestess of Athena Polias was held for life. Lysimache enjoyed it for sixty-four years. So these numerous statues cannot all have represented holders of this special office. It will be best to leave it an open question whether they represent Athena herself or her ministrants.

We are told in the preface that some of the views, "owing to the unavoidable reduction in size . . . give but an inadequate notion of the clearness and detail of the originals." Some of the illustrations are indeed unfortunate, especially those from coins. Quantity, however, may atone for quality—there are 251 of them.

Though searching *δελτογράφω φρενί*, I have discovered only some five-and-forty misprints and similar slips—a very small number considering the nature and extent of the work. Throughout the volume there is abundant evidence of care and skill, as well as of wide reading. Miss Harrison has secured much valuable help, and has duly acknowledged it. She knows her subject thoroughly, and also knows how to place it before the reader clearly and well.

TALFOURD ELY.

THE BURLINGTON FINE ARTS CLUB.

THIS club is now holding a miscellaneous exhibition of a very interesting character. I am unable to discuss its contents in great detail; but many readers will in any case be glad to be informed of what are its principal features.

To the serious and devoted student of the earlier English art nothing is likely to be more attractive than the long series of designs—some of them in water-colour, and some of them in sepia—which come from the hand of Thomas Stothard. Very many of them bear upon the illustration of Roger's Poems; some, too, are among the ever grace-

ful, yet ever simple, designs which this artist, whom competent critics have always rated more highly than the general public, prepared for "The Novelist's Magazine," in illustration of Samuel Richardson's novels, *Sir Charles Grandison* and *Clarissa*. No one who is in any degree aware of the characteristics of Stothard's art will require to be told how unpretentious these drawings are, or how full of varied and exquisite invention, or how uniformly elegant. They speak for themselves. We may be glad, however—more especially from the point of view of the public, which demands, always, "important" work—that these delightful designs, which appeal to the connoisseur so rightly, do not stand alone; for the connoisseur, and even the least instructed, may together agree to admire the glowing canvas which depicts "A Fête Champêtre." This is certainly one of the most admirable of Stothard's works in painting. In colour, it may be said to be founded somewhat upon the Venetians, and in design very much upon Watteau. But there is quite enough in it that is Stothard's own—entirely his own, for instance, is the type of person who, to right and left in this picture, is engaged in graceful movement, in gay and serene and almost rhythmic action. A singular contrast is afforded to the Stothards by the exhibition of a certain number of the portrait sketches of MacIise's illustrious contemporaries, which MacIise executed some sixty years ago. All are forcible, and some are subtle; and nowhere is there more cruelly displayed the ability of the artist to render ugly fact than in that pencil drawing of Talleyrand, which Dante Gabriel Rossetti, writing many years ago in the very journal in which these words are appearing to-day, described with the strength of his peculiar genius. A "Diagram of Damnation," he was so good as to call it.

Some elegant landscape drawings by the late Arthur Ditchfield share the interest which may be evoked by the display of only a few of his etchings. Ditchfield was an artist not enough appreciated and known by the large public. Some other etchings call for particular comment. There are a group by Daniell, of Norwich, which attest the proficiency of this tasteful amateur with the etching-needle at a time long before the period which is known as that of "the revival of etching." But two other artists, both of them of real repute, are shown by the present exhibition to have been among the earlier of modern etchers. These are Sir David Wilkie and Andrew Geddes. The student, if he is already acquainted with their etchings at all, is presumably acquainted with them only in their late state—the state, that is, in which they found their way into the book which the Scottish antiquary, David Laing, issued—if we remember rightly—about a dozen years ago. By Wilkie only three subjects are in Savile Row, or, rather, only two subjects, for of one of them—that of the elderly man searching in a bureau for a mislaid document—there are a couple of impressions. This, as Mr. Hamerton appears to have indicated a score of years since, is Wilkie's best etching. We should have been glad, on some accounts, to have seen beside it the print of the Pope swinging a censor; but the other etching by which Wilkie is here represented is more really characteristic of him, just because it is less free in method. Wilkie's etchings, which were done when he was in close companionship with Geddes, are not as a whole equal to those of the less popularly known master. We turn now to Geddes. About ten prints—which are, roughly speaking, half of his small but delightful "etched work"—are exhibited. These include every one of his best; and about two-thirds of them are portraits, and one-third landscape. The

famous portrait of his mother—of whom there is an oil picture in the Edinburgh National Gallery—is seen in progressive stages. Here, too, is the vivacious portrait of Nasmyth. And here, too, are three of his rare landscapes, all of them in their way profoundly interesting—one, perhaps, for grace of composition; another for a certain elegant fidelity in the draughtsmanship of tree-form; and the last for that broad disposition of light and shade which recalls now the "Landscape with the Square Tower," and now the "Goldweigher's Field" of Rembrandt. And this reminds me that Rembrandt himself is not wholly unrepresented in the show. There is a most chosen impression of the portrait of Haaring the elder. Near it hang three Vandykes, in early and rare states. Elsewhere about the room are articles of ceramic ware, enamels, and silver plate—the latter including no less than three or four examples of the *nef*, a table ornament of singular interest and elaboration.

Among the principal contributors to this miscellaneous exhibition are Sir William Drake, Mr. Henry Vaughan, Mrs. Roget, Mr. Salting, Mr. J. M. Gray, of Edinburgh, and Mr. James Reeve, of Norwich.

FREDERICK WEDMORE.

A COLLECTION OF BABYLONIAN TABLETS.

A VERY interesting collection of clay tablets found in the ruins of Sippera will be sold by Messrs. Sotheby and Co. on July 4.

The catalogue contains about 250 lots, the majority dating from the early period of the First Babylonian Empire. These are generally contracts for the sale of lands, fields, houses, grain, slaves, &c., and attest the great commercial activity of the metropolis of the rising empire. A marriage contract of the time of Khammurati (No. 217) claims special attention, as it is unique among the documents of this epoch.

The remainder of the collection consists of tablets of the Second Babylonian Empire, and of the Persian, Greek, and Parthian periods. Two are especially interesting from the social point of view. One is the summing up and judgment in a law suit of the thirteenth year of Nabonidus. A farmer named Iddin-Marduk had sent by boat to Babylon 480 measures of fruit. Kurgal-natan, who had undertaken the transport, lost part of his cargo on the way, and, having admitted that there had been neglect on his part, agreed to make restitution. When Iddin-Marduk came to claim the amount Kurgal-natan avoided him, so that the former was compelled to bring the case before the court. The boat-owner, when summoned, acknowledged the charge, and was condemned to pay the value of the lost fruit. The decision is attested by the seals of five judges. This curious case shows that in Babylonia carriage practically included insurance.

The other is a kind of remonstrance addressed to the crew of a boat bound for Shushan with provisions for the king. The crew, for reasons not explained, wanted to abandon the boat; and the writer of this tablet remonstrates with them, pointing out that to desert a boat laden with royal provisions would be tantamount to high treason. It is probable that, if the sailors had not given way after this remonstrance, it would have been followed by their arrest and formal accusation.

There are a great many contracts of sales and loans. An interesting one (No. 205) shows that slaves, as well as lands, houses, and personal property were mortgaged. It also comprises lists of various kinds of tithes due to the temple of Esagil, of animals brought to Babylon for sale, and of other personal

* In vol. xii. of the Athenian *Mittheilungen*.

† I have treated this question fully in the *Antiquary* for December, 1888.

property. No doubt it was an inventory made before a mortgage, or a bill of sale.

The tablets of the Greek and Parthian periods are, as usual, mostly astronomical. The latest is of B.C. 91.

The collection also includes a few Akkadian texts. The most important (No. 215) consists of 216 lines, and appears to be agricultural.

NOTES ON ART AND ARCHAEOLOGY.

MR. HUBERT HERKOMER has been elected a correspondent of the Académie des Beaux-Arts, in the room of the late J. R. Herbert.

MR. HENRY DOYLE has recently acquired for the National Gallery of Ireland a portrait of a young man by Rembrandt, of exceedingly fine character, and belonging, presumably, to the early middle period of Rembrandt's art. The picture has only once been exhibited—and then with great approval—at a public exhibition in Brussels. It comes to the Irish National Gallery straight from the family of the young burgher whom it depicts.

WE hear that the Norwich Society of Artists propose to hold next year an exhibition of the works of the late E. T. Daniell, for whom some of his living fellow-citizens claim a very high place.

THE Fine Art Society will have on view next week, in New Bond-street, a series of eighty water-colours by Mr. Henry B. Wimbush, entitled "From London to Land's End by way of the Thames."

MISS MINNA GRAY, a pupil of Chaplin and Munkacsy, is giving a series of six lectures on "The History of Architecture" at Bolton Studios, South Kensington. The lectures deal with the derivation, development, and distinctive features of the different kinds of architecture, with special reference to the influence on style of geographical and ethnical conditions.

THE STAGE.

STAGE NOTES.

MR. COMYNS CARR's adaptation of "Les Femmes Nerveuses"—which under the brief but sufficiently telling title of "Nerves" has just been produced at the Comedy Theatre, has the advantage of what is for a piece of this nature a very strong cast. Comic or character actors of the force and individuality of Mr. Kemble and Mr. Edward Righton are engaged in the performance; and with them is Miss Maud Millett—perhaps the most charming of our *ingénues*, though not here playing an *ingénue's* part—and actresses of comedy such as Miss Lottie Venne and Miss Sophie Larkin. In giving the piece such a cast—from which in any case it is impossible but that entertainment should result—Mr. Hawtrey, the manager, has been most wise in his day and generation. Of Mr. Carr's adaptation we may now briefly note that it is very well executed.

MME. FRANCESCHI—formerly known as that excellent actress, Mlle. Emma Fleury—will, we understand, be heard for the first time in London society at a *matinée* shortly to be given at the French Embassy by Mme. Waddington. Having retired from the stage since her marriage with Signor Franceschi, the well-known Italian sculptor, Mme. Franceschi has become a professor of elocution, and is sometimes, though rarely, heard in a few of the best Paris salons.

A *matinée* in aid of the Marlowe Memorial Fund will be given at the Shaftesbury Theatre on July 4. Perhaps rightly, it has been decided to produce no play, or portion of a play, by

Marlowe himself. But the name of Marlowe will not be altogether unheard; for Mme. Sarah Bernhardt has promised to recite a poem specially written for the occasion by M. Richepin; and Mr. W. L. Courtney's little piece, entitled "Kit Marlowe"—which was published in one of the magazines a few months ago—is to be acted for the first time, with Mr. Bouchier in the principal part. The other attractions include a new comedy by Mr. H. A. Jones, a dialogue by Mr. Justin H. McCarthy, a performance by the members of the Daly Company, and a recitation of Rossetti's "Last Confession," by Mr. Willard.

THE North London branch of the English Goethe Society seems to be doing a useful service. Under the direction of Mrs. Coupland, the wife of the gentleman who has been chiefly instrumental in founding the branch, a series of Goethe's plays are being performed by amateur actors. On Saturday and Monday admirers of the poet will have an opportunity of seeing a representation of two of his plays, which, though but little known, are highly characteristic and interesting—viz., "Der Bürger-general," and the Singspiel, "Claudine von Villa Bella." The performances will take place at the Royal Park Lecture Hall, Park-street, N.W., at 8 o'clock.

MUSIC.

MUSIC OF THE WEEK.

"LA FAVORITA" was given in French at Covent Garden last Friday week. Mlle. Renée Richard, well known on the French stage, took the part of Léonore. She has a powerful well-trained mezzo-soprano voice, and is an excellent and experienced actress. M. Montariol sang the "Fernando" music well, but he was sharp at times, especially in "Spirito gentil." M. Cabalet was not in his best voice, and the chorus was not altogether in tune. Last Thursday Mozart's "Le Nozze di Figaro" was presented for the first time this season. The music may be old, but it is not old-fashioned. Mme. Tavery, as the Countess, sang with great feeling and intelligence; and her acting, as one might expect, was extremely good. Mlle. Ella Russell was a sprightly Susanna, Mlle. Bauermeister an efficient Marcellina, and Mme. Scalchi rather a heavy Cherubino. The other principal parts were well personated by MMs. Dufrieche, Isnardon, and D'Andrade. The orchestra was somewhat rough.

Mr. Leopold Godowsky—who studied at Berlin, and afterwards put himself under the guidance of M. Saint-Saëns—gave a pianoforte recital at the Steinway Hall last Thursday week. In his reading of Beethoven's Variations in C minor he displayed gifts both natural and acquired. He is a neat player, and has a singularly light touch. The next piece on the programme was the Sonata Appassionata, but only the Andante and Finale were given. Why should Beethoven be thus mutilated? M. Godowsky's reading of the music was not sufficiently dignified. In Schumann's Kreisleriana and Etudes Symphoniques he was, on the whole, more satisfactory; but his style of interpretation was at times peculiar. He played, however, the Finale of the Etudes with great brilliancy. His Chopin performances again left something to desire. He made his chief success in some of his own pieces.

Señor Sarasate held his second concert—this time an orchestral one—at St. James's Hall last Saturday afternoon. Lalo's "Symphonie Espagnole," Raff's "Liebesfee," and the concert-giver's "Zigeunerweisen" have been heard more than once at these concerts, so it is quite sufficient to say that they were

given with all due skill and effect, that they were applauded vociferously, and that an encore for one of his dances was accepted. Señor Sarasate is playing as well, if not better than ever. The orchestra under Mr. Cousins's direction played Grieg's "Peer Gynt" Suite and the Tannhäuser Overture. The hall was crowded to overflowing.

Mr. Leonard Borwick, whose *debut* at the Philharmonic Society we lately chronicled, was pianist at the fifth Richter concert last Monday evening. Brahms's pianoforte Concerto in D minor has never been a popular work; and indeed since it was first performed at the Crystal Palace, in 1872, it has only been heard some half-dozen times. It contains some of Brahms's most intellectual and most earnest music, while the difficulties which it offers to the pianist are by no means inconsiderable. Mr. Borwick played throughout as if he thoroughly understood and felt the music. The orchestra seemed to us too loud at times in the first movement, so that the pianist had a hard fight. In the Finale Mr. Borwick did not, however, give out the leading theme with quite the requisite decision. The middle movement was admirably interpreted. The young artist was recalled more than once at the close, and the brilliant success which he achieved must be highly gratifying to him; it was, in any case, well deserved. The programme included the "Ruy Blas" Overture, the "Siegfried Idyll," the "Siegfried" March, and Beethoven's Symphony in A. The performances were all excellent, although the opening movement of the Symphony might perhaps have been given, especially in the Coda, with more vigour.

Mme. Teresa Carreño gave a third pianoforte recital at St. James's Hall on Tuesday afternoon. Her reading of Beethoven's Sonata (Op. 27, No. 1) was good in parts, but not particularly interesting. Her fine technique was displayed to advantage in Schumann's Toccata. We did not care for her rendering of three small Chopin pieces; the Prelude was exaggerated, the A flat Etude rough, and the Valse (Op. 42) given in a hurried, sensational manner. Mme. Carreño was heard at her best in pieces by Godard, Vogrich, and Kullak. The change made in the programme from Mendelssohn's Prelude and Fugue in E minor to Gottschalk's Trémolo was no improvement; and this holds good whichever of the two Fugues written in that key by the composer was intended.

J. S. SHEDLOCK.

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LITERATURE.

The Gentle Art of Making Enemies. By James McNeil Whistler. (Heinemann.)

THOUGH this work consists of 286 pages, admirably printed, though the cover is a most dainty "arrangement" in brown, gold, and buff, and though its contents are particularly interesting, Mr. Whistler's volume cannot by any stretch of language be called a book. It is of the order that Charles Lamb classed as "biblia abiblia," books that are no books at all, like dictionaries and catalogues; and Mr. Whistler himself would probably be justly offended if it were spoken of as literature, or he himself as a *littérateur*. He is only an artist of genius and a rare wit. In this volume, Mr. Whistler has collected the records of his controversies with the various more or less eminent persons with whom during an eventful life he has come into collision. Into the merits of his or their arguments I do not propose to enter. Speaking broadly, it may be said that for the last twenty or thirty years there has been contention in the realms of art, and in certain domains of literature contiguous thereto, betwixt the old order and the new, and that Mr. Whistler has been foremost on the side of the new artistic departures. In his own view, no doubt, he is a hearty and loyal fighter against the Philistines, too hearty, perhaps, some may think, always to distinguish nicely between friends of his cause and foes; and he smites with equal blade, along with certain giants of the hostile ranks, such loyal soldiers of right art as Messrs. Ruskin, Swinburne, and Oscar Wilde. It is unfortunate perhaps, but it all makes for wit; and it is from the point of view of this quality in it that I propose to notice the volume.

The list of controversies opens with a report of the well-known action *Whistler v. Ruskin*, wherein the artist sought for damages, and obtained a farthing, for a ruthless and regrettable critique of his work by Mr. Ruskin. Comedy, in the course of a still proceeding controversy upon the London stage, has been spoken of as an art dead and done with. It is a dead thing indeed, but only on the boards of the London theatres. It lives wherever men and women meet in the street, the market, or the drawing-room. Notably is it often to be found, and at its brightest, in our law courts. If Mr. Whistler happens to be plaintiff or defendant and is "on the scene," the comedy is pretty sure to be of a high quality. On such occasions we have all the necessary setting for true comedy. The solemn judge for auditor to represent by his single presence and wisdom the rare, educated playgoer, the body of the court to stand for pit and stalls and galleries, while the jury

may represent, in the ancient Greek fashion, a chorus of plain-judging citizens—Philistia personified, as no doubt Mr. Whistler, considering the verdict in his own case, would maintain. Throwing the report into something of dramatic form, though without altering a word, its claim to be right comedy may be tested by these samples:

Dramatis Personæ.—A Judge; an Attorney-General; Mr. Whistler.

Mr. Whistler (upon cross-examination by the Attorney-General).—Yes, the nocturne in black and gold is a night piece, and represents the fireworks at Cremorne.

Att. Gen.—Not a view of Cremorne?

Mr. W.—If it were called a view of Cremorne it would certainly bring about nothing but disappointment on the part of beholders. (Laughter.) It is an artistic arrangement. It was marked 200 guineas.

Att. Gen.—Is not that what we who are not artists would call a stiffish price?

Mr. W.—I think it very likely that may be so.

Att. Gen.—But artists always give good value for their money, don't they?

Mr. W.—I am glad to hear that so well established. (A laugh.)

Att. Gen.—Now, Mr. Whistler, can you tell me how long it took you to knock off that nocturne?

Mr. W.—I beg your pardon? (Laughter.)

Att. Gen.—Oh, I am afraid that I am using a term that applies rather perhaps to my own work. I should have said, How long did you take to paint that picture?

Mr. W.—Oh, no! permit me, I am too greatly flattered to think that you apply to work of mine any term that you are in the habit of using with reference to your own.

Att. Gen.—The labour of two days then, is that for which you ask 200 guineas?

Mr. W.—No; I ask it for the knowledge of a lifetime. (Applause.)

Att. Gen.—You have been told that your pictures exhibit some eccentricities?

Mr. W.—Yes, often. (Laughter.)

Att. Gen.—You send them to the galleries to incite the admiration of the public?

Mr. W.—That would be such vast absurdity on my part that I don't think I could. (Laughter.)

Att. Gen.—You know that many critics entirely disagree with your views as to these pictures?

Mr. W.—It would be beyond me to agree with the critics.

Att. Gen.—What is the subject of your nocturne in blue and silver?

Mr. W.—A moonlight effect on the river near old Battersea Bridge. It represents Battersea Bridge by moonlight.

The Judge.—Which part of the picture is the bridge? (His lordship earnestly rebuked those who laughed.)

Att. Gen.—The prevailing colour is blue?

Mr. W.—Perhaps.

Att. Gen.—Are those figures on the top of the bridge intended for people?

Mr. W.—They are just what you like.

Att. Gen.—Is that a barge beneath?

Mr. W.—Yes; I am very much encouraged at your perceiving that. . . . My whole scheme was to bring about a certain harmony of colour.

Att. Gen.—Now, Mr. Whistler, do you think you could make me see the beauty of this picture? (The witness paused to examine the Att. Gen.'s face and the picture alternately, while the Court waited in silence for his answer.)

Mr. W.—No! Do you know, I fear it would be hopeless.

Never, perhaps, were the tables so turned

upon a cross-examining counsel, or an unfortunate gentleman of the law so brow-beaten by his natural victim; but, if the painter had his jest and his triumph, the lawyer had his verdict. This smart dialogue has, over and above its merits as good comedy, that of putting the controversy between what may be called "Whistlerism" and its opponents into a nutshell.

Mr. Whistler, a true fighter for fighting's sake, never hits harder than when the odds are against him, and probably cares most to use his sword when the enemy thinks he has won, and is beginning to put up his. I shall not deal in this column with the short controversial letters which recall many a passing fray of recent years further than to remark that Mr. Whistler is not only a wit himself, but the cause of wit in others. Mr. Whistler may claim many rare merits as a writer on art and a critic of contemporary artists; but charity and tolerance are not among these merits. He is certainly neither "fearless in praising" nor "faltering in blame"; and, perhaps, in the actual medley in which these cuts and thrusts with the pen were delivered, a man does well not to encumber himself with the aforesaid virtues. The records of such ephemeral polemics may well be passed by; but Mr. Whistler's famous "Ten O'clock" lecture, likewise contained in this volume, is of a different structure and genesis. Here the man of real artistic genius speaks with a calmer utterance and a strong enthusiasm, and herein are many sentences wisely considered and wittily said, which the world will, I think, do well to ponder.

Through the pages of this volume, Mr. Whistler's well-known device and sign-manual—the so-called "Butterfly"—disports itself in various shapes and attitudes. A strange fly, that belongs to no known order of Lepidoptera, and that can assume attitudes and express emotions unknown to entomology. It has a sting, too, contrary to all the teachings of science; and, indeed, it should not be without this appendage if it is in any degree to represent the genius of its owner and inventor.

The book is altogether so curious, so dainty in all externals, so absolutely unlike anything that ever before has proceeded from a printing press, that probably the bibliophile of the future who is without a copy of the first edition on his shelves will be as unhappy as those Flemish amateurs of etchings and tulips in the seventeenth century are represented to have been when their collections lacked a first state of Rembrandt's "Little Juno with the Crown," or a bulb of the famous *Semper Augustus* tulip.

OSWALD CRAWFORD.

"HEROES OF THE NATIONS."—*Horatio Nelson and the Naval Supremacy of England.* By W. Clark Russell. (Putnam's.)

THIS is the first volume of the "Heroes Series," published under the auspices of Mr. Evelyn Abbott; we wish we could say it was a good biography of the most illustrious of English seamen. The "get up" of the book is, indeed, excellent; the illustrations and vignettes are graphic; and Mr. Clark Russell has collected details respecting the life and career of Nelson which have not been noticed by pre-

vious writers. But he has not given us a portrait of Nelson, one of the most striking of historical figures, in anything like complete relief; he has not formed a thoughtful estimate of his splendid and almost marvellous exploits; he has not even described, in an adequate way, the peculiar circumstances which made the great war with France the most glorious passage in our naval history. His account of what we may call the campaigns of Nelson by sea is by no means sufficient; and his battle pieces want clearness and force, and are overlaid with much "fine writing." The work will not displace the sketch of Southey—a masterpiece, with all its faults and shortcomings.

If we except Napoleon, who stands alone, Nelson possessed genius in a higher degree than any warrior of the famous era which extends from 1793 to 1815. Like Napoleon, he distinctly perceived that the naval, like the military, art had passed into an age of new conditions; and as Napoleon routed the continental armies by manoeuvres scarcely attempted before, Nelson did the same for the effete navies of France and Spain, fallen into decay through revolution and corrupt despotism. This was the pre-eminent excellence of this great man; it is this which marks him off from the Howes, the Hoods, the Duncans, and other seamen of his time. But it must be borne in mind that this peculiar state of circumstances will hardly occur again. Nelson, too, had in supreme perfection the faculty of influencing the hearts of men and of fashioning them to his own heroic nature; this was the marked superiority he had over Wellington. His captains, his crews, and the fleets he led were animated by a spirit that defied obstacles and that made them invincible whatever the odds. For the rest, Nelson had the intrepid courage and the audacity of the Elizabethan mariners. It was one of his characteristics that he never shunned responsibility however weighty; and it is significant that, even from early youth, good judges predicted that he would achieve greatness, though he had none of the advantages of birth and station so decisive in an age of aristocratic privilege. The gifts, however, which nature lavished on Nelson were made complete only by assiduous toil and by a long course of professional training. The hero of the Nile, who steered his squadron where Brueys believed it could not pass, was one of the most skilful and apt of pilots; the pursuer of Villeneuve across the Atlantic was a seaman of unsurpassed experience; the great captain who planned Trafalgar knew thoroughly what his own fleet could do, and what the weakness was of his cowed adversaries. In the case of Nelson, as in that of other warriors, hard work, attention to details, and knowledge were exhibited in no less a measure than the combination of faculties which we call genius.

The first years of the career of Nelson were not marked by any great exploits; but they indicate the character of the future warrior. He saw service in most parts of the world, and became thoroughly versed in all the details of seamanship. When he obtained a ship at an early age he distinguished himself by many deeds of daring; and he at once gained that power over his officers and crew which was one of his most precious and special gifts. It may be added that in those

days he showed a weakness common to many heroes. He was ever falling in love, and was easily led by women. His transcendent qualities were first seen when he obtained command of the *Agamemnon*, and made the sight of a weak third-rate as terrible to the French cruisers as was the flag of Drake to the Spanish chiefs at Cadiz. The great war with France was now at its height. Nelson perceived more thoroughly than any British seaman how great was the superiority of our marine over the French marred by the Revolution; and this conviction became the master-thought which inspired him through his career of glory. His action with the *Ca Ira* strikingly illustrates this. In fact, his success would not have been possible had not the *Agamemnon* been able to sail and manoeuvre much better than her ill-handled foe; and we see his future exploits in his passionate remark that "the French fleet would be ours if Lord Hotham would close." The same purpose appears in Nelson's conduct in the memorable battle of St. Vincent—one of the most brilliant of his feats of arms, and not sufficiently noticed in this book. The Spanish navy, like the French, had declined. Nelson mastered the fact with the force of genius; and he flung himself into the midst of the enemy's fleet, undauntedly braving enormous odds, in order to prevent the Spanish admiral from coming to the aid of a part of his squadron. His contest single-handed with three hostile first-rates reads like Sir Richard's fight in the *Revenge*, or one of the episodes of the Armada. But, in truth, the disparity of forces was less than it appeared, so great was the superiority of British seamanship, of gunnery, of power in naval war; and the issue was only for a time doubtful. It was genius, however, that grasped the fact; and on this occasion, as on several others, Nelson boldly took the initiative himself, even at the risk of disregarding the orders of his chief.

If Jarvis did not commend the valour of Nelson in this most remarkable passage of arms, he did not lose sight of his great lieutenant. Nelson was selected to pursue the French fleet in its descent on Egypt in 1798. The long and arduous cruise of the famous seaman through the Mediterranean is well known; but the star of Napoleon prevailed for a time, and the French army made its way to the Pyramids. Nelson ultimately reached the hostile fleet, and the "crowning mercy" of the Nile followed, the most scientific of Nelson's victories, and the one that deserves most attentive study. Mr. Clark Russell's account of this great action is by no means what it ought to be; and the battle should be read in Nelson's despatches and in Napoleon's most able commentaries. The French fleet was largely superior in force—the *Orient*, in fact, was, in weight of metal, almost a match for two British ships; the new French 80's were far more powerful than the well-worn 74's of England, and Brueys thought his line secure from the westward, though in this Napoleon did not concur with him. Yet the triumph—a grand display of genius and perfect professional skill combined—was, like Jena and Austerlitz, assured from the first. Nelson, penetrating between the enemy's fleet and the land by a channel believed to be not passable, brought twelve ships to bear against eight, placing half

the French line between two fires; and the action was decided by this fine master-stroke. No doubt the superiority of British gunnery told on this as on other occasions; no doubt the catastrophe of the *Orient* had a terrible effect; no doubt Villeneuve did nothing to second his chief; the conduct of several French captains was, no doubt, bad. But Nelson and Napoleon both agree that it was Nelson's manoeuvre that won the day; and it was a most striking example of capacity in war. Of the results of the Nile it is needless to speak; the battle shut up the French in Egypt, and brought France to the very verge of ruin.

The relations of Nelson with the court of Naples after this great victory form a blot on his fame. History would not judge him harshly because he fell a victim to the wiles of a siren, though his infatuation for Emma Hamilton, and his desertion of an excellent wife, mark a flaw in his character. But he identified himself with the evil deeds and passions of the worst of continental governments. His approval of the death of Carraccioli cannot be justified; and he associated the flag and the honour of England with discreditable acts she even then condemned. Mr. Clark Russell throws no fresh light on these unhappy transactions of the past; he does not allude to the mythical rumour that Horatia was a child of Maria Caroline. But this episode in the life of Nelson shows, not only that a vein of recklessness and conceit ran through that heroic nature, but that in all that relates to what may be called politics he was deficient in moderation and wisdom. Nelson, in fact, unlike more than one of our admirals, had none of the parts or gifts of a statesman; his was the genius of war, not of civil affairs—in this respect far behind Wellington. His temperament, passionate, quick, and vehement, and with a full share of narrow English prejudice, was unfitted to deal with international questions which naval commanders often have to settle; and this injured him with his superiors at home, who never estimated him at his real value. The great seaman was once more in his element in the attack on Copenhagen in 1801. In this we see again the *coup d'œil* of genius, the consummate skill, the mastery of detail characteristic of the conqueror of the Nile, and significantly called "the Nelson touch"; and his disregard of the signal of recall made by his respectable chief, Parker, is another striking instance of his audacious nature. Nelson failed in an attempt to destroy the flotilla at Boulogne; and it is remarkable that he seems to have never thought the project of a French descent on our coasts as formidable as it really was, so supreme was his scorn of French seamanship. On the renewal of the war in 1803, he was in command of the Mediterranean fleet; and he held the fleets of France for many months imprisoned, within Toulon, by a protracted blockade. Nelson, however, had not the slightest conception of Napoleon's profound design for invading England; he underrated the emperor's power; the combination of bringing an immense fleet into the Channel in order to cover the descent at no moment occurred to him, and was only guessed at, in part, by the more thoughtful Collingwood. His power and skill, neverthe-

less, shone out conspicuously in his pursuit of Villeneuve. He chased eighteen sail of the line with eleven, in perfect assurance that he could destroy his enemy; and though he did not come up with the French admiral, and he was, in fact, led astray by a false report, he drove him in terror from the West Indies. If Nelson, too, did not fathom Napoleon's purpose, he despatched the *Curieux* in time to warn the Admiralty that Villeneuve was on his way to Europe; and this precaution told powerfully on the events that followed.

Calder's action sent the combined fleet to Ferrol; and Nelson soon afterwards had reached the Spanish coast, and was ere long on his way to England. He had not penetrated Napoleon's plan; and had Villeneuve been a great chief, or his fleet been nearly equal to our own in all that constitutes worth at sea, he might have reached Brest, have relieved Ganteaume, and have appeared in irresistible force in the Channel. We can only conjecture what the result might have been. But England was exposed to tremendous peril; and, bad as the French and Spanish marine was, the strategy of Napoleon well-nigh triumphed, and accident only prevented the descent. If the insight of Nelson was in default here, his great capacity in naval war was soon illustrated by the most splendid victory which Europe has witnessed since Lepanto. His plan of attack at Trafalgar was against common rules, and would have probably failed had the enemy's fleet been in any respect to be compared with his own; the *Royal Sovereign* was in action long before her consorts, and Nelson's squadron had not reached the foe until nearly half-an-hour after that of Collingwood. But the advance in double column against the combined fleets was a stroke of genius as affairs stood; it enabled Nelson to close on Villeneuve decisively, rapidly, and to prevent his escape; the very negligence of the assailant appalled the Frenchman, and Villeneuve exclaimed that "all was over" when he beheld his adversary bearing down upon him. The victory has scarcely a parallel in war. It put an end to all schemes of invading England; it all but annihilated her foes at sea; and it launched Napoleon on that path of continental conquest, in the hope of destroying English commerce, which ultimately led to his complete overthrow. It was dearly bought, no doubt, by the death of Nelson; yet the great seaman, it may be truly said, had done his work when he won Trafalgar. Though he had unquestionable faults of judgment and temper, Nelson is far the first of modern naval worthies; his place is beside Van Tromp and Blake; his genius for war at sea and his professional skill were unequalled among the men of his time.

WILLIAM O'CONNOR MORRIS.

Corn and Poppies. By Cosmo Monkhouse. (Elkin Mathews.)

THAT an edition of four hundred copies will suffice to satisfy the demand of the public for good poetry is no longer accounted a marvel with us. We have grown used to the dishonour, and bear it with much equanimity. Should a volume so good as this of Mr. Monkhouse's be suffered still to linger in a first edition, it will be but another mark of that dishonour,

and certainly could in no way shake one's opinion that *Corn and Poppies* is very good poetry indeed. It would rather, one is disposed to think, be confirmatory; for some recent mushroom reputations have so completed the vulgarisation of "popularity" that, if a scanty sale has other obvious drawbacks, it has one still more desirable attribute, that of distinction. One "could quite forgive the blame," one "could not forgive the praise."

Two or three of the poems included in this volume are already old friends—that charming book-song, "De Libris," full of witty points—

"There rest, preserved from dust accurst,
The first editions—and the worst"—

and one of the best rondeaus ever written, namely, this "Violet":

"Violet, delicate, sweet,
Down in the deep of the wood,
Hid in thy still retreat,
Far from the sound of the street,
Man and his merciless mood:—
Safe from the storm and the heat,
Breathing of beauty and good,
Fragrantly under thy hood,
Violet."

"Beautiful maid, discreet,
Where is the mate that is meet,
Meet for thee—strive as he could!
Yet will I kneel at thy feet,
Fearing another one should,
Violet!"

The fine sonnet to the sea will be especially familiar to readers of the ACADEMY, for it was in these pages that it first appeared some months ago. Otherwise one would be compelled to quote it, for it is not only Mr. Monkhouse's finest sonnet, but one of the strongest to be found in modern verse—worthy to stand side by side with Hood's sonnet to Silence and Leigh Hunt's to the Nile, by virtue of a similar massiveness of thought, and a certain generic relationship of mood and manner. As a rule, Mr. Monkhouse is not at his best in the sonnet. His natural inspiration is towards measures of freer movement. Indeed, the central quality of this volume is its robust lyric note. Song so spontaneous, so individual, so fresh in melody, and so masculine in conception, is, I make bold to say, to be found in the work of but two or three other modern poets outside the greatest. Take these three stanzas of "A Dead March":

"Why do we mourn the days that go—for the
same sun shines each day,
Ever a spring her primrose hath, and ever a May
her may—
Sweet as the rose that died last year, is the rose
that is born to-day."

"Do we not too return, we men, as ever the round
earth whirls?
Never a head is dimmed with grey but another
is sunned with curls,
She was a girl and he was a boy, but yet there
are boys and girls."

"Ah, but alas for the smile of smiles that never
but one face wore.
Ah for the voice that has flown away like a bird
to an unseen shore.
Ah for the face—the flower of flowers—that
blossoms on earth no more."

There is something of the great simplicity in these verses, in such lines as the second and third of the middle stanza—that simplicity which comes of brain. This lyric gift is put to the severest possible test in what is, I suppose, the most ambitious poem in the

volume, "Love: a Sonata," the various movements of which it follows with surprising flexibility, while the still more difficult unity of the whole is unbroken. The Andante is a charming example of those lyrics in tiny lines, such as Herrick loved to write, and the execution of it would not shame even that master:

"O Faith
And Hope
On earth
Had birth,
But Love
From above
Came down."

"A sword
Hath Faith
To wield
At foes,
A shield
Hath Hope
To ward
Their blows,
But a crown
From above
Hath Love."

But probably Mr. Monkhouse's most perfect thing is the poem "Her Face," in which a painter laments that he can never by all his effort paint his lady's face aright, and questions why. The delicate imagination and passionate tenderness of it is unsurpassed in his verses.

"Ever some secret missed,
Some swift-escaping glow,
Some one look in the eyes,
Some strange smile never kissed,
Would melt as melting snow;
That even were my pencil quicker
Than wind or wing,
Or could it rise
And fall as shadows to the leaves' least flicker,
It were a useless thing."

'Tis ever strange to me,
When she is sad at heart,
Where her deep dimples go,
And a like mystery
When back again they start.
How can my hand move quicker than my eyes,
Which are too slow
To disentwine
The least of all the sweet intricacies
Of her face which is mine?

She is beyond all art
Of any sweetest word,
Of brush however fine;
And yet I wrong my heart
Who hath a chamber stored
With many a face of her and perfect all.
Ah, joy divine,
When quite alone,
To steal and turn them slowly from the wall,
Tenderly, one by one."

Mr. Monkhouse must forgive me for thus tearing out a petal or two from his exquisite rose, for though one may not know a building by a stone thereof, we may a rose by its petal; and seeing such strewn upon the way it is strange if we seek not the garden.

There is, of course, much else among these verses that I must leave unnoticed, for the one other striking feature of the volume is its "infinite variety," a quality of greater significance than we are accustomed to allow. Mr. Monkhouse by no means harps on one string, but adventures on many instruments. "A Drawn Bet," appropriately inscribed to "A. D." is certainly "gentle cousin" to an "Old-World Idyll," and each, I am sure, will felicitate the other on the relationship; while another master of *vers de société*, for all his laurels, must wish he had written that most

charming baby-poem "To a New-born Child." And then there is the first poem in the volume, which I should certainly have mentioned before but that I must have quoted it, in spite of length, whereas here at the end I am safe from such indulgence—"Any Soul to any Body." Though this latter in its title, but in that alone, suggests the inevitable Browning period, it is reassuring to find from some rippling rhymes towards the close of his volume that Mr. Monkhouse ends a good Tennysonian. Is not that inevitable too?

RICHARD LE GALLIENNE.

Impressions of Russia. By Dr. Georg Brandes. Translated from the Danish by Samuel C. Eastman. (Walter Scott.)

DR. GEORG BRANDES, the author of *Moderne Geister* and other well-known books, here gives us his impressions of a three months' stay in Russia. As he writes a good deal about the literature and art of the country, and does not record his own experiences merely, we have abundance of extracts from MM. Rambaud, Reinholdt, de Vogüé, Obrist, Violet-le-Duc, and other writers on the subject. Thus the book partakes in a great measure of the characteristics of a compilation.

The sketch of the country is naturally a hurried one, and contains, in the midst of some smart writing, many really eloquent passages. Unfortunately our author's great desire to say something startling and epigrammatic leads him into occasional inaccuracies. The native name for St. Petersburg is not the Dutch form "Pieterburg" (p. 8), but "Sanktpeterburg." The only reminiscences of any Dutch word are to be found in the slang name sometimes applied to it, "Pieter"; "Schlüsselburg" and "Kronstadt" given at the same time are certainly not Dutch names. The title of Dostoevski's novel cited on p. 26 is not "Recollections of a Dead-House in Siberia." Has Dr. Brandes seen it in the original? The Winter-Palace, which our author imagines (p. 32) to have been built by the Italian architect Rastrelli, was really erected by the order of the Emperor Nicholas in 1838, and only stands on the site of the former building, which was burnt to the ground in 1837. A Slavonic scholar would hardly accept the derivation (p. 180) of the name of the deity *dazhbog* as from *dazh* "day," and *bog* "god." There is no word like *dazh* for "day." The title is confessedly a difficult one to explain; but nothing better has been given than that of Jagić, viz., "the god who gives [favours], i.e., the beneficent." It is not exactly true to say (p. 253) that in 1875 an *ukase* was issued forbidding the printing or publishing in the Russian empire of any kind of a book or newspaper in the Malo-Russian language. No new works may be issued; but the old may be reprinted. Thus, on our own shelves we find an edition of the Malo-Russian tales of G. Osmovianenko published at Kharkov in 1887, and M. Gomolineki of Kiev has in his Catalogue a large collection of Malo-Russian books for sale published during the last ten years. It is incorrect to say (p. 261) that the name of Bielinski has not been allowed to be mentioned in any Russian book or newspaper for the last eighteen years, since there

is a long article upon him, with a portrait, in Polevoi's *History of Russian Literature in Sketches and Biographies*. Nor is it a fact that no one dares to print the name of Toher-nichevski (p. 270) in Russia, for a late number of the *Starina* (December 1889) contained an obituary notice of him.

We cannot always see the point of the criticisms of Dr. Brandes and of the stories which he introduces. If Mme. de Staël really called Moscow the Rome of the Tatars, it is difficult to perceive the appropriateness of the supposed witticism. The chief thing the Tatars had to do with Moscow was to burn it. Too much stress seems to us to be laid upon Peter the Great's work being mostly of a material and practical nature. He did labour for the intellectual welfare of his subjects. He purchased libraries and objects of art, and caused valuable foreign works to be translated; but he knew very well that material progress must come first. American and Australian pioneers appear to have been of the same opinion. The account given by Dr. Brandes of the literary men whom he met at the celebration of the jubilee of the poet Polonski is very interesting; but we cannot see why it was such an act of gross servility (p. 71) to sing the Russian national hymn on that occasion. People in England, at all events, are in the habit of singing "God Save the Queen" under similar circumstances. Dr. Brandes says some harsh things about the Russian national character, but is hardly less severe upon the Poles:

"He [the Russian] is not like the Polish landed proprietors, who, in Galicia (until in more recent times it was prohibited) tortured their Little Russian peasants, and prevented their going to church by locking the doors of the Greek Church to them, and giving the keys to the Jews, so that the peasants must buy them back in order to worship the Lord on their festivals; he has himself no kind of religion, and he is willing that all men should have theirs. Nor is he like the Polish landed proprietor in Galicia of the present day, who lives by the manufacture of spirits, and by forcing as much as possible of it into his peasants."

We quite agree with Dr. Brandes in the remarks he makes on the disastrous effects of the assassination of the late Tsar (p. 129). "Nothing has set Russia farther backward than this occurrence, which was pregnant with misfortune." It prevented the formation of a sort of parliamentary constitution, which had just been promised. It frightened the successor to the crown back from the paths his father had entered upon at the beginning of his reign; and it seemed to justify the rulers in reprisals and measures of prevention of every kind. It is singular how little the position of the late Emperor in Russian history is understood in England. His murder, besides being a great crime, was a great blunder.

Dr. Brandes writes throughout with the facile pen of a practised *littérateur* (some of his expressions, by the way, are translated into rather quaint English), and his accounts of the writings of Pushkin, Shevchenko (where he appears to have mainly used Obrist), Tolstoi, and Dostoevski are very pleasant reading. But we never feel quite sure whether he has made use of original sources, so much is identical with the pages of Rambaud, as in the account of the *bilini*, the expedition of

Igor, &c. The introduction of the long episode about the poet Ovid, because he happened to be banished to Tomi, is rather out of place—his exile was too far south for his lamentations to assist us to explain Russian usages of the time. Some classical scholars, we take it, would challenge Dr. Brandes's statement that no "author in the Roman literature had a more original or bolder talent." No writers on Slavonic antiquities, Schafarik included, have thought of adding Ovid to their authorities, because he sent home hyperbolically lachrymose verses about his wretched place of exile. Still, it is to be regretted that some of the lines which he wrote in the Getic language, and which caused him to be reputed a poet among these barbarians, have not come down to us.

We do not think our author can be familiar with the real facts of the history which forms the subject of Shevchenko's "Haidamaks." He speaks of Gonta as a sort of hero; whereas he must be considered one of the greatest monsters the world ever saw. The cruel death which he afterwards met with was a just retribution for his massacre at Human of many Jewish children in 1768.

Dr. Brandes seems to think Pushkin guilty of plagiarism in not having stated (or, at all events, the fact is not stated in the ordinary editions of the poet) that the ballads of "The Three Sons of Budrys" and the "Voievode" were translated from Mickiewicz. But it would have been impossible to practise any fraud in the case of two poems which, it may be said, most Slavs know by heart. The theft would have been too transparent. Among the reviews and literary journals cited we see no mention of the admirable periodicals, *Russkaya Starina* (the Russian Antiquary), and *Istoricheski Vestnik* (the Russian Messenger).

Finally, there are some strange misspellings in the book, but these are probably due to the printer. Thus, "Nev-Petrovsk" for "Nov-Petrovsk," "Nal" and "Damasjanti" for "Nala" and "Damay-anti"; and is not "Bogdan Zabaski," on p. 249, "Bogdan Zaleski," the poet of the Ukraine, who wrote "Duch od Stepu" and other pieces, and died a little while ago in Paris?

W. R. MORFILL.

NEW NOVELS.

Beatrice. By H. Rider Haggard. (Longmans.)

A Marriage de Convenance. By C. F. Keary. In 2 vols. (Fisher Unwin.)

Little Miss Colwyn. By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

A New Othello. By Iza Duffus Hardy. In 3 vols. (White.)

Her Three Lovers. By Alice M. Diehl. In 2 vols. (Bentley.)

The Man from Manchester. By Dick Donovan. (Chatto & Windus.)

Will o' the Wisp. By Mrs. Hugh Bell. (Longmans.)

Sentenced. By Somerville Gibney. (Chatto & Windus.)

It is a considerable, though perhaps rather an unsportsmanlike, satisfaction to the critic now

and then to have to criticise a book after a certain number of critical verdicts have already been pronounced on it. He is not likely to find in them much which either determines his own judgment or surprises him. For instance, it was quite certain beforehand that critics of a certain stamp on reading (or, perhaps, before reading) *Beatrice* would request Mr. Haggard, in one tone or another, to go back to his African gallipots; but it is none the less agreeable to see that they have done it. It was equally certain that others, or the same, would unconsciously exemplify an immortal sentence of Mr. Thackeray's and ask him why he is not like Mr. This, Mr. That, and Mr. The Other. They were sure to do it; and they have done it. So, reasoning no more of them, let us say what *Beatrice* really is. It is an unequal but extremely powerful book, not exactly showing new powers in Mr. Haggard, but showing that, as is generally the case with men of considerable faculty, he can turn that faculty in new directions. It is much the most successful non-African thing he has done; and the best parts of it are better than all but the very best parts of his African stories in execution and higher than even these in attempt. More than all this, he has done what he has hardly succeeded in doing before (unless it be in the case of *Umaloopogass*), he has created a distinct personality, has added one to the men and women that we live with—to the *choses réelles*, as a great creator of such called them. *Beatrice* is of the race and lineage of Argemone Lavington; and if, with all the flaws and faults which always marred the genius of the author of *Yeast*, there has been a better heroine of the passionate kind than Argemone in the last forty years of English fiction, this deponent knoweth not the girl. So much of the argument of the story as need to be told can be told in half a dozen lines. Geoffrey Bingham, a barrister of more brains than means and of disappointed expectations, has married a cold-hearted wife, Lady Honoria. He falls in, at a Welsh watering place which looks very like Pwllheli, with a parson's daughter, *Beatrice* Granger; and to fall in with her is to fall in love with her, and also to be beloved by her. But Geoffrey is a moral man and does nothing to hurt her, even in exceedingly trying circumstances. Fame, wealth, opportunity, and even deliverance (which Mr. Haggard has made rather savage) from his detestable wife, come to him, but too late. Lying tongues, set wagging by *Beatrice's* envious sister, Elizabeth, have poisoned her life; and she sets out on a death voyage in the canoe in which we and her lover have first met her. There are many good things in the book and some not so good. The Welsh squire—a squire not to the manner born—whose half insane passion for *Beatrice* works in with Elizabeth's selfish designs on himself, is a very difficult character well sketched, but perhaps not quite so well carried out. We do not think Elizabeth's treachery unnatural (or rather untrue to nature), but it is a little unrelieved; and while Lady Honoria is, if not a study from life, a possible study of a living thing, she is almost too purely unpleasant. The farmer-parson, *Beatrice's* father, with his not wholly unkindly egotism, is very good; and we are not certain that Geoffrey Bingham's rather matter of fact personality is not more success-

ful, as a contrast to *Beatrice*, than any other conception of a lover for her would have been. His arguments with his beloved on her scepticism, which is extreme and makes an important part of her character, may be a stone of stumbling on different sides to different people; and it is undeniable that, while it has been necessary for Mr. Haggard to pitch a good deal of his writing in a rather high key, the key may not always seem sustained. Let criticism, therefore, in the fault-finding sense have its due. But it is undeniable, in our judgment, by anyone who criticises fiction according to its own laws and not according to his liking for Mr. This or Mr. That and his indignation with anyone who dares to be Mr. Somebody Else, that the book distinctly places Mr. Haggard higher as a novelist. His attempt is at tragedy, not at comedy or melodrama, at *force* or proverb; and your tragedy is a stubborn thing, sir. But if the three crucial scenes be taken—the scene of exposition where *Beatrice* saves Geoffrey's life, the scene of conclusion where in the same surroundings she loses her own, and the central scene where, walking in her sleep, she enters Geoffrey's room and innocently launches the calumny which kills her—we must pronounce the first and last wholly successful, and the middle an exceedingly good attempt at a desperately difficult matter. And here we may take occasion to point out that a certain little longing which Mr. Haggard himself has avowed in print would, if it had been granted, have spoilt the scene altogether. To have treated it as any French novelist (except perhaps M. de Maupassant in his wiser moods) would have treated it, would have been to make the thing banal to the dreariest depths of banality. As it is, the difficulty may not be entirely vanquished, for it is a huge one; but the match between it and the novelist is at worst drawn. And after all we may come back to what we have said before, that to know *Beatrice* is not to forget her, not to add one (as somebody, we think, has said before) to

"The memories all outworn
Of many a treble-volumed morn"
that fail to haunt or disturb the critic.

Well met, too, is Mr. Keary's *Marriage de Convenance*, though in a very different way of literature. The literary faculty of the author of *A Wanderer* was unmistakable in that ingenious work; but it did not follow that he could tell a story, still less that he could tell it in the difficult and now unpopular form of letters. He has told the story, has told it well, and has told it in letters after a fashion which perhaps would have been impossible in narrative. The picture drawn is not a very exalted one; but it is exceedingly clever, and, what is more, it is uncomfortably true to fact—true, that is to say, as art requires truth, and not as the realists do vainly daub. Arthur Norris, the hero, who goes to the devil for a woman in a way which would not have satisfied Miss Crawley at all, is a curiously happy study of a certain kind of modern man. He is neither exactly a bad fellow (though perhaps the brutality of his actual desertion of his wife is a very little out of character even for so light and selfish a person), nor exactly a fool, nor exactly a cad, nor exactly a commonplace man. But his culture, and his good nature, and his feelings of a gentleman,

and his ability, are all skin deep, and there is nothing under the skin but merely puerile passion, appetite, and temper. Worst of all, such being the fashion of the day, he must try to be very clever, to have great passions, to look down protectingly on morality and religion and all the rest of it. The end of which things is clear. Heir to a baronetcy, but not to the property, he is persuaded, without much difficulty or much real inclination, to marry the heiress, a girl pretty enough and amiable enough, but likewise with "no depth of earth," though of a kindlier earth than his. A fit—which might have been merely a passing one—of weariness of his wife coincides unhappily with a piece of mischief made by her discarded maid about a harmless flirtation of her girlish days, and with the reappearance of a singing woman with whom Norris has believed himself to be in love before. Infidelity, elopement, disenchantment, murder, all follow. The two great merits of the book—which, in respect of complete achievement of the purpose at which it aims, is the best we have seen for some long time—are first of all the extremely clever adaptation of means to ends; and, secondly, the skill with which the character of the hero is bodied forth and helped by contrast. It is just possible that some people may find him too little sympathetic, may say "What is the good of portraying, however cleverly, a very nearly worthless character?" But this is an illegitimate criticism even in itself, and a short-sighted one to boot. For Mr. Keary might retort that Arthur Norris is emphatically the *homme moyen* of our day of a certain type, who may turn out a rather estimable character and a rather respectable talent, or else go to pieces altogether, according to the fall of the dice. But, indeed, there is no need to suggest defences to him, for as long as he can do such remarkable work as this he may let the dogs bark and go and do more.

Miss Adeline Sergeant's work is almost always competent in its way; and so it is in *Little Miss Colwyn*, though there is perhaps rather less interest in the book as a whole than in some others of hers. The kind of brass and earthen pot affection between Margaret Adair and Janetta Colwyn, in which the former, a young heiress, champions her penniless friend in a manner extremely damaging to that friend's future, and then almost casts her off, is well imagined, but not quite strong enough for a main interest. And the Rochesterian character of the hero, Wyvis Brand (Miss Sergeant wisely as well as bravely puts an acknowledgment of the suggestion in the mouth of one of her personages) is not only an old trick, but was never particularly good. Wyvis's brother, Cuthbert, is much better. However, the punishment of Margaret for her selfishness is excellent poetical justice, and Janetta is very agreeable. If she has not the great passions of the young woman whose name she has diminutived, and whose fortunes hers a little resemble, she seems to have been much prettier (which is always something) and considerably more amiable. It is a pleasant and readable book.

In *A New Othello*, Miss Hardy has taken up the fashionable craze for the new hypnotism (old mesmerism, without even the advantage of being writ large), and has made a

sufficiently sensational story out of it. With the extraordinary ruthlessness which belongs but to the fairest of sexes, she has made the victim of the murder on which her story turns out of the most harmless character in it, a very good fellow, who does not deserve his fate at all. Such things, however, it may be admitted, do happen in real life as well as in fiction. Neither his nephew and supposed murderer, nor the wicked hypnotiser, is very interesting. Nor are we greatly disposed to envy either the new Desdemona, who (the parts being reversed for the good of the story) survives, while Othello succumbs. The story has a certain amount of "go," and the opening scenes are brightly enough sketched.

Miss Alice Diehl has a string of works appended to her name on the title-page of *Her Three Lovers*; but we own that, *a priori*, we should have been disposed to consider the book not merely a first attempt, but a very early first attempt indeed, such as is written what time the truant pen deserts the grave allotted tasks of youth for furtive fiction and forbidden joys. A more hopelessly boyish hero than Arthur Lonsdale or Burger we have rarely met. The Australian uncle looks like a copy of that impossible American whom Miss Ferrier, for reasons only known to herself and the muses, chose to admit to her gallery of masterpieces; and the heroines, Nell and Julia, are as little like anything but school-girls as their lover is like anything but a schoolboy. There is, however, absolutely no harm in the book, which carries high morality to such a pitch as, apparently, to lay it down that it is wrong, when you have kissed one young lady in the afternoon, to take a rose from another's bouquet in the evening.

An italic prefatory note at the beginning of *The Man from Manchester* bids "those who are loudest in their condemnation pause lest in their own armour of respectability there be a flaw." Perhaps there are flaws in our armour; but all we can say is, that whether there be or not, we cannot give loud approbation to Mr. Dick Donovan's book except as a work of comedy. Its illustrations, regarded as serious efforts, will scarcely rank high; but for unconscious humour the highly accomplished Mr. Vecqueray calling (at p. 18) on two ladies whom he met casually in a train, and who gave him an address at the Quadrant, Regent's Park, the same erring man when with a rashness of gesture never to be sufficiently deprecated he quite by accident struck his wife on the forehead (p. 121), and an embracing scene—family doctor present for the sake of the proprieties—(p. 172), very nearly break any record with which we are acquainted. We should very much like to be able to give the whole of this article to the letterpress, which is quite worthy of the cuts.

The illustrations of Mrs. Hugh Bell's pretty little story are nearly—not quite—as bad as those of *The Man from Manchester*; but the text is a pleasant tale of the rose-pink and sky-blue kind. There are uglier colours.

The interest of *Sentenced* turns entirely on a murder which seems to be a murder and is not. In such cases it is our invariable rule to say nothing about the story. The solution of the enigma is at least unusual.

GEORGE SAINTSBURY.

SOME HISTORICAL BOOKS.

"THE STORY OF THE NATIONS."—*The Jews under Roman Rule*. By W. D. Morrison. (Fisher Unwin.) We have here a very sober and judicious account of a difficult and somewhat irritating portion of history. The period (B.C. 164—A.D. 135) exhibits to our gaze a nation, conquered it is true, but tolerably well off, treated with exceptional consideration by its conquerors, enjoying perfect freedom of speech, of religion, of commerce, and of local self-government, yet restless and discontented with a fever which at times prompts it to bloody outrages, and more than once leads it into great but hopeless national outbreaks. The explanation of a state of things so contrary to the teachings of self-interest and to all the ordinary generalisations of political philosophy is to be found in religion. Religious freedom was not enough to content the Jews. The presence of the armed foreigner as a master upon the sacred soil of Judaea was a constant annoyance; and the sense of profanation took a practical form in fanaticism. The Romans gave order, security, and peace; but the development of Jewish theology which had taken place since the wars of emancipation from Syria had convinced the population that it was impious to pay taxes to Rome in recognition of these advantages. Herod the Great offered much the same benefits to his subjects as the Romans did afterwards. But he, too, was a foreigner, a base Idumæan, and infected with Roman and Greek ideas. He might encourage trade; he might found or restore cities; he might take care of the national revenues, and try to gratify the national prejudices; but the love or respect of the people he should never have. "Cursed is the man who feeds swine, and cursed is the man who instructs his son in Greek wisdom"; and neither Herod nor his Roman employers and successors ever gained more than lip-service and unwilling obedience from the Jew. The result was abundant and useless bloodshed, national destruction, and severer treatment of the Jews who survived. All these calamities, as Mr. Morrison says, "were almost entirely of the Jew's own choosing"; but we must add to the list of mournful consequences the alienation of all that was most thoughtful in Greece and Rome from Jewish ideas and Jewish literature. Mr. Morrison has given us also an interesting account of the Jews outside Palestine, their enterprise, their life, and their religious institutions; and indeed the whole of his work deserves high commendation. The illustrations, which are very numerous, are not always quite relevant to the text; one or two of them are printed twice over. In the text and in the index a celebrated Roman appears as Scylla—an amazing confusion between "the mulberry-faced dictator" and the daughter of a purple-haired father.

Dublin Castle. By M. O'Connor Morris. (Harrison.)

"To tell the story of Dublin Castle," says one of the foremost of Irish men of letters, "we should need a volume, and that volume would contain strange and tragic records, splendours and gloom, secrets dark and cruel, with touches of comedy enlivening the long historical drama."

Mr. O'Connor Morris, a genial sportsman well-known by his prowess in the hunting-field and by the racy descriptions of good runs which he has contributed to sporting papers, has essayed the task of producing a volume on "the Castle," in which he has chiefly dwelt upon the "touches of comedy enlivening the long historical drama." Dublin Castle presents two very different aspects to Irishmen. To some the "fortress of the foreigner" is a badge of servitude with memories of cruel wrongs, ignorant blundering which has cost the lives of

thousands, judicial murders, brutal tortures often inflicted upon innocent persons. It is hated as the Turris Antonia was hated by the Jews, who saw in it the visible symbol of the detested Roman rule. To others the same building has an entirely different story to tell. Those who belong to the official class look back with regret to the period when Castledom was in its prime. They think of the easy duties, the snug berths carefully preserved for the members of a dominant ascendancy, the brilliant social gatherings, "balls and parties, races and gambling tables, eating, drinking, and duel fighting among the Phoenix thorn-trees." Mr. O'Connor Morris has succeeded in compiling a book which will doubtless be acceptable to lovers of the Castle, and which is in many respects interesting and amusing. In a handsome, well-printed volume, containing some fair photographs of the Castle and of Castle celebrities, he has traced down to the present day the fortunes of the citadel of Dublin and its uses as "fortress, forum, mint, and prison." He expressly disclaims originality of research, and has been content with a historical sketch drawn from well-known sources. A large number of anecdotes of the Irish metropolis are given, and we have also a number of political reflections, which will be valued according to the party bias of the reader. But, as one might expect from the author of *Trivittata* and *Hibernia Venatica*, it is chiefly from the sporting point of view that he regards Irish affairs; and it would be a bold man who would dare to differ from so eminent an authority on matters connected with sport. To begin with, he has a distinct and not unpractical grievance, which he airs in his preface. "Ireland as a theatre for hunting is miles in front of England, yet Melton was ever an irresistible magnet to hunting Irishmen"; and very severe is his condemnation of those foolish and unpatriotic fox-hunters who "despise their own country and countrymen to their own sore hurt and impoverishment." The ancient Irish, we are told, were, above all things, remarkable for what our author calls their "philippic" tendencies. They "were a race of cattle-rearers and horse-dealers"; their kings were "merely glorified graziers who had more stock of all kinds than their clansmen." The only State paper which is quoted (and that at very great length, pp. 151-157) is a scheme of Sir William [not Sir Richard] Temple's for the improvement of Irish trade by the setting-up of horse-fairs and races. This is, says our author, a "counsel which has a true statesman-like ring about it." Indeed, in proportion as Irish rulers approach or fall short of this counsel of perfection, so, as a general rule, do they fare at the hands of Mr. O'Connor Morris. It is by their exploits in the field and their habits of convivial hospitality that he appears to judge the various viceroys. Lord Eglinton is the one who seems most after his own heart. "Horsemen by nature and bred up among horses, the Irish could not but feel a leaning towards a nobleman who owned the best horse of the century." But this was not Lord Eglinton's only claim to the admiration of Irishmen: "Champagne flowed freely under his auspices, and was discovered to be a capital solvent of political and polemical acerbities." Good horsemanship, we discover, is to a great extent dependent upon sound political principles. Conservatives ride well to hounds, just as they hold firmly the reins of government; Liberals have not a sure seat in office, and are indifferent horsemen in the hunting-field. So invariably is this the case that when Lord Spencer began to show leanings towards Home Rule "the pursuing Pro-Rex . . . no longer rode over the peerless pastures of Meath and Dublin in his old form, and learnt the depths of several

ditches by personal plumbing." As may be supposed, Mr. O'Connor Morris is a strong Unionist, and devotes a large portion of his work to political discussions, into which there is happily no need to follow him. But surely he goes beyond his brief when, in his endeavours to prove that the Union is not a failure, he draws a most unfavourable picture of the social condition of Dublin ninety years ago (p. 118), and leads us to suppose that it has vastly improved since that time. Mr. O'Connor Morris can never have read the striking words of Mr. Froude:

"Socially and internally the Union worked only mischief. In the last century Ireland had an intellectual life. Besides her popular orators, she produced artists, men of letters, statesmen, soldiers the best of which the Empire had to boast. Society was never anywhere, perhaps, more brilliant than in Dublin in the years which succeeded 1782. The great peers and commoners had cast their lot with the national life. They had their castles in the country and their town houses in the Irish metropolis. Their lives had a public purpose. They were conscious of high responsibilities; and if they were not always wise they had force and dignity of character. With the Union all was changed."

The Civilization of the Renaissance in Italy. By Jacob Burckhardt. Translated by J. G. C. Middlemore. (Sonnenschein.) Although not described as a new edition on the title-page, this volume is reprinted from a work which first appeared twelve years ago. The date of the translator's preface, 1878, which would have revealed this fact, has been carelessly (or carefully) omitted. Possibly Mr. Middlemore did not live long enough to prepare the work for republication or to correct the sheets while they were passing through the press. Yet surely some competent person might have been found to undertake that not very laborious office. The translation, as it originally appeared, was a creditable performance, but it contained some serious misrenderings, and was disfigured by numerous misprints. Some of the latter have been corrected, but more have been added, so that the last state of the book is worse than the first. By the insertion of some most gratuitous commas, a very learned German is made to write as if he thought that Valerius and Flaccus, Asconius and Peditanus, Aulus and Gellius, were so many distinct authors (p. 189). Elsewhere a passage correctly translated by Mr. Middlemore as follows: "A citizen who, when abroad in Venice, had spoken ill of Borsio in public, was informed against on his return home," is wantonly changed into "A citizen who when abroad from Venice... was informed [sic] on his return home" (p. 49). Naturally Mr. Middlemore's own blunders have been allowed to stand. We still hear with surprise about "the simultaneous death by poison" of Alexander VI. and Caesar Borgia (p. 110), whereas the son survived the father some years. We still wonder at the portentous ignorance of architectural things displayed by the statement that "the Florentines of the fourteenth century laboured to make their cathedral a Pantheon long before the building of Santa Croce" (p. 142), and at the evident confusion of Michael Angelo's "David" with Donatello's "Judith" betrayed on p. 59. No kind hand has elucidated an enigmatical sentence about "the greatest dilettante [read amateur] who has ever treated in that character of military affairs" (p. 100), by restoring the name of Machiavelli from the German text; nor ascertained by a reference to the original what foundation there was for describing Vespasiano Bisticci, who "confessed that he knew little of Latin" as "a Latin writer" (p. 252). "Dilettantismus" is on one occasion most unkindly translated by "impudence" (p. 275). "Confessions" are attributed to Marcus

Aurelius (p. 334). "A naked female statue" is left in the rather onerous position assigned to it by Mr. Middlemore of "guarding a live lion" (p. 410); whereas, as one might expect in an allegorical representation of Constantine and the Duke of Burgundy, the lion was guarding the lady. Altogether, with the exception of the binder, nobody who is responsible for the appearance of this volume can be particularly congratulated on his share in the work.

SOME VOLUMES OF SERMONS.

From Strength to Strength. In Memoriam J. B. D. (Macmillan.) These three sermons were preached respectively—on the occasion of Bishop Lightfoot's consecration to the See of Durham in 1879; at the consecration of the church of St. Ignatius, Sunderland, in 1889, when the bishop's recovery from illness was confidently looked for; and in Westminster Abbey again in 1889, after the illness had ended in death. The preacher in each case was Dr. Lightfoot's friend and successor, Dr. Westcott. The sermons display all Dr. Westcott's excellencies; they are full of matter, and more than usually eloquent and earnest. They contain, moreover, many biographical details of great interest; but most readers will read them with the thought in their minds that the preacher is now himself in the place of the man he preaches about. The magnificent sketch of a bishop's work and opportunities which the first sermon sets before us has now, by the man who conceived it, to be realised in practice. From this point of view, the sermon will appeal powerfully to all Dr. Westcott's friends, to all English churchmen; and many hearts will pray that the ideal he was not afraid to set before his friend may by himself also be as gloriously and adequately realised.

The Light of Life. By W. J. Knox Little. (Rivingtons.) Canon Knox Little says bluntly of these fifteen sermons that "there is, of course, nothing original about them," by which he means that they state no new truths, but rather deal by preference with old ones. He might also contend that there is nothing original in the force, picturesqueness, and clearness of his style; it has been the style of all preachers who have moved large audiences. Now-a-days, the culture of our divines too often interferes with their inspiration; they fail to convince their hearers of the reality and simplicity of their own faith. Preachers are rare who make vivid and real the simpler emotions and instincts of the religious life. Canon Knox Little aims at arousing and stimulating the fundamental religious intuitions of the soul, and is, therefore, careful to avoid confusing or taxing the understanding. His sermons are passionate and eloquent, but always simple and clear. They are obviously better suited to the pulpit than the study. We may note as specially fine the first sermon on "The Light of Life," and the two entitled "The Vision of Eternity."

The Spiritual Life and Other Sermons. Rev. J. E. C. Weldon. (Macmillan.) The style of Mr. Weldon's sermons has character in it. We are aware as we read them that an earnest-minded, clear-headed scholar is addressing us. He is impressive because he avoids instinctively padding and obscurity, and never strains after florid eloquence. Occasionally we are jarred by the tone adopted towards agnostics, as when he speaks of the "scanty audience" of the positivist; and his argument is apt to rely too much upon the doubtful psychology which divides the man into body, mind, and spirit. The want of charity towards opponents is, we believe, quite unconscious; for the preacher more than once makes it clear that he sym-

thesises with the sincere doubter, and even appreciates the services he has rendered to men. We care most for Sermon V. on "The Promise of the Comforter, and VIII. on "The Blessing of Death"; but none of the ten included in the volume falls below the average.

Sermons preached in the Chapel of Keble College, Oxford, 1877-88. (W. H. Allen.) The College Chapel would occupy a larger place in the memory than it does if sermons of the stamp of those included in this volume were habitually delivered in it. The sermon preached to the congregation of a university college chapel ought to have certain distinguishing characteristics. It ought to have a distinct and definite bearing on the life of combined study and recreation pursued by the average undergraduate, and assist him to find in both study and recreation some real and adequate spiritual food. The four discourses of Mr. Lock in this volume are exactly what they ought to be. They are scholarly and even learned, but they are also interesting and thoughtful. Sermon IX., on "Sunday," may be recommended to readers of all sorts and conditions; Sermon VI., on "Friendship," with its fine quotations from Seneca and its allusions to Aristotle, will specially please the classical student; while number VII., on the Psalter, must delight all religious people who have any liking for scholarship, and all scholars who feel the necessity of religion. Mr. Lock's sermons, more than the others in the book, are obviously "preached in the chapel" of a college, and, therefore, they are the best; but all the twenty-five are touched with the same spirit of combined earnestness and culture. Dr. Talbot, the Bishop of Chester, the Rev. W. J. Richmond, the Hon. A. T. Lytton, and the late Canon Aubrey Moore, are among the contributors.

Manliness, and other Sermons. By H. S. Brown. (Edinburgh: Oliphant, Anderson & Ferrier.) Dr. Maclaren insists in his preface on the "unique personality" of the late Hugh Stowell Brown, and goes on to speak of the unusual care he gave to the preparation of his sermons. We find in the present volume much of the "homely sagacity, humour, sarcasm, boldness of rebuke," and "abhorrence of oratorical and all other affectation" which Dr. Maclaren claims for them. They are always original and terse; but we fail to observe any signs of specially careful preparation. The originality is that of the preacher who states old truths in his own words, not of the discoverer of anything new. The sermons doubtless lose much by being read: they are intended first of all for the pulpit.

Sermons Preached in St. Thomas's Cathedral, Bombay. By the Right Rev. L. G. Mylne, Bishop of Bombay. (Macmillan.) The admirable rule of Bishop Mylne's preface that a preacher is to aim at four things—sympathy, directness, reality, and brevity—has been carefully followed in the sermons he includes in his selection. They have a double interest, as the utterances of a mind at once vigorous and devout, and as preached to Anglo-Indian congregations. A manly directness and clearness of purpose are the distinguishing characteristics of Dr. Mylne's style, but his powers of thought are considerable, and his literary faculty trained. His position as a bishop of Anglo-Indians has had two very marked effects upon his mind and views; it has made him a man of the world in the only good sense, so that he can preach "on gamblers and gambling" sensibly and charitably; and it has made him bold and uncompromising in his insistence on an unworldly morality and life. The most original sermon in the selection is that on "the Anger which is a Virtue and the

Anger which is a Sin"; it is followed by "the Cross of the Christian Missionary in India," which contains some exceedingly wise words on the proper spirit in which the missionary should approach native religions.

Sermons Preached in the East. By C. H. Butcher. (Elliot Stock.) The author of these thirty sermons was formerly Dean of Shanghai, and is now chaplain of All Saints, Cairo. His ministry in these two places has extended over twenty-six years. We are consequently much surprised and somewhat disappointed to find no local colouring in the discourses—nothing which transports us to the remote regions in which they were delivered. The sermons of a preacher whose stay in his charge has been as long as Dean Butcher's ought to contain some sort of a picture of the mental and moral peculiarities of his flock. But this is the only fault we can find with the sermons; they are easily and naturally written, without any straining after eloquence or effort to display learning, and yet they are eloquent and scholarly. The author's wide and genuine culture is as remarkable as his candid and liberal good sense. It is pleasant to think that such discourses have been preached in places so out of the way. The five sermons on "Faith" are perhaps the best in the series.

The Philanthropy of God. By the Rev. Hugh Price Hughes. (Hodder & Stoughton.) Mr. Hughes's volume affords a good illustration of the Nonconformist as contrasted with the Anglican style of preaching. Its merits should be pondered by Anglican divines. The titles of the sermons—"The Secret of John Bright's Career," "The Deadly Militarism of Lord Wolsley," "International Arbitration," "Woman's Wrongs," "The Problem of London Pauperism"—will at once attract the ordinary citizen. Mr. Hughes deliberately and without apology treats of political and social matters which Anglican preachers usually shun in the pulpit; and he treats of them, on the whole, successfully, without giving just cause of offence to party men on either side. The sermon on John Bright, which gives an account of Jonathan Dymond's essays, is excellent, as are the discourses on Father Damien and Giordano Bruno. They combine information and exhortation with unusual skill. The series on War, in answer to a speech by Lord Wolsley, might be more rigorous in their logic. They do not state clearly how far the preacher thinks war justifiable; but their earnestness and vigour are striking, and they are perfectly courteous. The sermons as a series endeavour to describe and illustrate the mutual consideration and sympathy which should mark the relations with one another of Christian citizens and Christian countries. They insist that there is a political and international Christianity which must be constantly striven after by men, and define national welfare as the attainment of it. Mr. Hughes has not any new theories to put forward, but he expounds old ones in a thoroughly fresh and original manner, with unusual force and eloquence. His readers will thank him for the striking quotations prefixed to many of the sermons.

SOME CLASSICAL TEXTS.

The Speech of Demosthenes against the Law of Leptines: a Revised Text with Introduction and Notes, by J. E. Sandys. (Cambridge: University Press.) The hope that we have not yet exhausted the refined secrets which lie hidden in Greek composition or in Greek art may well be strengthened by such discoveries as that of Blass, that Demosthenes generally avoids the collocation of more than two short syllables in consecutive words. Sympathetic minds and

trained ears have always felt the music and the majesty of Demosthenes's style; but the admiration was often only instinctive, and the means by which the effect was produced were imperfectly known. So too the curve of the steps of the Parthenon was only discovered by a man who is still living; and we may hope to find our way yet further into the technique of the literary and fine arts of the Greeks. Blass's law, however, may be ridden too hard, and Mr. Sandys wisely declines to follow him into all the changes of text which his law makes him think necessary. It is curious that, in a work of art so polished in little points as the law indicates, the weightier matters should be comparatively neglected. There is a want of compactness in the Leptines speech. Successive arguments are loosely strung together. Eight consecutive paragraphs are introduced by the same particle. The logical divisions are not precise. Now, to dwell on these points, and to illustrate them, seems to us quite as valuable as to explain the syntax or to insist on the terseness and simplicity of the diction. Few students can read Demosthenes quickly or in masses, so as unconsciously to imbibe his merits or shrink from his unfinished or overloaded passages. All the more reason why his beauties of style should be explicitly pointed out, his unsparing labour illustrated, his occasional faults held up to view. In this particular kind of teaching, recent English works on ancient oratory and orators seem to us distinctly in advance of recent studies of other classical subjects. Mr. Sandys's present volume, like his previous writings, is a solid gain to English scholarship and English taste.

Platonis Euthyphro, with Introduction and Notes. By J. Adam. (Pitt Press Series.) There are many signs that scholarship is about to enter upon a period of subordination to statistics. Valuable work has been done on statistical methods by German investigators. The task of collecting, classifying, and discussing all examples of important Greek constructions is going on actively. Similar inquiries have been made or are making into the occurrence of special words, even common ones; and the tables of results thus obtained will soon modify many established ideas and settle many disputed questions. Following Constantin Ritter's tables about the uses of particles, given in his *Untersuchungen über Plato*, Mr. Adam is led to place the *Euthyphro* (whose genuineness he defends) among Plato's early works. It is a scholarly little edition which he has produced—graceful, complete, and with no noticeable fault unless it be a little over-subtlety. But over-subtlety is no bad quality after all in the editor of a classic; for no one who does not try to force more meaning out of his author than is actually there will succeed in wringing out the last drop of real meaning. There is great probability in Mr. Adam's view that the dialogue is not, as it seems, really devoid of positive result, and that the question in P 13 E (τί ποτε ἐστὶν ἐκεῖνο τὸ πᾶν καλὸν ἔργον, ὃ οἱ θεοὶ ἀπεργάζονται ἡμῖν ὑπὲρ πάντων χρημάτων) contains the germ of a conclusion. It is the only question left unanswered in our dialogue, and Bonitz has well argued in his *Platonische Studien* that "whatever remains unresolved in a Platonic dialogue contains the key to its positive teaching." But the *Euthyphro* gives no hint of what the *ἔργον* is. Mr. Adam has a curious note on P. 10 C to the effect that "the *τι* after γινόμενον is to be repeated with *πᾶν*"; curious, because the *τι* actually is repeated in the text.

Livy, Book IV. Edited by H. M. Stephenson. (Pitt Press Series.) Mr. Stephenson has turned out a very serviceable edition of the fourth book of Livy. That book is not one of the most interesting which have come down to us; but Mr. Stephenson's judicious explana-

tions do much to make it interesting by making it plain, and his notes step in with help at the right places. If they have a fault, it is that they are somewhat few in number; but, if the commentary were not good, we should not wish for more of it. We believe that a really intelligent schoolboy might be puzzled to find the nominatives to the verbs *praeferebant* in C. 1 and *respondit* in C. 6; while on the words *Ahala Servilius* in C. 57 might have been hung a useful note on the name-system of the Romans, and the inversion of the *nomen* and *cognomen* which we find appearing in Cicero and Livy. Mr. Stephenson's explanation of *revolutus ad dispensationem inoptiae* in C. 12 seems to us very ingenious, but unnecessary. "Falling back," he says, "on the plan of distributing the pressure of want." But why not make *inoptiae* simply "their scanty supply"?

Herodotus. Book V. With Introduction, Notes, and Map. By E. S. Shuckburgh. (Pitt Press Series.) Mr. Shuckburgh's new volume falls in no way below the high point of excellence which his edition of Book VI. (already noticed in the ACADEMY) attained. It is complete in every way. The historical and geographical index will be found very useful, and the note on the early alphabet should help to make an obscure subject clear. In fact, the whole commentary is instructive and suggestive, and carries on *pari passu* the education of the young reader in Greek and in Greek history. It is very full in proportion to its size. A note might perhaps be added on the abnormal sense of *προσφερόμενον* in C. 111. We do not quite understand Mr. Shuckburgh's note on C. 51, *ἔσω ἂν ἴκετόν*—"having made his way into the interior"; surely *ἔσω* goes with *ἐσελθόν*, not with *ἴκετόν*.

Demosthenes, Orations against Philip. Vol. II. By Evelyn Abbott and P. E. Matheson. (Clarendon Press.) We are glad to see the completion of the edition of Demosthenes' speeches against Philip, by Messrs. Abbott and Matheson, of which the earlier instalment has already been noticed in the ACADEMY. The second volume keeps up the high character of the first, and the whole may be pronounced an excellent piece of work. It hits exactly what is required for the upper forms of schools. The commentary is neither too elementary nor too deep; and working boys who use it will find that their difficulties are met without their curiosity being stifled.

Homeri Ilias. Scholarum in Usum edidit P. Cauer. (Leipzig: Freytag.) This book, though nominally intended for schools, may fitly take rank as an edition for scholars. Its main feature is the uncompromising acceptance of the newer views. Thus we have *ἀντίδουσα*, not *ἀντίσωσα*, in accordance with Wackernagel's theory; diphthongs in words like *Ἄρπιδης* are sundered; *ῥῆος* appears instead of *ῥείος*, and so forth. For school purposes this is a great advantage, because the substituted forms are at least intelligible, which is more than can be said of the traditional readings. How far it is right thus to alter the text conjecturally is a matter of some doubt; but Dr. Cauer has done his work well, neither rejecting views which are really probable, nor accepting others which, like Fick's, are quite uncertain. His book is, therefore, a good illustration of the best results of philology as applied of late years to the Homeric poems. The book has an interesting preface, in which, among other things, B.C. 750 is given as the (approximate) date when the composition of the *Iliad* ended. Dr. Cauer, like most other enquirers, believes in an original unit which has been increased and added to, and he thinks that this adding ceased about the date mentioned. So far as we can see, this amounts only to saying that all the *Iliad*—excluding a few obviously

spurious lines—dates from a period before the beginnings of Greek history.

Homeri Ilias. Edidit A. Rzach. (Cassell.)—*Horati Opera*. Ediderunt O. Keller et I. Haussner. (Cassell.) These two editions of classical texts are apparently reprints of volumes in the series now being published by Messrs. Tempsey of Vienna, under the superintendence (we believe) of Prof. Schenkl. This series has been frequently alluded to in the ACADEMY; and we need now only say that we heartily welcome its appearance in England, printed on decent paper, with a large margin and a substantial cloth binding. We have, perhaps, sufficiently adequate texts of Horace, but it so happens that there is no good plain text of Homer published in England. Those who want one will find in Mr. Rzach's edition a work of admitted excellence. We hope Messrs. Cassell will give us more of this series; if cheap, the volumes will be very useful. Only we would suggest that their Austrian origin ought to be distinctly indicated, if only to prevent confusion.

NOTES AND NEWS.

PROF. DILLMAN and Prof. Kuenen, representing the committee appointed at Christiania to make arrangements for the next international congress of Orientalists, have addressed a formal letter to Sir Henry Rawlinson, in which they accept the proposal to hold the congress in England in September, 1891, leaving it to Sir Henry to decide whether the meetings shall take place in London, or partly also at Oxford. It seems, therefore, that the differences which at one time threatened to cause a serious schism among Oriental scholars are now on the way to a harmonious settlement; and that the congresses will continue to be held under the same conditions as formerly.

MESSRS. MACMILLAN will publish immediately a volume of *English Lyrics*, by Mr. Alfred Austin, with an introduction by Mr. William Watson, author of "At Wordsworth's Grave," recently reviewed in the ACADEMY.

MR. EDWARD STANFORD announces for publication early in July a book that suggests novel experiences to the jaded tourist. It is entitled *Camping Voyages on German Rivers*. The author is an Oxford man, who here gives an account of his adventures, with two companions, during many holidays spent in boating on the Weser, Neckar, Moselle, Main, Moldau, &c., some of which had not previously been navigated in this way. The volume will be illustrated with numerous maps.

MESSRS. TRISCHLER & Co. will publish in about a week's time, a burlesque on *In Darkest Africa*, by Mr. F. C. Burnand, to whom Messrs. Sampson Low supplied proof sheets of Mr. Stanley's work. The narrative will include a farcical description of the manner in which Emin Pasha was discovered.

THE life of Admiral Collingwood, on which Mr. Clarke Russell is engaged, and which Messrs. Methuen will publish next year, will contain a number of hitherto unpublished letters addressed to Lord Howe and the First of June are of great historic interest.

THE committee of the Selden Society have decided that the fourth volume of the society's publications shall contain a hitherto unpublished collection of precedents in French for proceedings in manorial courts. The date of the collection is doubtful, but is certainly not later than 1350. The rest of the volume will consist of actual cases from court rolls. The volume will be edited by Prof. Maitland, of Cambridge, and Mr. W. Paley Baildon, of Lincoln's Inn.

The fifth volume will consist of the well-known *Mirror*, edited from the only MS. in existence, with a translation and a commentary. The third volume is nearly ready and will, it is expected, be issued before the long vacation.

MR. T. FISHER UNWIN will publish next week *The Gain of Life and Other Essays*, by Dr. W. C. Coupland. The principal object of the book is to inquire into the reason and intrinsic value of existence in the bodily state. The author is not a pessimist, and dissents from Von Hartmann's theory, that pain is more appreciable than pleasure because it leaves behind it a longer consciousness.

A NEW theological work, to be issued shortly by the same publisher, is *The Nature and Method of Revelation*, by the Rev. Dr. G. P. Fisher. For the satisfaction of sceptics, nine essays treat of the proofs, internal and matter-of-fact, which are afforded by study with regard to the genuineness of the Gospel narrative.

A NEW book by Mr. F. M. Allen will be published next week by Messrs. Ward & Downey. It will be entitled *Brayhard: the Strange Adventures of One Ass and Seven Champions*. Mr. Harry Furness has illustrated it liberally.

THE next volume in the "Story of the Nations" series will be *Scotland*, by Dr. James Mackintosh, of Aberdeen.

MESSRS. G. P. PUTNAM'S SONS will publish next week *A Son of Issachar*; a Romance of the Days of Messias, by E. S. Brooks. The scene is laid chiefly in Palestine, during the closing days of Christ's ministry; and it is in reality the story of the son of the widow of Nain, and the daughter of Jairus.

A NOVEL by Miss Sarah Tytler, the title of which is *Sapphira*, will be published in July by Messrs. Ward & Downey, who also have in the press a novel by Mr. W. Outram Tristram, entitled *Locusta*.

A NEW and revised edition of Canon Eden's *Churchman's Theological Dictionary*, with a preface by the Rev. H. O. G. Moule, is announced for immediate publication by Mr. Elliot Stock.

OWING to changes that have taken place in the constitution of the publishing firm of Remington & Co., the title will, from July 1, be changed to Messrs. Eden, Remington & Co. The business will be carried on, as before, in Henrietta-street, Covent Garden.

IN a letter of recent date, Mr. George Kennan writes: "I have just learned that my articles in the *Century* have been translated into Bulgarian and published at Rustchuk. They are now out in German, Dutch, Polish, Russian, and Bulgarian." It has been stated, on excellent authority, that Mr. Kennan's articles have been read by the Czar of Russia, though in general the numbers of the *Century* which contain the Siberian papers continue to be refused admission to Russia until the obnoxious articles have been expunged by the press censor.

ALL will be glad to know that the series of "Bibliographical Miscellanies," begun by the late William Blades with *The Development of Signatures*, is not to be terminated by his death. He had himself put into type, to form four more numbers of the series, an expansion of the paper on "Chained Libraries," which he read before the Library Association last October, and which was then printed in the *Library* (vol. i., pp. 411-416). The first of these has just appeared, dealing with the well-known chained library at Wimborne, which, indeed, suggested the subject to the author. It is illustrated with a wood-cut of the library (from a photograph) and of the chains. The other parts, it is stated, will describe other chained libraries in the United Kingdom and elsewhere—particularly that at Hereford Cathedral and the Laurentian at Florence; and will be illustrated

with seven photo-collotype plates. In this connexion we may mention that there is a small collection of some half-dozen chained books in the parish church at Minehead; and also a similar collection at Basingstoke, which the churchwardens' accounts show to have been chained as late as 1723. We trust that Mr. Blades's third paper in the *Library*, on "Paper and Paper-marks" (pp. 217-223) was also prepared by him for independent publication in this series, which—it should be added—can be obtained from Messrs. Blades, East, & Blades.

MR. J. H. LUPTON contributes to the *Pauline* an account of a catalogue of the library of St. Paul's School in 1697, which happens to be preserved among the MSS. of Trinity College, Cambridge. The total number of volumes was then 454, including Oaxton's *Chronicles*, Colet's *Grammar* of 1534, and the Paris folio of Vegetius (1532), with its curious plates, "which young Churchill may have turned over." It appears that the school library now contains no less than 5,200 volumes. Among the recent additions is a copy of the Latin Prayers used in the school in 1644, of which Mr. Lupton has issued a reprint.

THE last issue of *Caslon's Circular* prints the paper recently read before the Society of Arts by Mr. Talbot B. Reed upon "Old and New Fashions in Typography," which is illustrated with a sheet of specimens of the original founts engraved by the first Caslon in the early part of the last century. "It is not a little remarkable that the modern demand for these old founts not only continues but increases."

THE appeal issued by Mr. Stopford Brooke (ACADEMY, May 24), for subscriptions to purchase Dove Cottage as a national memorial to Wordsworth has already been answered by promises to the aggregate amount of nearly £300. The total asked for is £1,000; and the treasurer is Mr. George L. Craik, 29, Bedford-street, Covent Garden.

AT the annual meeting of the Swedenborg Society, held last week, the committee reported that 3354 volumes of the society's publications have been issued during the year. Of these 1428 have been sold, 425 returned to subscribers, and 1501 presented, including 3217 volumes of the theological works in English, 1 in German, 6 in Russian, 3 in French, 86 in Latin, 11 philosophical, and 30 miscellaneous. An agent has been appointed for the Australian colonies and New Zealand, with a central depot in Sydney. An Italian professor, residing in Rome, is preparing for publication a work on Swedenborg, expository of the doctrines in his works.

Rondalística: estudi de Literatura popular. Por Pau Bertran y Bros. (Barcelona.) To this little work on folklore, with its twenty-five inedited Catalan tales, was awarded an extraordinary prize in the Floral Games of Barcelona, 1888. The *Rondalles* are the tales told round the fire, or in turn, in round, by the company assembled for any evening task in the Catalan farmhouses. In the preliminary chapters Señor Bertran discusses the current theories of the origin of folklore tales—the mythological, or atmospheric, the historical, and the anthropological; but he does not definitely adopt any. In classification he departs more widely from his authorities, and proposes one of his own, which at least has the merit of clearness, though the divisions may sometimes overlap. These are, according to the elements of the story, (1) sub-human animal tales, &c., (2) superhuman, (3) purely human. Of the first he gives seven specimens, seven of the second, eleven of the third. All are brief, some very short, all are reported in the narrator's words. The most peculiar belong to the second class, wherein our Lord and St. Peter

are the chief actors. Like some of the third class, in which priests figure, they show a satirical and irreverent vein, which differs in a marked degree from that of the same class of tales in the rest of the peninsula. No. 8, "Little Peter," is a curious blending of fuller Asturian and Basque forms of a well-known tale. Others recall Basque and Gascon versions. "Bouquet Boquill" is one of the hundred forms of "the House that Jack built." We must dissent, however, from the distinction drawn between folklore and legend; that the people did not believe the former, and do believe the latter. We have only to go low enough, or to go back far enough, to find that folklore and myth were, and are, as fully believed in as any legend. A truer distinction we believe to be this. Legend implies the germ or birth of a literature, oral or written. Genuine folklore is simply a creed, or the debris of worn-out creeds. We are glad to see that our author has in the press three volumes of Catalan *Rondalles*, and works on Catalan prayers and superstitions in preparation.

THE FORTHCOMING MAGAZINES.

MR. HERBERT SPENCER contributes to the forthcoming number of *Mind* an article on "Space Consciousness," in reply to the Neo-Kantians.

THE new number of the *Contemporary Review* will contain a vigorous reply by Mr. Edward Bellamy, author of "Looking Backward," to the criticisms of M. de Laveleye on his system of Nationalism. Mr. Sidney Webb also contributes an important article on "Reform of the Poor Law."

A DEBATE on the Land Tax, whether it should be imposed on the soil or on the produce, will be carried on in the July *Century* by Mr. Henry George (for the latter thesis) and Mr. Edward Atkinson (for the former).

THE *Pioneer*—a magazine of a special character, which "aims to deal in a helpful way with the complex problems of individual and social life"—will enter upon a new series with the July number. It will henceforth be printed on hand-made paper, in the finest manner, and will be published quarterly. A new feature will be the periodical survey of contemporary thought and action, by Mr. Walter Lewin. The *Pioneer* is published at Egremont, in Cheshire; and the London agent is Mr. Elkin Matthews.

WITH the July part, *Igdrasil* will be permanently enlarged from 40 to 48 pages. While acting as the organ of the Ruskin Reading Guild and kindred societies, the aim of the magazine is to look at literature, art, and social philosophy for the sake of the humanity that these influence and illustrate. The July number will contain "Ruskiniana" (Letters on Railways, &c.); The Hon. Roden Noel's "House of Ravensburg," a Study by Miss E. H. Hickey; a poem, entitled "A Sunset," by D. J. A. Langford; "Conventionality," by Margaret Hunter; "Pippa and Pompilia: Art and Simplicity of Life;" "Pictures of 1890," by Mr. Kington Parkes.

THE first number of the *Annals of the American Academy of Social and Political Science*—a new quarterly review of politics and economics—will shortly appear in Philadelphia. It will contain, among other articles, one on "Politics in Canada and the United States," by Dr. Bourinot; another on "Decay of Local Government in America," by Prof. Patten; and a third on "Cheaper Railroad Fares," by Mr. J. Wetherell.

THE *Antiquary* for July will contain articles on "The Recent Discovery at Grantham," by

Precentor Venables; "The New Museum for Rome," by the Rev. Dr. J. Hirst; "The Canvas Coat of Sir Hugh Willoughby," by the Hon. Harold Dillon; and "The Coronation of James I.," by Mr. W. Branshley Rye.

A NEW adventure story, entitled "The Merchant Prince," by Mr. John Berwick Harwood, will be commenced in the July number of *Cassell's Magazine*.

THE *Gentleman's Magazine* for July will contain a second article by Mr. Alexander Gordon illustrative of peasant life and character in a northern parish, entitled "In a Scotch Smiddy."

UNIVERSITY JOTTINGS.

IN Convocation at Durham on Tuesday last, the following degrees were conferred: D.D. by diploma on Bishop Westcott; honorary D.D. on Bishop Smythies and Prof. Hort, of Cambridge; and honorary D.C.L. on Dr. Jeune, chancellor of the diocese. The university of Oxford also conferred the honorary degree of D.D. upon Bishop Smythies on Thursday.

THE programme has just been issued of the third summer meeting of University Extension students, to be held at Oxford during the month of August. Prof. Max Müller will deliver the inaugural address on Friday, August 1. Among the other arrangements we may mention the following: three lectures on "The History of the English Language," by Dr. J. A. H. Murray, illustrated by visits to the scriptorium; three lectures on "The History of Oxford," by Mr. Falconer Madan; three lectures on "Ancient British Antiquities," by Mr. Arthur J. Evans; "Oliver Cromwell," by Mr. S. R. Gardiner; "Virgil," by Mr. Arthur Sidgwick; "Sophocles and Shakspeare," by Mr. J. Churton Collins; a special course on "The Poems of Robert Browning"; "The Principles and Practice of Etching," by Mr. F. Seymour Haden; "The Influence of Courtship on Colour," by Mr. E. B. Poulton; "Problems of Evolution, Organic and Social," by Prof. Patrick Geddes; six lectures on "Geology," by Prof. A. H. Green, illustrated by excursions in the neighbourhood of Oxford; "Three Chapters of Economic History—Trades Unions, Co-operation, Socialism," by Mr. L. L. Price. During the last three weeks of the meeting, the lectures will deal with their subjects in greater detail, and more time will be devoted to quiet study.

THE Rolleston Memorial prize—for original research in animal and vegetable morphology, physiology, and pathology, or in anthropology, open to graduates of either Oxford or Cambridge—has been awarded to Mr. J. R. Green, of Trinity College, Cambridge, who submitted a series of dissertations on "The Chemical Process of Germination"; proxime accessit, Mr. H. Balfour, of Trinity College, Oxford, the subject of whose dissertation was "The Evolution of Decorative Art." Though the prize was founded in 1883, and was intended to be biennial, this is, we believe, the first time that it has been awarded.

MR. OLIVER ELTON, late scholar of Corpus Christi College, Oxford, has been elected lecturer in English literature at Owens College, Manchester. He will undertake a portion of the duties performed by Dr. Ward before his appointment as principal.

MR. JAMES W. SLATTERY, former university student in classics at Trinity College, Dublin, has been appointed president of Queen's College, Cork, in the room of the late Dr. William Kirby Sullivan.

FORMER pupils of King's College, London, will regret to learn that the connexion with

that institution of Mr. Lamb, who for upwards of thirty years has filled the office of librarian, will end with the present term.

AT the meeting of Convocation of the University of London, held on Tuesday, the following resolutions were adopted with reference to the proposed new charter for a teaching university of London:

"That this House, though extremely desirous not to embarrass the Senate in its efforts to arrive at a satisfactory solution of the problem of reconstruction, hereby expresses its strong opinion that it ought to be consulted as to the scheme of reconstruction before that scheme is finally embodied in the draft of the new charter."

"That the purpose of the founders of this university—that its powers and privileges should eventually be the same as those of the universities of Oxford and Cambridge—requires to be kept steadily in view in arranging any scheme of reform or reconstruction; and that, in conformity with this purpose, there should be an avoidance of any provisions which may place great or predominant power in the hands of persons who are not graduates of this university."

THE Rev. William Dunn Macray has celebrated the fiftieth anniversary of his connexion with the Bodleian Library by the issue of a second edition of his admirable *Annals of the Bodleian Library* (Oxford Press), of which the first edition appeared in 1868. Many of Bodley's librarians have been long-lived, and none of them can have failed to be touched by the genius of the place; but not one of those who have held a higher position has laboured more continuously for the honour of the library, or associated his name more closely with it for the benefit of future generations. Mr. Macray first entered the Bodleian as a supernumerary in July 1840, when he was only fourteen years of age; and he was appointed assistant in December 1845. His labours in cataloguing and editing MSS. are known to historical students. But these *Annals of the Bodleian* form one of those familiar volumes which all lovers of literature keep on a handy shelf, as being redolent of bookish associations. The present edition is not only carried down from 1868 to 1881—the Report of the librarian has covered the subsequent period—but is augmented, out of the abundance of the author's traditional lore, to more than one-third of its original bulk. Instead of a facsimile of the Shakspeare autograph (to the authenticity of which Mr. Macray still adheres), it is illustrated with portraits of Thomas Bodley and Dr. Richard Rawlinson, and with a view of the old reading-room.

ORIGINAL VERSE.

THE CHOICE OF A MAN.

"I REGRET little, I would change still less.
Since there my past life lies, why alter it?"

"And I have laboured somewhat in my time
And not been paid profusely."

Andrea Del Sarto.—R. BROWNING.

"I mind how love repaired all ill,
Cured wrong, soothed grief, made earth amends."
Christmas Eve and Easter Day.—

R. BROWNING.

You had your choice, and you took your stand—
Wealth and fame might be won; in your hand
The world would have laid its richest prize,
But you turned from the world. Do you now
despise

What it could have given? You are not great,
But poor and unknown; it is now too late.

Ah! but I know what you might have done—
Have stained your soul ere the stake was won,
Have lied, and cheated, and felt no shame,
In the eager race for riches and fame.
Though none may know it save she and I,
You let the world and its pomp go by.

I hold, my friend, you are greater now,
Unknown, unnoticed, than if your brow
Were bound with laurel and bay, for you
Have fought the fight, and tried, and true,
You smile as you weigh the gain and the cost,
Her love you have kept, and the world that you
lost.

F. P.

MAGAZINES AND REVIEWS.

A GOOD deal of space in the June *Livre moderne* is naturally occupied by the index necessitated by the completion of the first half-yearly volume—an index truly "modern" in its exact fulness. But, besides this, and the usual reviews of new books, &c., room is made for a notice, with extracts, of certain letters between Alfred Delvau, a somewhat Bohemian but laborious and really literary man of letters, and Joséphin Soulayr, the Lyonnese sonneteer, for whose elegant work Gautier and others have found such pretty descriptions. We wish M. Uzanne good luck for his new venture, which may be said now to have turned the corner.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CLARATIE, Jules. La cigarette. Paris: Dentu. 3 fr. 50 c.
DREIER, W. The Anglo-Saxon Poets on the Judgment Day. Halle: Niemeyer. 2 M.
HAUSMANN, Mémoires du Baron. T. 2. Préface de la Seine. Paris: Victor Havard. 7 fr. 50 c.
LIARD, L. Universités et facultés. Paris: Colin. 3 fr. 50 c.
LITZMANN, B. Friedrich Ludwig Schröder. Ein Beitrag zur deutschen Literatur- u. Theatergeschichte. 1. Th. Hamburg: Voos. 8 M.
ROUZAUD, H. Les Fêtes du 6^e centenaire de l'université Montpellier, 1829. Paris: Ouleit. 12 fr.
SEBACH, H. Baudekmüller d. alten Rom, nach photograph. Orig.-Aufnahmen hrg. Berlin: Wasmuth. 10 M.

HISTORY, LAW, ETC.

- CORPUS Iuris ALESSANDRINI. Ed. J. Bachmann. Pars I. Ius conubii. Berlin: Schneider. 16 M.
DU BOIS DE LA VILLEFARE, A. Les procès de Jeanne la Pucelle. Manuscrit inédit légué par Benoît XIV. à la Bibliothèque de l'Université de Bologne. Saint-Benoît: Prud'homme. 8 fr. 50 c.
HEIDENHAIN, A. Die Unionspolitik Landgraf Philipps v. Hessen 1557—1563. Halle: Niemeyer. 16 M.
HEBEFELDER, F. Gewalt u. Recht. München: Ackermann. 8 M. 60 Pf.
KROTZER, F. Die Beziehungen der Hanse zu England im letzten Drittel d. 14. Jahrh. Gießen: Ricker. 2 M.
KÜHLER, G. Die Entwicklung d. Kriegswesens u. der Kriegführung in der Ritterszeit von Mitte d. 11. Jahrh. bis zu den Hussitenkriegen. Register nebst Berichtigungen. Breslau: Koebner. 5 M.
KOPPECK, J. Die attischen Trieren. Leipzig: Veit. 5 M. 60 Pf.
KUBOPATSKY. Kritische Rückblicke auf den russisch-türkischen Krieg 1877—78. 4. Bd. Berlin: Mittler. 4 M. 50 Pf.
PÉREY, L. Un petit-neveu de Mazarin: L. J. B. Mancini-Mazarini, Duc de Nivernais. Paris: Calmann Lévy. 2 fr. 50 c.
WALCKEN, K. Politik der konstitutionellen Staaten Kaiserliche: Macklot. 8 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- FATTO, V. Faune des vertébrés. Vol. 5. Histoire naturelle des poissons. 1^{re} partie. Basel: Georg. 16 M.
GAUDRY, A. Les enchainements du monde animal dans les temps géologiques: fossiles secondaires. Paris: Savvy. 15 fr.
GROHM, E. Herbert Spencer's Lehre v. dem Unerkennbaren. Leipzig: Veit. 8 M. 20 Pf.
GÜNTHER, S. Handbuch der mathematischen Geographie. Stuttgart: Engelhorn. 16 M.
NATHORST, A. G. Beiträge zur mesozoischen Flora Japan's. Leipzig: Freytag. 5 M. 40 Pf.
OPPENHEIM, P. Die Land- u. Süßwasserschnecken der Vindobener Beckenbildungen. Leipzig: Freytag. 4 M.
ETZENBERGER, E. Lichenæ africana. Fasc. I. St. Gallen: Kopp. 8 M.
TURBETINI, Th. Utilisation des forces motrices du Rhône et régularisation du lac Léman. Basel: Georg. 24 M.

PHILOLOGY.

- BREWER, H. C. Die Vocale der Mundart v. Meisen. Jena: Pöhl. 2 M.
FISCH, S. P. de verborum significatu quæ supersunt cum Pauli epitome. Ed. A. E. Thewissen de Ponor. Pars I. Textum continens. Berlin: Calvary. 7 M. 50 Pf.

- GREHMANN, B. Demosthenis Thracis μεταβολαὶ Ὀδυσσεύς. Königsberg: Koch. 1 M.
MARGARETHAN-LEONDE. e altombardische. Kritischer Text, hrg. v. B. Wiese. Halle: Niemeyer. 4 M. 50 Pf.
SPRENGEL, J. G. De ratione quæ in historia plantarum inter Plinium et Theophrastum intercedit. Leipzig: Fock. 1 M. 50 Pf.
STENGEL, E. Verzeichnis französischer Grammatiken vom Ende d. 14. bis zum Ausgange d. 18. Jahrh. Oppeln: Franck. 4 M. 60 Pf.
STRASSMAYER, J. N. Babylonische Texte. 8. Hft. Leipzig: Pfeiffer. 12 M.
ZANDER, C. M. De lege versificationis latinæ summa et antiquissima. Lund: Möllers. 60 Pf.

CORRESPONDENCE.

THE SIXTH CENTENARY OF DANTE'S BEATRICE AT FLORENCE.

16 Montagu-street, Portman-square:
June 24, 1890.

I should be glad to bring to the notice of those who may have followed with interest the communications you have allowed me to make from time to time concerning the Sixth Centenary of Beatrice, and especially of those eminent writers who have kindly acceded to my invitation to write in her honour on the occasion, that the Queen also has been pleased to testify her sympathy by contributing to the collection a copy of her works with her autograph on the first page.

[MISS] R. H. BUSK.

"COCKNEY."

Oxford: June 24, 1890.

The facts adduced in my letter of last week as to the existing senses of "cocks' eggs," in England and Germany, may have seemed, on the face of them, somewhat to disturb the parallelism between the senses of "cockney" and those of French *coco*, to which I referred in my first letter, inasmuch as it was not alleged that *coco* had actually ever meant "cocks' egg," but only that it is "terme enfantin pour un œuf." But further investigation shows that the parallelism does not fail. In Italian, Florio (1599) has "*cocco* . . . also cocking, sport, dandling, delight, or glee"; and (ed. 1611) has "*cocco* . . . also cocking or dandling sport; also, a cocks' egg." Baret (1624) has "*cocco*, an egg (a word of children); *cocco*, a darling." The new *Vocabolario Della Crusca* calls it "*voce fanciullesca che significa uovo*," i.e. a childish word signifying egg, and gives examples going back to 1550.

It is evident that this Italian *cocco* is the same as French *coco*; and we find that while modern dictionaries explain it (as Littré does *coco*) as "a child's name for an egg" and "a darling," it actually meant in the seventeenth century "cocks' egg." The explanation, "cocking or dandling," given by Florio, is also of interest, because it is precisely that of French *coqueliner*, derivative of *coco*, "to cocker, dandle, make a cockney of." "Cocker" and its sixteenth-century synonym "cockle" are, in form, frequentatives or derivatives of "cock," used in sixteenth century in the sense of "make a pullus of, pet, pamper, bring up delicately." Tussler has several instances: e.g. "Some cockneies with cooking are made verie fooles, fit neither for prentice, for plough, nor for schooles"; and elsewhere, "Where cocking dads make sawsie lads, In youth to rage, to beg in age."

We may, I think, infer that in English *cocken-ay* = "cocks' egg," was not merely a name for the small eggs sometimes laid by hens, but also a childish and hence humorous name for a fowl's egg, generally, according to the way in which nursery diminutives like Dicky, Dicky-bird, are apt to pass into somewhat humorous general use.

As to "cocks' egg" in the primary sense, Bodley's Librarian has pointed out to me that

such a curiosity was once possessed by the University of Oxford. In a MS. catalogue by Thos. Hearne, of "Curiosities in the Anatomy School at Oxford, anno. 1721," now in the Bodleian Library, we find, among similar objects, No. 102, cock's egg; No. 103, egg found in another egg.

J. A. H. MURRAY.

"SCADINAVIA."

London: June 23, 1890.

It is well known that *Scadinavia* (agreeing with the O.E. *Seoden-ig*) is the true form of the name which appears in the current text of Pliny as *Scandinavia*. The etymology of this name, or rather of its first element, has been sought by Müllenhoff in Lappish; but the evidence on which he relied was regarded by Dr. Wilhelm Thomsen as insecure. I would suggest that the name may be explained plausibly from Germanic sources. **Skadino-* is the exact phonological equivalent of *σκῆνός* (of. *shade*), so that *skadina a(h)wja* may possibly have meant "the dark island." The alternative form **Skadnja*—apparently implied in the Scandia, Scandza, of Ptolemy and Jordanis, and in the O.N. *Skáni*—may be a parallel derivative from the same root. There seems to be some reason for thinking that Scadinavia was originally the name of an imaginary island in the extreme north, the mythical primitive seat of the Germanic race. The notion that the regions of the far north were wrapped in perpetual darkness prevailed widely in antiquity, and is easily accounted for. Reports of the long nights of northern lands would naturally give rise to the inference that in countries still more remote from the sun the night would be perpetual. The hypothesis of an original mythical reference in the name is not, however, absolutely necessary to justify the derivation which I have proposed; the Scadinavia of historical geography might very naturally have been called "the ale of darkness" by those who dwelt farther south.

HENRY BRADLEY.

"RAGMAN."

Wimbledon: June 23, 1890.

I find that I must withdraw the suggestion made by me in THE ACADEMY of January 18 that the word "ragman" might mean a deed poll as distinguished from an indenture.

I had in my hands at the Record Office a few days ago a bundle of Richard II.'s "Blank Charters," or "Ragmans," and found that, in fact, the obligations in question were made in the shape of indentures, being all cut at the top with an indented see-saw edge.

I would therefore fall back on Mr. Bradley's alternative suggestion that the word simply meant a formal document, perhaps a sealed obligation or grant.

J. H. RAMSAY.

"SURVIVALS" IN NEGRO FUNERAL CEREMONIES.

Washington and Lee University, Lexington,
Virginia: June 4, 1890.

In the ACADEMY for December 28, 1889, p. 422, there is an extract from the *Cleveland Leader* regarding some negro funeral ceremonies in the United States. It is there said that the custom of placing statuettes, vases, cups, saucers, broken crockery, children's toys and playthings, and other articles upon newly-made graves was almost universal among the coloured people of the South, and, by implication, that the placing of partially emptied medicine bottles upon graves was equally common.

Since reading that letter, repeated inquiry with regard to the latter custom, and that of

placing children's toys and playthings over the dead, has resulted only in finding that, so far as the persons questioned (both white and coloured) knew, no such customs had ever been heard of or seen in these parts, the Valley of Virginia. While there are statuettes, broken crockery-ware and glass and vases upon the graves in the coloured burial ground of this town—Lexington—there are no medicine bottles or playthings. The more intelligent coloured people showed as much surprise about such customs as the white. But during a recent visit to Petersburg, Virginia, a town twenty-two miles south of Richmond, in passing through the coloured burial ground there was noticed upon the children's graves many of the articles mentioned in the *Cleveland Leader*—medicine bottles, three or four sometimes upon a grave, partially filled with the medicine last taken by the deceased, dolls and portions of dolls, children's china tea sets, a psalter, pottery ornaments of various kinds, more or less damaged, vases and glass vessels, the latter frequently containing flowers. Nothing could be satisfactorily learned as the reason for putting those articles upon the graves beyond that it was a custom which had been long followed. One old coloured woman said, after much coaxing and pressing for a reason, that the medicine, she had been told, was placed upon the graves that the dead might see what they had taken, at the same time expressing her dislike to and non-conformity with the custom, saying she had buried her "old man" and had put nothing of the kind on his grave. Another woman seemed to think it was done to mark the position of the grave. A coloured man present pooh-poohed all of it, and said it was nothing but "foolishness."

In connexion with these customs there is another which seems to be widely prevalent among the coloured people—that of leaving the pick and shovel which have been used alongside the grave until again needed. Why this is done no one appears to know.

W. G. BROWN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 30, 8.30 p.m. Geographical: "Explorations in *Offida Trachets, Asia Minor*," by Mr. J. Theodore Bent.

WEDNESDAY, July 3, 8 p.m. Elizabethan: "James Harrington's Commonwealth of Oceana," by Mr. W. H. Cowham.

THURSDAY, July 3, 4 p.m. Archaeological Institute: "Roman Antiquities of Augsburg and Batisbon," by Prof. B. Lewis; "The Keys of St. Peter at Liège and Maestricht," by Mr. E. W. Beck.

FRIDAY, July 4, 8 p.m. Geologists' Association: "Notes on the Geology of the Long Excursion to the Mendip Hills," by the Rev. H. H. Winwood.

SCIENCE.

Prehistoric Antiquities of the Aryan Peoples. By Dr. O. Schrader. Translated by F. B. Jevons from the Second Edition of the German. (Charles Griffin & Co.)

DR. SCHRADER'S *Sprachvergleichung und Urgeschichte* is so well known to students of comparative philology and of primitive history that it is needless to dwell on the general character of the work. Its astonishing range of learning is accompanied and guided by a hardly less astonishing sobriety and scientific self-restraint. In a field where the temptation to press unduly into the service of a reconstruction evidence just a little, or often more than a little, doubtful has proved too much for almost all his predecessors, Dr. Schrader has steadily applied the canons of a strict phonetic equivalence. His own etymologies, always ingenious, are sometimes, by the nature of the case, uncertain, but I do not think that they are ever impossible. If he

often abstains from drawing a positive conclusion, when he does make a statement, it can rarely be refuted. His work deserves richly the rank, which has been so generally accorded to it, of a first-rate authority.

This second edition is described by the author himself as "an almost entirely new work." But this language is not to be taken too literally, and is correct at most only of the fourth part. This part, which deals with "The Primeval Period," has been expanded, so that instead of being little more than a quarter of the whole work (pp. 333-454) it is now nearly one-half (pp. 240-443 E. T.). Part i., "The History of Linguistic Palaeontology," has been compressed, rather than expanded, for the most part by excising the illustrations and criticisms of the errors of earlier scholars. Half-a-dozen pages, dealing with the most recent researches of Brugmann, Windisch, Pöschke, and Penka, do not in bulk make up for the omission of much that may have seemed of merely historic interest. Part ii. has also lost a chapter, though a brief one, on the difficulty of reconstructing the primitive language; but it has received a few important additions. I may notice that Dr. Schrader has not always been skilful in his numerous transpositions. On p. 109 we read, "If we pause for a moment on the last-named, the Celtic languages," and are bewildered to know what "last-named" means here, until we notice that in the earlier edition a passage preceded this which made it clear, whereas now it is replaced by a quite different discussion. Part iii., one of the most thorough sections of the earlier edition, dealing with the first appearance of metals, has been brought up to date, without any important expansion. Dr. Schrader has failed to notice that on p. 234 he describes the *cateia* as a club, while on p. 235 it reappears as a spear. But, in Part iv., the recasting has been very extensive. The introductory chapter is rewritten and much expanded, the most important addition being the following:

"In the first edition of this book we still hesitated to give a decided answer to the question as to the original home of the Indo-Europeans. Now, after nearly twelve years' work on matters relating to the primeval history of our race, we will venture on an attempt to solve this important problem."

Of the fourteen chapters in this Part seven are quite new: on "The Animal Kingdom," "The Plant World," "Computation of Time," "Clothing," "Dwellings," "Traffic and Trade," and "The Culture of the Indo-Europeans," although the material was to some small extent to be found under other heads. The chapter on language has been omitted, doubtless from the feeling that it was too compressed to be of much value; and that on religion has been completely rewritten. It now contains a short sketch of the history of comparative mythology, and a careful revision of the most frequently asserted etymological equations touching the belief in the gods. The conclusion to which Dr. Schrader comes is that there were in the primitive Indo-European period predicates expressing the divine, and that these were applied to the sky, the sun, the fire, the dawn, the storm, and the thunder; but that at present there is no evidence that the worship of ancestors was

usual. The closing chapter accumulates the evidence that the earliest home of the Indo-Europeans is to be sought in the South Russian steppes. Without entering on further details, it is enough to say that the second edition practically supersedes the first; and Mr. Jevons was fortunate in being able to use the advance-sheets of the revised work, so as to be able to publish it at the first in its greatly improved form.

As to the translation, it is what was to be expected from a scholar of Mr. Jevons's reputation. On the whole, it is easy and fluent; and so far as I have compared it closely with the original—for about one-fourth of the book—it is usually very accurate. No critic, least of all one who has had experience of the possibilities of error in so heavy a piece of work, will be hard upon a few oversights; but it may be worth while pointing some of them out, with a view to their removal. Mr. Jevons fluctuates curiously between "Indo-European" and "Indo-German" as a translation for *Indo-germanisch*. There is something to be said for either version, but nothing for the employment of both promiscuously. There are half a dozen instances where (by a misprint or a slip) there is a plural put for a singular (e.g., *stories*, p. 6, *ravens*, p. 383, &c.) On p. 2, "east to west" is written for "west to east"; on p. 22, l. 11 up, "did" should be "does"; on p. 27, "this includes" should be "followed by"; on p. 34, *noch* is rendered "not," to the ruin of the sense; on p. 37, read "much more interest"; on p. 46, "strength and power" should be "strength and wealth"; on p. 63, "modern times" should be "recent years." On p. 77, the Romans are spoken of as "driven from the stage of history" by the Germans, which is nonsense, not due to Schrader. Dr. Benfey is not now living, as is implied in a loose translation on p. 87. No single equation can be "the corner-stone" on which to build a history—it may be, as Dr. Schrader calls it (p. 138), a stone in the building. Mr. Gladstone has said that "among" the axes and hatchets of the Greeks may have been some of stone, but not "by" them (p. 228). "The Transylvanian of Saxony" should surely be "the Saxon of Transylvania" (p. 119). There is a rather funny use of the word "tremendous," which is made to do duty for a considerable variety of German words. But the most comical touch is on p. 101, where we have a reference to Ecker's suspicion of the "plicated, cockroach race of Indo-Europeans." The utter bewilderment which these "cockroaches" cause is somewhat relieved when one finds that Ecker is talking of a "kakerlakengeschlecht"; for "kakerlaken" is nothing more harmful than an albino! The translator might, perhaps, have taken on himself some of the functions of an editor, at least so far as to have given references to English books in their original edition, and to German books—such, for instance, as Kiepert's *Ancient Geography*—in the trustworthy English versions. It would also have been convenient to have inserted in the margin the pages of the original. But, on the whole, little but thanks is due to him for the competence and the promptitude with which he has put this important book within the reach of the English reader.

A. S. WILKINS.

PHILOLOGICAL BOOKS.

Northern 'Ajlân. By G. Schumacher. (Palestine Exploration Fund.) Small as it is, this volume is one of the most valuable issued by the Palestine Exploration Fund. Mr. Schumacher is a careful explorer and a good surveyor, whose thorough knowledge of Arabic and acquaintance with the manners of the natives of Palestine give him exceptional advantages for acquiring information. His memoir contains an exhaustive account of the ancient Decapolis of Perea as well as of the numerous Greek and Roman remains that still exist in it. Plans and drawings are given of the important ruins of Gadara, Capitolias, and Arbela, none of which had previously been surveyed; and the book is provided with an excellent map. No one who is interested in Palestine can afford to be without it. We must not omit to say that the volume has been edited for the press by Mr. Guy le Strange, who has done his work well. The list of Arabic local names at the end, with their significations in the Arabic of the *fellahin*, will be welcomed by both the geographer and the philologist.

The Pilgrim's Handbook to Jerusalem. By L. de Hamme. (Burns & Oates.) This is intended for Catholic pilgrims who visit Jerusalem believing in the authenticity of the various holy places that are shown there. As such it is exempt from criticism. It seems to contain all the information, both religious and practical, which a "pilgrim" would desire.

The Asaph Psalms in their connexion with the Early Religion of Babylonia. The Hulsean Lectures for 1889. By E. G. King. (Cambridge: Deighton, Bell & Co.) Dr. King is a good Hebrew scholar, and his suggestions are always ingenious and free from conventionality. His lectures will be found interesting and instructive even by those who would be most inclined to dispute his conclusions. He endeavours to show that the "Asaph Psalms" are connected with the seventh month of the Jewish year and with the name of Elohim; that the three "covenant-names," El, Elohim, and Jehovah, are severally associated with the three seasons; and that the word Asaph was not the name of an individual, but of an order of priests whose office was connected with the Asaph or Feast of "Ingathering" in the seventh month. It is thus identical with the Babylonian *asip* or "prophet," with which the name of Joseph has been compared. Among other suggestive remarks in the lectures is one on the relation between the work of the first three days in the first chapter of Genesis and that of the last three days, the creation of the heavenly bodies corresponding to the creation of light, the creation of the birds to that of the firmament, and the creation of animals to that of the earth. This threefold division of time Dr. King connects with the three seasons and the great festivals which marked them.

Schabbâth. Der Mischnatraktat "Schabbâth." Herausgeg. und erklärt. von Hermann L. Strack. (Leipzig: Hinrichs.) The increased attention to Hebrew in England leads one to hope that Prof. Strack's useful series of Mishna treatises will find friends in our colleges. Dr. Taylor's edition of the "Sayings of the Jewish Fathers" is, in most respects, an ideal one; but smaller and cheaper editions of Mishna books are a necessity, if the study is to be carried beyond the *Pirgê Abôth*. Prof. Strack's former publications have been vocalised; the *Schabbâth* is his first unpunctuated edition. The type is a luxury to the eyes; the paragraphs are numbered in our Western way; and the footnotes often tell the reader how two of the chief MSS. vocalise the text. There is also a summary of the contents and a vocabulary. Several MSS. have been compared, some of them completely, for the correction of the

text; among these, of course, is that edited by Mr. Lowe, of Cambridge, in 1883.

Die Agada der Tannaiten. Von Wilhelm Bacher. Band II. (Strassburg: Karl Trübner.) We have already called attention to the first volume of this most industrious compilation, full of first-hand notices respecting the teachers of the later Jewish Church, down to the completion of the Mishna. The present volume, which begins with R. Meir, the most distinguished of the disciples of Akiba, concludes the work. The order is mostly etymological, though chapter xi. brings together a number of sayings and comments proceeding not merely from a single teacher but from his school (that of Ishmael), and chapter xix. tells all that is known about a number of Tannaïtes of somewhat uncertain age. Dr. Bacher points out that it is a mistake to distinguish the doctors of Palestine as early as M. Renan does (*Les Evangiles*, p. 66) into Halakists and Agadists. It is not till the third century A.D. that we find popular exegetes or Agadists who have given little or no evidence of their study of the legal tradition. We cannot say that in the year 74 "the Halakists treated the Agadists (and for them the Christians were Agadists) as frivolous people, strangers to the one serious study—that of the Tora." The arbitrary and yet sometimes most ingenious Agadistic exegesis was reconcilable with the passionate study of the precepts of the Law. The Agadists of this volume are mostly well known as Halakists.

CURRENT SCIENTIFIC LITERATURE.

Science in Plain Language—"Evolution," "Antiquity of Man," "Bacteria," &c. By W. Durham. (Edinburgh: A. & C. Black.) These articles, which have been reprinted from the *Scotman* newspaper, form a meritorious attempt to state in plain language without any controversial bias the leading subjects of modern philosophical investigation. Thus they are eminently fitted for mechanics' institutes, village libraries, and the like. Being suggestive, they point out problems in natural history calculated to interest thoughtful students and provoke them to consult further authorities. Mr. Durham writes excellently on natural selection, protoplasm, colour in nature, and the movements and sleep of plants, stating what is known already on these and kindred points, but avoiding anything that might lead to heartburnings and disputation. His little book is nothing if not dispassionate. In his chapter on ancient lake dwellings, the author might have instanced the account of the lake-dwellers on the piles driven into Lake Prasias, as related by Herodotus, in support of the view that the practice of living in such aquatic communities survived to historic times. It is a pleasure to commend this carefully written little book.

Glimpses into Nature's Secrets. By E. A. Martin. (Elliot Stock.) Another of the endless series of little books on nature which have been so common of late years. The author takes his readers to the seaside, and then to the downs. The first gives an opportunity to describe a good many sea creatures more or less familiar to most people; the latter reveals Mr. Martin as a geologist. Two chapters are of considerable interest—on the old Roman wall of London, and on the geological position of London. We quite agree with him that nowhere can the geology of London be better studied than in the well-exposed beds at Charlton. The Thanet sands and Woolwich series are there especially prominent. Anyone desirous of knowing something of the geology of London and its environs might do worse than read this book. It should be added that most of its chapters have already seen the light in divers periodicals.

Studies in Evolution and Biology. By Alice Bodington. (Elliot Stock.) These ten essays reflect in clever language and clear arrangement the most extreme doctrines of evolution. From the mammalia and flora of a long distant past the authoress passes lightly to the leucocytes and bacilli of the latest microscopic researches. It is as well not to ask demonstrative proof in her narrative (from Semper) of the *onchidia* and their ninety-eight dorsal eyes ready to shoot "globules of secretion" at enemies, or of the supposed luminous organs on the exterior of many deep sea-fishes. The old accounts of life and man are little to the mind of this advanced lady. Life, it seems "as an entity has no more existence than the phlogiston of the earlier chemists." Again, "in the earlier stages of the cooling of our globe this complex molecule was, perhaps, one of the latest to combine its atoms; when, we are never likely to know, but the how is neither more nor less mysterious than the coming together of any other combination of atoms." As for man, he "inherits rudiments in common with other mammals from hermaphrodite ancestors"; but it is allowed that his brain was remarkable "even in its lemuroid form." He has developed into what we were wont to deem a lord of the creation, and yet he is poorly fashioned for the part he has to play in the world, not "fearfully and wonderfully made" as an earlier authority fancied. "Valves in the veins have not been developed where they are most essentially needed by a creature standing erect, the most vital parts of the body are absolutely unprotected, and the abdominal organs are too heavy for their position, and many painful diseases and displacements are the direct results of this state of things." Of course, "the argument from design is wholly put out of court by the awkwardness of the whole plan." After this terrible indolence it may be hoped for the sake of poor human nature that development will henceforth proceed at a faster rate than of old. At present matters are in a sad coil; "in short, a state of things we might expect from a blind struggle in the ascent from a worm-like organism to a human being; but neither creditable nor credible on the hypothesis of special creation." We have allowed the authoress to speak for herself; but Lucretius held much of her belief a good many centuries ago.

OBITUARY.

SIR WARINGTON SMYTH.

BRITISH mining, in its scientific as distinguished from its commercial aspect, has suffered a loss little less than irreparable by the sudden death of Sir Warington W. Smyth, F.R.S.

Accomplished as a linguist, and singularly gifted as a lecturer, possessing an intimate acquaintance with the mines not only of this country but of the Continent, a man of remarkably genial disposition, and, above all, of unimpeachable integrity, Sir Warington stood between the scientific world and the mining community in a position absolutely unique. On the formation of the Government School of Mines in Jermyn Street in 1851, Mr. Smyth was appointed, on the nomination of Sir Henry De la Beche, as lecturer on mining and mineralogy; and although he resigned the mineralogical lectureship after having held it for thirty years, he remained professor of mining until the day of his death, having thus guided the scientific teaching of the principles of mining in this country for well nigh forty years. Previously to his connexion with the school, he had been attached for several years to the Geological Survey, and had written valuable descriptions of various minin.

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tions to be the centre for the revivification of ideas, which in its unnatural actions is accompanied by a difficulty in distinguishing revived impressions from real impressions. The localisation is the same as Dr. Ferrier's centre (12), the excitation of which causes such movements of eye-balls and head as are "essential to the revivification of ideas." (3) Excitation of the third and fourth external convolution in jackals and cats is accompanied by retraction of the ear, a sudden spring or bound forward, opening of the mouth, with vocalisation and other signs of emotional expression such as spitting and lashing the tail as if in rage. Dr. Gall located in the same area the carnivorous instinct, termed "destructiveness" by his followers, and considered by Prof. Bain to be merely another name for the irascible emotion. Though the investigations are by no means finished, Mr. Hollander expressed the hope that an examination of his two communications may induce scientists to reconsider the antiquated system of phrenology, which has hitherto failed to recommend itself to the scientific world.

SHELLEY SOCIETY.—(Wednesday, June 11)

W. M. ROBERTS, Esq., in the chair.—Mr. W. B. Tegetmeier gave a lecture on "Shelley as a Scientific Poet." A knowledge of natural history, remarked the lecturer, is invaluable to artists and poets, for there can be no really successful artistic work without a close and accurate observation of natural phenomena. The term "creation," as applied to poetical writing, is a misnomer; poets do not create, but combine things already created. Shakspeare having been instanced as one of the most faithful observers of open-air life, the lecturer proceeded to point out that Shelley had naturally an observant mind, and had given evidence of his scientific proclivities in his youth at Eton and Oxford, the effect of which studies is seen in the extreme accuracy of his descriptions of nature. The "Sensitive Plant" was quoted as illustrative of the truthfulness with which Shelley could depict the growth and decay of plants and the changes of the seasons; while the contest between the eagle and the serpent in "Laon and Cythna" was pronounced to be a masterpiece of description in a style which is not usually well-handled by artists—the motions of snakes being rarely drawn with fidelity. The rest of the lecture was devoted to a careful and exceedingly interesting analysis of Shelley's well-known lyric, "The Cloud," which Mr. Tegetmeier declared to be one of the most scientific of poems—a mass of meteorological facts expressed in poetical language.—A discussion followed, in which the chairman, Mr. H. Buxton Forman, Dr. Furnival, Mr. H. S. Salt, and others took part.

HELLENIC SOCIETY.—(Annual Meeting, Monday, June 23.)

SIR CHARLES NEWTON, in the chair.—Prof. Jebb was elected president in the place of the late Bishop Lightfoot. Messrs. J. B. Bury, A. E. Haigh, F. Haverfield, H. Babington Smith, and R. Elsey Smith were elected to vacancies on the council. The hon. secretary (Mr. George Macmillan) read the council's report. After reference to the loss of prominent members in the past year, and to the contents of the last volume of the *Journal of Hellenic Studies*, allusion was made to various schemes for rendering accessible to members photographs of scenes and monuments in Greece and Sicily. The grant of £100 to the British School at Athens had been renewed for one year only, not with any intention of withdrawing further support from the school, but in order that the case might be considered on its merits year by year. The school had had in the past session an abundant supply of students, and had done excellent work. On the financial side the position of the society was so far satisfactory that, after meeting all the ordinary expenses, an effective balance of £150 was shown to the good. Fifty new members had been elected in the course of the year; but, unfortunately, an equal number had been lost by death or resignation. Members were accordingly urged to do their utmost to bring in new candidates, so that the society might grow steadily in numbers and influence, and year by year become better able to carry out the various objects which it had in view. On the motion of the

chairman, seconded by Mr. F. W. Percival, the report was unanimously adopted. Mr. Ernest Gardner, the director of the British School at Athens, read a paper on "The Chief Archaeological Discoveries of the Year in Greece." The proceedings were closed with the usual votes of thanks to the auditors and to the chairman. In acknowledging the vote, Sir Charles Newton congratulated the society upon securing for its president so accomplished a scholar as Prof. Jebb, and dwelt particularly upon his power of stating the results of research in clear and graceful language.

FINE ART.

SOME BOOKS ON ROMAN ARCHAEOLOGY.

Römische Herrschaft in West Europa. Von E. Hübner. (Berlin: Hertz; London: Williams & Norgate.) The time is probably come at which a series of monographs on Roman provinces might be usefully and successfully written. The literary evidences, given by historians or satirists or moralists, upon the condition of the countries which the Roman government was called on to administer, have been carefully worked up and are probably exhausted. The inscriptions are not all known to us, nor are those which are known completely utilised. They are arranged and indexed by the labour of learned men, but all their matter is not yet extracted. Nevertheless, so much has been already achieved that it would now be quite possible to depict the inner life and the external history of each province more fully, accurately, and vividly than could ever have been done before. The fifth volume of Mommsen's *Römische Geschichte* has drawn an outline of the kind of thing we want; but we should like to see something fuller, especially on the social and religious sides. On the other hand, Finlay's *History of Greece under the Romans* is larger and comes lower down than is needful. Finlay, too, had not control of the curious matter given us by the inscriptions for the life of provincials. Waddington's *Fastes of Asia* and De Lessert's *Fastes de la Numidie* are over-dry and disjointed. They do not give us the life of the place, but little more than a list of officials. Of course, some Englishman should set the example by writing an account of Roman Britain. The field is clear. Wright's *Celt, Roman, and Saxon* is out of date. Mr. Scarth's little book is too slight. The material is in some ways very scanty; but such dry work as the explorations of Mr. Gomme and Mr. Haverfield in the old columns of the *Gentleman's Magazine* tends to increase it, while from time to time new finds are made, chiefly in the North of England. Thus the Mars Thingus to whom Dr. Hübner devotes one of his essays has been brought forward by two altars, dedicated to him, found at Housesteads in 1883; and the Romano-British pantheon was enlarged in 1876 by the newly-discovered deity Coventina. Dr. Hübner's collection of essays, chiefly reprinted from the *Deutsche Rundschau* and *Hermes*, comes very near to realising our wish for a general view of Roman provinces. It deals with Britain, Germany, and Spain, which countries it handles with remarkable sureness of touch and fulness of knowledge; and readers of the German periodicals will be glad to find brought together the essays which they admired when published separately.

Inscriptions Antiques de la Côte-d'Or. Par Paul le Jay. (Paris: Bouillon.) The "Bibliothèque de l'École pratique des hautes Etudes" is a collection in which several valuable works have been published; for instance, Havet's treatise on the Saturnian metre, Graux's account of the Greek manuscripts in the Escurial, and Cler-

mont-Ganneau's "Studies in Oriental Archaeology." The book before us, which forms the eightieth volume of the series, can hardly be rated as high as those just named, but it is a useful and valuable publication. It contains all the Roman inscriptions known to have been discovered in the department of the Côte d'Or, the district, that is, of Dijon, Beaune, and Châtillon. The author has searched all the literature of the subject, and has personally examined afresh a good many of the inscriptions. Such a book must needs be useful. The epigraphy of Gallia Narbonensis has recently been dealt with in the twelfth volume of the *Corpus*; but the volumes that are to deal with Gallia Comata seem still far off in the future, and the texts are meanwhile only to be found in scattered periodicals and local publications. How far the author has exhausted the latter we cannot say, but he seems to have paid attention to the minutest fragments. The editing is apparently well done. The explanations are occasionally a trifle verbose; occasionally one thinks that more might have been made out in the way of reading or interpretation. One would like to know if Nos. 5 and 139 are really genuine; one would be inclined in No. 59 to read the last line *Sacrovir v(otum) s(olvit)*, and so forth. But this notice is not the place for such criticisms, and they would give a very unfair idea of the book. There is a general absence of irrational guesses, and the whole treatment seems sober and careful. The texts themselves are, it is to be feared, not very valuable. Many are brief sepulchral records, and one is rather reminded of the criticism passed by Hirschfeld on the Narbonense inscriptions, "numero magis quam rerum copia insignes." As compared with these latter, they naturally show a far less intense Roman civilisation, though the contrast is perhaps heightened by the fact that there are in the Côte d'Or few sites of considerable towns. However, English readers will perhaps be inclined to draw a parallel rather between the Côte d'Or and Christian Britain as revealed to us by (say) the Welsh inscriptions which have been edited by Hübner and Westwood. The laconic gravestones *monimeth(m) Sacuria Mutaci, Antan(us) Cant(s)* and the rest, the Celtic names, the "pyramidal stelae" all strike a Latin scholar as unfamiliar; but they have their parallels in Wales. The only Roman inscriptions which are really common in the Côte d'Or are oculists' stamps, and how little those prove is shown by the fact that one turned up in 1842 in Tipperary. English readers will also be interested by the account of the walls of Dijon. From these walls, which are of Roman date, a number of inscriptions have been extracted, mostly though not entirely of sepulchral character. We have thus a parallel to the walls of Chester and Chichester, and another proof, if proof be needed, that the Romans used their inscribed stones for building purposes. The account of the Dijon walls is very full and deserves the attention of those who are interested in the still vexed question as to the date of the north wall at Chester. In conclusion, we would express a hope that some English writer will imitate M. le Jay. The inscriptions of York or Chester would furnish a suitable subject; and, if the work were well done, the interest of scholars and of our universities might at last be attracted. Oxford and Cambridge have, as yet, done sadly little for Romano-British remains.

L'Année Epigraphique, 1889. Par R. Cagnat. (Paris: Leroux.) This is a continuation for the year 1889 of Prof. Cagnat's admirable epigraphic summaries, reprinted—with index added—from his quarterly notices in the *Revue Archéologique*. It contains altogether 188 selected inscriptions, with brief notices of epigraphic publications. It is notable that about a third of the inscriptions quoted come

from the *Notizie degli Scavi*, and another third are due to various French publications; and that, though M. Cagnat seems to have overlooked very few periodicals which contain epigraphical notices, he is, perhaps, a trifle deficient in dealing with English publications. The *Classical Review* and the *Journal of Philology* are cited duly, but neither in the summary before us nor in that for 1888 is there mention of any discoveries made in England. It is true that during the last year or two we have had few important finds, except at Chester; and the Chester inscriptions have been so badly edited that Mr. Haverfield may fairly claim to consider his recent article in the *Ephemera* as giving the first even approximately accurate publication of them. In all other cases, certainly, M. Cagnat seems to have exercised a wise discretion. One may, perhaps, just suggest for his consideration the question whether it would be worth while to consult the Croatian *Viestnik*, and one or two Hungarian journals. Their contents—so far as they are epigraphically important—usually re-appear in the *Archäologisch-Epigraphische Mittheilungen*, but it is possible that there may be sometimes an aftermath. And perhaps an index of journals would be useful. Two of the inscriptions quoted may have an interest for English readers. One (No. 44) is a circular brick from Boulogne, mentioning apparently the *Classis Britannica*, memorials of which have also been found at Lymne. Another, from Pfünz in Germany, is erected to *Iuppiter optimus maximus dulcicus, ubi ferum* (sic) [exoritur]. Here there seems to be no doubt as to the mention of iron.

Das römische Lager in Bonn. (Bonn.) This is a *Festschrift* published by the Rhenish Society of Antiquaries (if one may so English their title), in which two Rhenish antiquaries, General von Veith and Prof. Klein, deal with recent excavations and discoveries at Bonn. Every one, of course, knows that there was an important Roman station at Bonn, and indeed a bridge over the Rhine. The question has arisen whether the actual foundations of the station have been discovered. General von Veith maintains that they have been found, and sets forth his view in the present publication. It is a little difficult for a foreigner to judge of a question which is complicated by minute details of local topography; but we must confess to an impression that General von Veith "has a theory" and is inclined to over-rate the evidence for it, or, at any rate, for some parts of it. The movable objects found—inscriptions, pottery, and the like—are fully and adequately described by Prof. Klein. One of the most interesting objects is the (supposed) military decoration, figured on p. 27, which, if it really be what the Bonn antiquaries think, is the first thing of the kind discovered. But it may quite easily be an ornament of some other kind, though it appears to have been meant for personal use, and not for a horse-trapping or house-decoration.

Archäologisch - epigraphische Mittheilungen, XXI. 1. (Wien: Tempky.) The last number of this periodical contains a quantity of articles devoted almost entirely to the classical archaeology of Eastern Europe. The longest is one by two Austrian scholars, detailing the results of a journey in the "valleys" of the Save and Drave, including Sirmium and Belgrade. A good many unpublished inscriptions are given; and, so far as the present writer can judge from hurried copies which he made two years ago at Belgrade, the Austrian scholars have copied correctly. A suggestion may be made about one of these inscriptions, a very late one—to judge by the lettering—found near Dubravica. In this a *Municipium Aur.* is mentioned, supposed by the editors to be a *municipium Aurelium Augustum Margum*. It

is possible, as was suggested in the *Journal of Philology* (xvii., 282), that the *municipium Aurelium* is meant, which Mr. A. J. Evans has with great probability placed in the district of the Sponistæ. At the end of l. 5, in this same inscription, the present writer read ETL and not ETI, and this suits the context better. Another interesting article in this number deals with the Roman statuary in the museum at Pest, a museum which attracts all the best antiquities discovered in Hungary, and is therefore well stocked with treasures, and, be it added, well worth a visit.

NOTES ON ART AND ARCHAEOLOGY.

READERS of the articles which Mr. W. H. James Weale has contributed to the ACADEMY on bibliographical and art subjects will be interested to know that he is a candidate for the keepership of the art library at South Kensington, vacant by the death of Mr. Soden Smith.

OWING to Lord Carnarvon's regretted illness, Lord Jersey has been asked to take his place as president of the annual meeting of the British Archaeological Association, which is to be held at Oxford during the week beginning on Monday, July 7.

THE Burlington Fine Arts Club will hold, before the end of the year, a special exhibition of ornamental book-binding.

MORE than one art sale of considerable interest is on the point of coming off at Christie's. Indeed, we shall next week be able to inform our readers of the destination of and of some of the prices fetched by that very important selection from the famous Farnley Hall assemblage of Turners, which comes into the market when these lines are in their hands. Mr. Aysoough Fawkes—grandson, if we remember rightly, of that friend and patron of our greatest landscape painter who stored up in his house in Lower Wharfedale such abounding evidence of the range and charm of Turner's art—is selling but a portion (though we admit that it is a considerable portion) of the Turners he has inherited. This portion includes, but does not, for the major part, consist of, the series of rapid sketches made by Turner on the Rhine during a single short visit. The greatest attraction among that which is to come under the hammer must be found in one or other of the finished and delicate water-colours which, as it would appear, have hung quite long enough already on the walls of the country house where, half a century ago, they took up their abode. As interesting perhaps as the Farnley sale, and really more extensive, is the promised dispersion of the collection formed during many years by Mr. Burton, of Charlotte-street, out of Bedford-square. This consists, in part, of drawings by the accepted English classics—men like Turner, Barrett, Cotman, and Dewint—but it comprises likewise singularly well-chosen examples of several of our water-colour painters who can hardly fail to be among the classics of another generation; we would instance particularly Sir James Linton, Mr. Hine, and Mr. Thomas Collier. Some remarkable Rounseys and Gremzes are to be disposed of some time before this Burton sale of which we have last been speaking.

THE exhibitions to open next week include a summer exhibition of sketches, studies, and decorative designs at the Royal Society of British Artists, in Suffolk-street; and a collection of "Studies of Light," by Mr. A. Ludovici, at Messrs. Buck & Reid's, in New Bond-street.

THE annual general meeting of the Society for the Preservation of the Monuments of Ancient Egypt will be held on Wednesday, July 9, under the presidency of Lord Wharncliffe.

THERE will be an "at home" at the New Studio for Ladies in Great Ormond-street, on Monday next, June 30, at 4.30 p.m., when Mr. G. A. Storey will read a paper on the choice of a subject for a picture, entitled, "Is it Worth Doing?"

THE local newspapers inform us that Mr. Pyke Thompson has lately placed in his semi-public gallery "The Turner House," near Cardiff, a few drawings which have either been drawn from his private collection, or are recent acquisitions intended for one of the few galleries in England which are carefully opened every Sunday afternoon. A fine Albert Goodwin, one of Sir J. D. Linton's female figures from his "Mary Queen of Scots" series, one of the many "Whitbys," by Mr. Alfred Hunt, a George Barrett in remarkable condition and of very fine quality, an unusually good Varley, and two or three of the finest pencil drawings by Prout (these latter from the Quilter collection) are perhaps the principal additions to the collection which was first opened to the public some two years ago in the charming little building designed for Mr. Pyke Thompson by Mr. Edwin Seward, a very distinguished local architect.

M. PERRIN has been successful in the competition for a bronze statue of Condorcet, to be placed on the left of the Institut, in Paris, as a companion to the statue of Voltaire.

THE STAGE.

STAGE NOTES.

THIS week Mme. Sarah Bernhardt has again been with us; her health, we rejoice to say, having permitted her on Monday evening to appear in "Jeanne d'Arc," in the dreary vastness of Her Majesty's Theatre. Mme. Bernhardt's art is so extremely varied—flexibility is so great a portion of her genius—that even the studious frequenter of her performances discovers their limitations but tardily. Yet he does discover them. The different phases of her power it takes long to exhaust; yet sooner or later the personality of the actress—which has given charm to so much that she has done—betrays itself, and, by its very nature, sets a boundary to her achievement. Thus it is with her in "Jeanne d'Arc." The present *physique* of the lady tells, to some extent, against the performance. While the great French artist is still fortunately far from being in Hamlet's plight—still, fortunately, far from being "fat, and scant of breath"—she is, in truth, less fitted to-day than she was ten years ago for parts that are wholly romantic. And "Jeanne d'Arc" has not a very interesting story! Mme. Bernhardt uses all her available resources—of consummate knowledge and of splendid voice; but the result, it may be felt, is not quite equal to the endeavour. Nevertheless, we cannot withhold from this justly eminent actress our tribute of gratitude for having left on one side the horrors of "La Tosca," the mere pageantry of "Théodora." Yet would we fain see Mme. Bernhardt in some other rôle—as Adrienne Lecouvreur, say, or as the heroine of M. de Bornier's "La Fille de Roland."

JULY 15 is the day appointed for the first performance of "As You Like It" by the Daly Company at the Lyceum. Meantime "Nancy & Co." has taken the place of "Casting the Boomerang." As this piece is so well known

there can be no need to say anything more about it than that, as in the case of "Casting the Boomerang," atonement is made by the perfection of the performance for the literary sins of the work itself. It will suffice to draw the town until such time as Miss Ada Behan—whom the London public have quite accepted as the best-equipped actress of comedy now on the English stage—shall disclose the quality of her Rosalind. "The Taming of the Shrew" is, however, to be performed for a single week before "As You Like It."

MR. WILSON BARRETT is due to arrive on this side of the water in the course of next month, his latest experience of America having been the conclusion of his long tour by an engagement in California. After a short holiday, Mr. Barrett will undertake a brief provincial tour, which will fittingly be brought to an end at his own theatre in Leeds in September. He will immediately afterwards open the New Olympic—a playhouse now rising on the site of one that was long historic and latterly unfortunate. In recognition of the fact—not that it was unfortunate but that it was historic, Mr. Barrett may rightly be begged to retain the old name. His prestige and popularity are sufficient, we may be sure, to drive away from the new house all the less happy associations of the old; while, as our contemporary the *Daily News* has reminded us, it is interesting to retain some association with the successes of the long line of managers and artists who have given distinction to the Olympic in times past. We are able to add that Mr. Barrett has not yet definitely fixed upon the piece with which he will open the new theatre.

A VERY attractive programme has been finally arranged for the Marlowe Memorial benefit at the Shaftesbury Theatre next Friday afternoon; and the changes made in consequence of the withdrawal of the new comedy by Mr. Henry Arthur Jones do not err on the side of frugality. It has been already announced that Mme. Sarah Bernhardt will recite; that Mr. Courtney's dramatic sketch, "Kit Marlowe," will be given for the first time, together with Mr. J. Huntly McCarthy's duologue, "Vanity of Vanities"; and Mr. Daly's adaptation of Sheridan's "Trip to Scarborough," entitled "Miss Hoyden's Husband," to be played by Miss Ada Behan and other members of the Daly Company. In addition, it is now settled that Miss Letty Lind will dance; Mr. Ben Davis will sing; Miss Maud Millet and Mr. George Giddens will recite; Mr. George Alexander will give the second act of "Dr. Bill," and Mr. Willard will recite in costume Rossetti's "A Last Confession." The funds of the Marlowe Memorial should benefit largely by this wealth of attractions.

DURING the whole of next week Messrs. Sotheby will be engaged in selling the valuable library formed by the late Frank A. Marshall, which is particularly rich in literature relating to the stage, from Shakspeare downward. The last day of the sale will also include the books of the late E. L. Blanchard.

MUSIC.

MUSIC OF THE WEEK.

MENDELSSOHN began working at "St. Paul" in March 1834, but it was not completed until nearly two years later. Indeed, after its production at the Düsseldorf Festival of 1836, he made so many alterations and excisions that the parts already engraved had to be cancelled.

No less than fourteen numbers were thus rejected. In spite of all the labour bestowed on it, this Oratorio has enjoyed nothing like the popularity of "Elijah." Yet musicians are pretty

well agreed that it contains some of the master's best writing. The grand performance at the Crystal Palace last Saturday afternoon, under Mr. Manns's direction, with a body of singers and players numbering three thousand, will probably bring it into more prominent notice. It is possible to underrate as well as overrate the Oratorio; but so long as Mendelssohn's name figures at festivals, we do not see why "St. Paul" should not share honours with "Elijah." A finer or better-balanced body of singers was, perhaps, never heard at the Crystal Palace. The tone was full and rich, and the attack splendid; both in the loud and the soft passages the effect was most impressive. The soloists were Mesdames Albani and Patey and Messrs. Lloyd and Watkin Mills. They all sang exceedingly well, although Mme. Albani's high notes were not quite so pleasant in tone as usual. The boys' voices in the chorales were most effective. Mr. Manns conducted with his wonted vigour and intelligence, and he fully maintained the reputation achieved last year in "Elijah."

On Monday evening another work by a Jewish composer, though very different in kind, was admirably performed. We refer to Meyerbeer's "Le Prophète," given at Covent Garden to a crowded house. This is not the composer's masterpiece; it is, in fact, a most unequal work. It is difficult to understand how a man could write so much that is beautiful, and even grand, side by side with so much that is dull and trivial. Meyerbeer was evidently writing at times for himself, at times for the public. Mme. Richard, in the rôle of Fides, was admirable, especially in the third and fourth acts. It may be stated that a good deal of the duet between Jean and his mother in the fourth act, usually omitted, was restored. M. Jean de Reske, as the Prophet, achieved one of his greatest successes this season. He was in splendid voice. The great hymn at the close of the second act was delivered with extraordinary fervour, while in the "Cathedral" scene M. de Reske acted with all possible dignity. The three Westphalian leaders were MM. Montariol, Miranda, and E. de Reske, a first-rate trio. The piece was admirably mounted, but the "seating" scene could scarcely be called effective. For this the composer must be held partly responsible. The orchestra, under Sig. Mancinelli's direction, was excellent.

Señor Albeniz gave a second recital at the Steinway Hall on Tuesday afternoon. He commenced with a Sonata in G flat major. The Menuet is the best of the four movements. The music generally is graceful and pleasing, but the pianist-composer's style is scarcely suited to this serious form of composition. In his Concerto in A minor, again, there is much life and brilliancy; but the subject-matter lacks character, while of development, in the proper sense, there is but little trace. The Scherzo pleased us best. There was a good orchestra, under the direction of Mr. E. Gillet. Señor Albeniz played some of his light, tasteful pieces in his best manner.

On the same afternoon M. Sapellnikoff was holding his second recital at St. James's Hall. We were there in time to hear him play solos by Tchaikowski and Liszt, and an Etude and Polonaise of his own. In the matter both of tone and technique they were wonderful performances; the pianist was in his very best form. The programme concluded with Liszt's Concerto Pathétique for two pianos, in which the concert-giver was assisted by Mme. Menter. This combination of virtuosity was remarkable; the playing was indeed astonishing. But with the exception of one or two pleasing themes the composition is terribly commonplace, and in places positively ugly.

Mr. B. Schönberger gave a recital at the Steinway Hall, on Wednesday afternoon. This

pianist, with his beautiful singing tone, his finished technique and intelligent playing, continues to maintain his well-deserved reputation. His programme opened with the Bach-Liszt Prelude and Fugue in A minor, of which he gave a masterful though at times somewhat loud rendering. His readings of Beethoven's Sonata in E flat (Op. 81a) and Schumann's Sonata in G minor, were both interesting. In a number of short pieces, including four graceful miniatures of his own, Mr. Schönberger played with great effect.

Herr Ernst Denhof, a pupil of Leschetizki, is the latest of the many foreign pianists who have visited London this season. He gave a concert on Wednesday evening at the Princes' Hall. He plays well, but is not a star of the first magnitude. His reading of Beethoven's Sonata in D minor (Op. 31, No. 2), one of the master's most poetical creations, was really rough; he seemed as if he were trying to knock all the poetry out of it. Afterwards, in pieces by Schumann and Schubert, he was heard to better advantage. He gave a tasteful rendering of No. 6 of Schumann's Intermezzi (Op. 4), charming pieces but too seldom heard; and there were good points about the Chopin A flat Ballade, a piece too often heard. Mr. Denhof's touch appears somewhat hard, and he is not note-perfect. The programme included a Sonata for pianoforte and violin by A. Reichel, interpreted by the concert-giver and Mr. M. Reichel—a work which imitates well Beethoven's early style; the violinist played fairly well. Mr. C. Copland, who has a good voice, sang songs by Mercadante and M. V. White.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

The Musical Notation of the Middle Ages. (Masters.)

THIS handsome volume, issued by the Plain Song and Mediæval Music Society, contains facsimiles of MSS. written between the tenth and sixteenth centuries. We are thus able to trace various phases in the development of musical notation.

While admiring the works of the great masters of music, few probably think sufficiently of the system by which they have been able to convey their thoughts to us. That system, like the art of music itself, has been gradually evolved. According to Mr. Rowbotham, it sprang from a few simple signs, invented by the grammarians of Alexandria to express the rise and fall of the voice. "Pneums," or signs to remind singers of the chant already learned by ear, are ascribed to Gregory the Great. It is, however, safer to say that he used them than that he invented them. Some early MSS. containing musical notation are said to go back to the eighth century; but the earliest whose age is beyond dispute belong to the tenth century. Of this date is the MS. (of which a facsimile is shown in pl. ii.) written at Winchester by Benedictine monks, brought thither by St. Æthelwold from Abingdon. The "pneums" were general guides to the singer, but expressed no fixed tonal intervals. And besides this uncertainty of interval, which renders the deciphering of ancient music so intricate, there is the further difficulty of knowing the meaning of certain dashes and thick strokes. There are, indeed, several matters which await investigation.

In the ninth century, the monk Hucbald adopted a singular method for music in several parts. The notes, indicated by ordinary letters, were placed in a vertical column, and each word or syllable was written in a line with the letter, thus marking the note required. To be still clearer, he put between these letters a

T or an S, according as the interval was a tone or a semitone. All this is shown in plate xvii., a facsimile from the oft-mentioned "Enchiridion vel Musica Enchiridiadis." This system would seem to contain the germ of our staff notation, yet apparently it was used by Hucbald alone.

Plate v. shows, perhaps, the real origin of the stave. Here the notation is in "superposed points," placed at regular intervals from a line scratched on the vellum. Plates xi. to xiii. show us either "pneums" or points on a staff. In the first there are four lines, those marked C and F being coloured yellow and red. (It may be noted that the colours do not show in the facsimile.) Points represented only vaguely the ancient "pneums"; the pitch became clearer, but many delicacies of accent and ornament were lost. The writer of the Preface surmises that over-confidence in the traditional rendering may account for the neglect in marking the finer accentual distinctions of the note-groups. This reminds one of the figured basses of Bach and Handel. The intentions of those composers were only roughly indicated, and the outward signs represented to them the inward meaning; so they neglected "to mark the finer accentual distinctions of the note-groups" for the benefit of posterity.

At length certain lines of the stave were marked C, G, and F (even other letters of the alphabet were used). By various metamorphoses some of these letters became the clefs which we use in modern music. Measured music, bars, dots, rests, came gradually into use. Plate xx. gives a song in three parts composed by King Henry VIII. from a MS. in the British Museum.

It is impossible now to enter into fuller details, but we have surely said enough to show how valuable and interesting these facsimiles will be to students of the music of bygone ages. Each plate is briefly but clearly described by Mr. A. Hughes-Hughes, of the British Museum. The writer of the Preface giving account of the development of musical notation, acknowledges the assistance rendered to him by the Rev. C. J. Black, and Messrs. W. J. Birkbeck and T. L. Southgate.

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